

DEVELOPMENT OF INSTRUCTIONAL DESIGN MODEL
FOR DRAMA COURSE
OFFERED IN FACULTY OF EDUCATION

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ABSTRACT

DEVELOPMENT OF INSTRUCTIONAL DESIGN MODEL FOR DRAMA COURSE OFFERED IN FACULTY OF EDUCATION

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The main aim of this study is to develop an instructional design model of drama course for preservice teachers in Faculty of Education. Firstly, to reach this aim the models in the literature were reviewed and the model was created as synthesis of them. In addition of this, the drama courses at universities were examined and the last version of this model was shaped. Secondly, the effectiveness of the model was tested through developing a drama instruction to the preservice English Language teachers. The sample was consisted of 16 preservice teachers from the department of English Language Teaching in Faculty of Education, Middle East Technical University. The results of the study showed that the instructional design model worked appropriately in constructing a drama education course and this 10-week drama course had a positive effect on the preservice teachers' tendency towards drama and basic knowledge about drama. Furthermore, this study revealed the process of drama instruction in universities step by step for the practitioners who works in education field.

Keywords: Instructional Design, Instructional Design Model, Drama Education.

ÖZ

EĞİTİM FAKÜLTELERİNDE VERİLEN DRAMA DERSİ İÇİN ÖĞRETİM TASARIMI MODELİ GELİŞTİRİLMESİ

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Bu çalışmanın amacı, Eğitim Fakültesine devam eden öğretmen adaylarına verilen drama dersi için bir öğretim tasarımı modeli geliştirmektir. Öncelikle, literatürde var olan modellerin gözden geçirilmesi ile bu modellerin sentezinden oluşan yeni bir model geliştirilmiştir. Üniversitelerde verilen drama dersinin içerikleri ve basamakları incelenmesi ve gerekli ekleme ve düzeltmelerin yapılması ile model son şeklini almıştır. Sonraki aşamada, modelin etkinliği İngilizce öğretmeni adaylarına uygun bir drama dersinin geliştirilmesi ile test edilmiştir. Çalışmanın örneklemini Orta Doğu Teknik Üniversitesi Eğitim Fakültesi İngilizce Öğretmenliği bölümüne devam eden 16 öğretmen adayından oluşmaktadır. Yapılan çalışmada geliştirilen modelin drama dersi yapılandırılmasında etkin olarak çalıştığı ve on hafta süren bu drama derslerinin İngilizce öğretmen adaylarının dramaya yönelmesinde etkili olduğu ve drama konusundaki bilgilerinde artışa yol açtığı bulunmuştur. Ayrıca, bu çalışma üniversitelerdeki drama öğretim sürecini eğitim alanındaki uygulayıcılar için adım adım ortaya koymaktadır.

Anahtar Kelimeler: Öğretim Tasarımı, Öğretim Tasarımı Modeli, Drama Eğitimi.

To my mother who showed me the way

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ABBREVIATIONS

US	: United States
METU	: Middle East Technical University
ADDIE	: Analysis, Design, Development, Implementation, Evaluation
MoE	: Mantle of Expert
YÖK	: The Council of Higher Education
GCSE	: General Certificate of Secondary Education
EQ	: Emotional Quotient
CLIL	: Content Language Integrated Learning
ELT	: English Language Teaching
ODI	: Oluşum Drama Institute
CDA	: Contemporary Drama Association
ID	: Instructional Design
ISD	: Instructional System Development
TEVF	: Turkey Education Volunteers Foundation
MoNE	: Ministry of National Education

CHAPTER I

INTRODUCTION

This introductory chapter addresses the issues that underlie the background of the study; the statement of the problem in the light of these background issues; purpose and significance of the study; the research questions investigated throughout the study; assumptions and limitations of the study and lastly, definition of the terms that were used throughout the study.

1.1 Background of the Study

Velázquez's well-known painting "Infanta Margarita" represents the daughter of King Phillip IV and Queen Mariana of Spain. Although she is no more than six, in this painting there is a miniature adult, physically and socially (Crain, 2004). "Infanta Margarita" is the best representation of how a child was perceived during the middle age: there was no difference between a child and an adult (Carey, 1985); children were expected to behave under the same strict code as their parents, in fact the notion of what we know as 'childhood' did not become popular until the late 1800s (Childhood in Europe, 2006). Education system was also affected from this idea. In the late nineteenth century, the overall perception of child started to change and the new idea which is that "children are not just little adults" became well-known in many areas like children's health concern into federal environmental policy in United States (US) "children have different needs than an adult" (U.S. Environmental Health Protection Agency, n.d). This change let understand the child better; now, children is seen as separate individuals who

have their own feelings, understanding, learning process and interpretations about world. Education system also affected from this new understanding and it started to be constructed regarding this approach in which child tried to be put into the centre and learning is organized according to the nature and the needs of the child (Aslan, 1999).

The change in perception of “child”, the traditional idea of education, which views education as the transmission of the knowledge, gave his place to the contemporary education which gives importance to individual and his individual learning experience (Bolton, 1985). Bolton (1984) called this contemporary assumption as Romantic view. Unlike regarding student as empty pitcher where education is something external to the child Rousseau (as cited in Bolton, 1984, p.3) perceives that child should be in reverence, and be allowed to “grow naturally” and, by definition, in “goodness.” Rousseau (2003) who has great studies before Renaissance highlighted the importance of emotions and child’s own feelings and thinking. He also mentioned that children should be in learning by doing process actively (Rousseau, 2003, p.114). After the Franch Revolution, in addition to the concepts of freedom, fairness and brotherhood; individualism, intelligence and entrepreneurship gain importance that accelerated the change in education. John Dewey (as cited in Bolton, 1984) described moving away from knowledge centeredness to child centeredness in education that in old education the gravity is outside the child (in teacher, in textbooks) but with the new education the importance is shifting toward the child. He also mentions the “learning by doing” process (p.42) where the focus is in experiences. In the learning environment where children can participate actively to the process, the emotions are activated (Aslan, 1999). This brings the long term learning because in learning pyramid, it is essential to activate as more sensory organ as possible. In learning if listening is activated, learner can remember 10 % of the topic; if visual materials are used, 30% of the participants can be remembered; by active participation like speaking, discussing, this proportion is increased to 60%; by experience based learning in which learner can use both his feeling and thinking, the percentage of remembering and using knowledge reaches to 90% (Dembo, 1988).

Drama which gains acceleration in the first part of the twentieth century was developed based on the ideas mentioned above. The “learning by doing” approach in education can be reckoned as the roots of drama in education. Like Dewey (as cited in Bolton, 1984) who stressed on the experience in learning and development, drama theory provides opportunities to “do” and to “play”. The activity in the classroom should have some purpose and that the child’s environment was still a key factor in the child’s learning (p.9). In drama, it is essential to generate a dramatic “elsewhere”, a fictional world (O’Neill, 1995, p. 14), where children can grasp concepts, understand complex issues, solve problems and work creatively and cooperatively. Children are helped by a clearly established context and a strong but flexible framework to support and extend the meaning of the work (O’Neill & Lambert, 1995). In developing drama theory, the main focus can be separated as “what the particular class of children is doing in drama” and “what the teacher teach the class or what actually they are learning” (Bolton, 1979, pp.21-25). Some drama teachers starting with Heathcote stressed on the second approach created the drama in education. It is an education method for allowing students to improvise and construct a meaning of a word, a concept, an idea, an experience or an event by the utilization of theatre techniques and the play process (San, 1996). Briefly, drama is an inquiry method of learning involves interaction and communication of students based on their sensory and kinesthetic experiences. Since, drama which creates “second-order experience” can look like a real event (Bolton, 1984, p. 107), the emotions evoking in drama is as real as actual happenings (Sutherland, 1971). This activation of feelings makes learning through drama a lifelong experience which can not be forgotten (Aslan, 1999).

As Tonguç (1997) stated the change and development of a country only possible with giving importance to teacher education. This idea summarizes the importance of teacher education and why it should be focused on much. Like the dynamics of a country, the nature of the classroom, needs of the teachers and students are changing continually. (McNergney & McNergney, 2007). As Tellez and Waxman (2006) point out teacher quality could be one of the measures linked to the student achievement; and, today, there is a need for highly qualified teachers for all students. To raise such qualified teachers,

in recent years, there have been efforts in Europe, the US and other countries including Turkey to determine standards like Interstate New Teacher Assessment and Support Consortium Standards developed in US (McNergney & McNergney, 2007). Like the efforts in other countries, in recent years, The Council of Higher Education has had reconstructive attempts for the education faculties to prevent some of the problems and increase the effectiveness of teacher education in Turkey (YÖK, 1998). In reconstruction of faculties of education, certain standards where the emphasis is on following the recent approaches in education and facilitating the education for children have been decided for teacher education programs. To reach these standards, some reforms are anticipated like that liberal education courses are highlighted, number of elective courses is increased, more project-based and problem solving approach is offered. In this context, drama or creative drama courses are involved into the curriculum of the faculty of educations in undergraduate level so that to make teacher to use drama in their lessons.

Drama course in curriculum of Faculty of Education is important to prevent wrong applications of drama and to make drama method more widespread. When drama gained acceleration in the late twentieth century in Turkey, first, teachers or educators started to teach a subject via drama method with the personal efforts but when these efforts became insufficient, the need of raising drama teachers arise. However, drama teachers are not sufficient to make drama method available in all subject areas. Although, they have enormous amount of knowledge in structuring drama; they are not the experts of the subjects in curriculum. One of the solution offers to this issue is in-service educations lasting two or three weeks, seminars or one-day workshops. Although teachers can have an idea about drama with the help or these short-term educations; they couldn't have the ability of using drama method in their lessons (Öztürk, 2000). This problem made teaching drama in preservice education a current issue and drama courses started take places in the curriculum of faculty of education. In the departments of Primary School Teacher Education and Early Childhood Education, drama course were given as a must course (YÖK, 1998). Then, drama course is included to the curriculum of some other departments. In the new curriculum of English Language Teaching, drama

is also added as a liberal education course. Play-based nature of the drama provides a valuable method in language education. As Maley and Duff (1980) stated dramatic activities certainly release imagination and energy – and this is hard to do in language teaching. Indeed this is one of the purely educational objectives that take us well beyond the limitations of teaching the foreign language as a subject. Since drama let us learn through structured dramatic activities, in second language learning which can be occur only bringing it into real life, the “living-through method of drama” has a great importance (p. 8). In that sense, introducing English teachers with drama method can make their lesson more understandable and unforgettable.

Many studies conducted on the effectiveness and essentialness of the drama education find out those preservice teachers should get a long-term drama education in universities (Öztürk, 2000; Eratay, 2005; Yegen, 2005; Tekin, 2007). However, it is not enough to put drama in curriculum, it is also necessary to make sure that these lessons are given by experts and to investigate the process and the qualification of the drama education. Not only one drama course design could be sufficient, but there should be many designs offered regarding the different theoreticians in the field of drama.

1.2 Statement of the Problem

At the beginning of twentieth century, in England, there was a common belief of that drama is one sub-field of theatre and it is related with theatrical performance (Slade, 1954). The same problem appeared in Turkey when the term “drama” became popular. Drama education is not known properly and most people can not differentiate drama from theatre (Aslan, 2005). Although drama is an effective learning medium which can be used to in formal education to create more enjoyable, creative, democratic and humanistic learning environment, most of the teachers are still using “theatre” to define the term of “drama” (p. 34). In replacing the wrong ideas with the correct one, this method in which gained knowledge becomes long lasting has to have its necessary place in Faculties of Education (YÖK, 1998). Although some departments have the chance of

learning drama method, there are lots of teachers graduated from other departments who have no idea about drama (San, 1999). In that perspective, it is necessary to put drama courses at universities to make the preservice teachers know this method.

The dynamics of drama is different than the other education methods: it requires special skills, context, material and program. The lesson plans, learning environment and the role of the teacher are different than the other traditional methods. In that sense the teacher who will use drama in education should have personal, theatrical and subject matter sufficiency (Yeğen, 2005). For example, teachers in drama should control and guide activities, challenge and extent though by taking role just as students (Wilhelm, 1998). This requires a special education and it can not be gained through reading, participating short-term seminars or workshops (Heathcote, 1972). However, most of the teachers or preservice teachers try to get this short-term education which is not enough to apply this method in class properly. In most of the departments, drama is mentioned in “methods of education” courses; so there is no separate drama course (must or elective). However, it is not possible to understand drama and to gain the ability of planning a drama lesson plan without a long-term education which lasts at least two terms in Faculty of Education (Yeğen, 2005).

The research literature abounds with the effectiveness (Neelands & Goode, 1990; Woolland, 1993; Simpson 1997; Karadağ, 2002; Gökbulut, 2003; Duatepe, 2004; Erkan & Sungur, 2005; Kara, 2007; Somers, 2008) and necessities (Chiriga, 1997; Güneş, 2002; Can, 2007; Akyol, 2003; Bayındır, 2003; Davis, 2007; Tuncel, 2007) of drama in education. There is a common belief that drama is an effective learning medium which can be used to in formal education to create more enjoyable, creative, democratic and humanistic learning environment. However, the nature of the drama is that drama is not a field which can be learned through books or other media. There is a need for providing face to face drama courses to the students in Education Faculties. It is important both to support their personal development as an individual and to teach an educational method which they can use in their teaching profession.

Many studies have been conducted to examine some aspects and effects of the drama education on the preservice teachers (Fleming, 1995; Somers, 1997; Öztürk, 2000; Adıgüzel, 2002; Eratay, 2005; Yegen, 2005; Tekin, 2007). In most of these studies, a drama program has been developed and implemented to the students to see the advantages using drama on their teaching skills or personal development which can also support their future professional life. However, there is little research conducted on the content and the procedure of this drama courses in universities. The programs and development stages are not the main concern of these researches; in general, the focus is on the implementation or results of the process which is evaluated through scales and questionnaires developed. However, a drama course with the different dynamics from other methods must follow different stages in designing phase (Somers, 1997). For example, the teacher's role taken in drama, the environment constructed in drama and the special structure of lesson plan of drama should affect the program development stages. However, there is no study to investigate this development process of drama course given in universities.

There are lots of models (Dick & Carey, 2005; Posner & Rudnitsky, 2006; Morrison, Ross & Kemp, 2006) in designing the instruction but the studies in drama education do not address any of these models. Also, the literature has no study about instructional design process of drama. As a result of this, any instructional design model developed or implement in designing a drama course. Additionally, drama has different approaches which can be followed in programming an instruction and its aims, objectives, activities and techniques differ according to this selected approach. However, the studies both conducted in Turkey and Europe; there is no touch on the theories followed.

1.3 Purpose of the Study

This study attempted to identify the instructional design process of a drama course. In constructing the drama course for preservice teachers, the steps of analysis,

development, implementation and evaluation were examined detailed and tried to be organized in a model. Regarding these processes, the purposes of this study are:

1. To investigate drama course structuring process regarding analysis, design, development, implementation and evaluation.
2. To define the drama approach to be followed during a drama course conducted with preservice teachers.
3. To examine the difference between the instructional design model of drama courses and other instructional design models.
4. To analyze success of the developed drama course according to the instructional design model followed.
5. To explore the change in the participants' tendency towards drama education.

1.4 Research Questions

Four major research questions guided to this study:

1. To what extend are the existing instructional design models (ADDIE Model, Dick and Carey Model, Smith and Ragan Model and Morrison, Ross and Kemp Model) used to develop a drama education course for second year preservice teachers at the department of English Language Teaching?
2. What are the steps of the instructional design model suitable for a drama education course offered to English Language preservice teachers?
 - a. Does the drama education course for second year preservice teachers at the Department of English Language Teaching follow a specific approach?
 - b. In what ways is *the analysis procedure* of the drama instructional design conducted?
 - c. In which step of drama instructional design are *the analyses* conducted?

- d. In what ways is *the design procedure* of the drama instructional design conducted?
 - e. In which step of drama instructional design *the design* procedure is conducted?
 - f. In what ways is *the development procedure* of the drama instructional design conducted?
 - g. What is the place of *the development* in drama instructional design model?
 - h. In what ways is the *implementation procedure* of the drama instructional design conducted?
 - i. What is the place of *the implementation* in drama instructional design model?
 - j. In what ways is *the evaluation procedure* of the drama instructional design conducted?
 - k. What is the place of *the evaluation* in drama instructional design model?
3. To what extent is the drama instructional design model is effective to conduct a drama education course for second year preservice teacher at the Department of English Language Teaching?
4. How does the drama education course which is designed using drama instructional design model affect the second year English Language preservice tendency toward drama?
- a. To what extent are the ideas of preservice teachers changed about taking a drama course at undergraduate level?
 - b. To what extent are the ideas of preservice teachers changed about using drama as a method in their future classroom?

1.5 Significance of the Study

Unlike the most of the studies conducted in drama area, this study is mainly process-based where the focus is in investigating, observing and interpreting of the process. This study is expected to create an instructional design model in organizing drama course for preservice teachers. This is the first attempt to produce a model suitable for drama education. With the help of this process, it is possible to determine some standards and frames in drama education so that to bring drama more scientific education area. In drama education, there are different and sometimes contrast theories. These theories create different approaches in drama education (Bolton, 1984). In that point, to conduct a more scientific study, it is necessary to organize a drama education process and to draw the boundaries of study regarding the theories of drama. This study also expected to guide future studies since preliminary research and review of literature reveals few studies focused on this area.

1.6 Limitations of the Study

The aim of this study is to investigate the drama education course process in detail and to create an in-depth understanding in the instructional design of drama course. To reach this aim, qualitative data gathered from the participants of the study. Due not deal with generalization, in the frame of the qualitative research, the subjects by who could be studied most effectively has been assigned purposefully from the group of individuals which were chosen via convenience and criterion sampling. Preservice English Language teachers who are studying in the department of English Language Teaching at Middle East Technical University (METU) were conveniently available for study since researcher is also a graduate student at METU. Due to the fact that this study was conducted in this sample mentioned, findings of the study can not be generalized to other drama courses. With regard to this, there is a risk to meet external validity and external reliability.

In addition to the researcher, there were two other observers for the validity check of the researcher's observations and lesson's success. Although, the aim of this application is to reduce researcher effects in the study, since the researcher is the person who conduct, follow and interpret the process, there might be a threat the internal validity to some extent. Furthermore, the results of the study are limited to the population with similar characteristics.

1.7 Definition of Terms

Drama: It is the word, originated from “dran” which means “doing” (Aslan, 2000). It has some interpretations like “doing of life”, “living through”, and “seems to be doing” (Bolton, 1984). This interpretation carries drama to education and it accepted as powerful method which can be used both in education and personal development.

Drama in Education: This is one of the approaches followed in drama. It mainly focuses on teaching a subject through drama. It developed in England in the first half of the century with Johnson and improved by Heathcote (Bolton, 1984). It creates student focused as-if worlds that embed problems within situations where meaningful learning is fostered. As active learners, students construct their own knowledge by means of their experiences rather than just absorbing what is given. It presents opportunities for students to respond and interact in imaginative situations with their whole being (Wagner, 1985).

Creative Drama: This is one of the approaches followed in drama. It is used for using drama to develop the individuals' individuality which supports only the personal development like speaking properly, using jest and mimics correctly and develop the all sources of human beings as an individual.

Preservice English Language Teacher: A student who studies in university at the department of English Language Teaching.

Improvisation: The term improvisation is the spontaneous use of movement and speech to create a character or an object in a particular situation (Gallagher, 1997).

ADDIE: The ADDIE Model is a colloquial term used to describe a systematic approach to instructional development. ADDIE is an acronym referring to the major processes: Analysis, Design, Development, Implementation, and Evaluation. (Molenda, 2003).

Instructional Design: It refers to the systematic and reflective process of translating principles of learning into plans for instructional materials, activities, information resources, and evaluation (Smith & Ragan, 2005).

Drama Instructional Design for ELT: It is an instructional design model which explains the process of designing a drama education course in a step by step fashion.

CHAPTER II

LITERATURE REVIEW

In this chapter, the existing research literature most relevant to the purpose of this study is summarized. First of all, drama is discussed with its roots, approaches, structures and techniques. Then, teacher education is handled in line with the current applications, approaches and current state of English language teaching by means of examples and studies. In this part, the place of drama method in English language teaching is also tried to be explained. Lastly, instructional design models and design process of drama are investigated. As an integrated part of the literature review, relevant research studies from abroad and Turkey are presented.

2.1 Drama

“Drama made me find myself”

*(preservice teacher, focus group interview,
April 24, 2009)*

The question of what the drama is have been answered by educationalists and drama specialists as “drama is doing” for years (Bolton, 1979). However, in this study, like Bolton (1979) suggested the idea of “drama seems to be doing” is used. In this perspective, drama is “thought-in-action; its purpose is the creation of meaning; its medium is the interaction between two concrete context” (p. 21). The first context is constructed by drama which evokes an immediate dramatic world bounded in space and time, a world that depends on the consensus of all those present for the existence (O’Neill, 1995). The latter one is the real world that we experience everyday. Drama in

education refers to using drama in education as an authentic method and it provides a “process-oriented drama” with children – “not presentation but exploration of ideas and situations through drama” (Brown & Pleydell, 1999, p. 4).

2.1.1 Roots of Drama

Drama; specifically drama in education became popular in twentieth century. However, its roots go beyond the ancient age because drama includes, “movement”, “doing or rehearsing of life” and “using dramatic activities in a purposeful action” (Aslan, 1999). In that perspective, including all rituals done in antique age, the play theory, development of dramatic action was included to this investigation. Furthermore, the most effective side of drama which is “giving importance to the feelings” and “using feelings in education” (Spolin, 1986) were mentioned in this part.

Drama which includes “movement”, “rehearsal of life” can be seen in the “bacchanal”, the rituals of the communities (Fischer-Lichte & Jo Riley, 2004); for instance, in Hattis (B.C 1730), the people were doing drama in festivals: they were wearing animal peltry and pretend like animal (Brandau & Schickert). Like in Hattis, in Athens, the festival of Dionysus was celebrating with plays and making imitations of Gods. These purposeful actions evolved to “make believe play” which construct the hearth of the drama (Turner, 1982). This kind of play was also seen in the development of a child. Piaget (1962) played a central role in the development of the view that play may be of crucial importance in children's development. Courtney (1989) argues that play is a “dynamic that relates our consciousness to the world and so creates meaning” (p.12). This view of play as a dynamic is departure from Piaget, who divided play into categories in order to analyze it. Piaget (as cited in Lewin, 1936), referring to the decline of symbolic play with the age in childhood, maintained that make-believe play is merely a stage in the evolution toward games with rules. Lewin (1936), interpreted this make-believe play cited in Piaget’s works, that “make believe play are necessary in practicing social rules and internalization them” (p. 176). Both Piaget (1962) and Vygotsky (1978) help to lay

the foundations for the value of dynamic in children's learning. Piaget (1962) had justified dramatic playing as important in child's social, creative, cognitive, moral and affective development. Piaget's theories about learning emphasized the need for children to explore and experiment for themselves. The process depends on the extent to which symbols could be manipulated. Social symbolic play was seen as a "useful bridge" for the child to try out different possibilities in a "no penalty" zone (Bolton, 1984, p.39). Vygotsky (1978) was also interested in how play was a step toward abstract thinking. One of the purposes of play, in Vygotsky's eyes, was that it enabled children to create meanings for themselves. When Vygotsky (as cited in Bolton, 1984, p.60) argued that "the child weeps in play as a patient, but reveals as a player," it was believed by theorists like Bolton (1984) that children's dramatic play indicated a complexity that had been originally thought. There were also other theoretician who emphasized the importance of play and the necessity of using it in education. As an example, Herbert Spencer (as cited in Courtney, 1989) who is another theoretician who considered play vital to the child's development showed that "the form of play depends on the level of development of the player: the structural complexity brings an increased diversity of play" (p.44). Furthermore, Karl Gross, in the same way, highlighted the importance of play in the "growth of intelligence" (p.50). It follows that if play is vital to the child's development, opportunities for "increased diversity of play" should be used in the classrooms (p.44). Even in antique Greece, Platon (2005) mentioned about using play in education. He stated that by organizing and structuring children's games it is possible to create the sense of rules and ideal government organization.

In 1900s, Freud's play method in therapy and Carl Roger's (1951) "client-centered therapy" have a parallelism to the ideas in education (Rubin, 2005). Another pioneer in education in 1900s, is Maria Montessori who based her approach on both play and child-centered education. She used structured and purposeful activities and materials to support the natural development of the child in his or her own pace (Olaf, 2004). Each set out to "follow the child", realizing that s/he was "absorbent" in his/her ability to learn at speed when motivated. Both provided the child with "keys" for both learning and life. There were also similarities in the way that they empowered the child and

treated teachers as, “facilitators of discovery rather than as pedagogues” (Farrer, 1999, p.22). These ideas used to construct Montessori environment had a parallelism to drama education environment. As Heathcote (1994) stated that drama teacher, just like a Montessori teacher, is not the director of the class, he is there for organize the learning environment which enables children rich learning experience.

In investigating the roots of drama, in addition to the “play”, it is important to mention about the idea of “individuality” in education. It was not possible the development of drama without having the idea of individuality (Way, 1968). With the help of this idea, all persons perceived as unique and separate. It also effects the perception of child. The place of child in society started to change from being “miniature adults” to “a special part in life” where there is need for special understanding, treatment and education (Carey, 1985, p.21). Rousseau (as cited in Courtney, 1974) also contributed to this new idea by his words: “consider the man in the man and the child in the child” (p.21). This change provoked the child-centered and as mentioned previously client-centered theories. Dewey (1921) who is the most influential theoretician in child-centered education summed up old education by stating that the center of gravity is outside the child. It is in the teacher, the textbook, anywhere and everywhere you please except in the immediate instincts and activities of the child himself. However, he defined the change which is coming into our education is shifting the center of gravity. The child becomes the sun about which the appliances of education revolve; he is the center about which they are organized (as cited n Bolton, 1984, p.21). When, the children became the center of the education, the feelings of them also gained importance. As Rousseau (1984) who had great studies before renaissance highlighted the importance of emotions and child’s own feeling and thinking, the other theoreticians constructed their ideas about feeling. Slade (1954) rejected the education environment where there is no place for emotions. Elias (2007) stated that child has his own feelings and an education environment should be constructed regarding these feelings because an effective and long-lasting learning can be occurred when the emotions are activated during the process. As Aslan (1999) declared that in a dramatic context, the experiences are constructed with the help of the emotions, therefore participants of drama can not forget

what they are experienced in drama class. Additionally, the ideas of Vygotsky (as cited in Heathcote, 1982) lead to constructing dramatic world. Especially two controllable components of emotions in drama can be categorized what Vygotsky calls “dual affect” and “intensity” (as cited in Bolton, 1979, p.87). Dual affect is the tension which exists between the concrete world and the as if world, sometimes leading to contradictory emotions; intensity simply being the strength of these emotions. Unlike the Vygotsky, Piaget did not mention about the emotions: Gardner (1985) pointed out that “there are vital aspects of personality and of emotions life which Piaget decided not to focus on.” (p.92) In that point, Courtney stated more holistic view which highlighted that no educational environment is purely cognitive or simply emotional. “Each education context is whole –cognitive, affective, moral, aesthetic, empathic and psycho-motor- and it is expressed whole in dramatic action.” (Courtney, 1980, p. 44).

Drama which cares about both cognitive and emotional aspects of the individual is a process of learning where participants can learn through carefully structured experiences which include plays; re-organized plays and dramatic context (Henry, 2000). The idea of dramatic experience based on the learning by doing theory. Dewey (as cited in Bolton, 1984) explained his idea that it was vitally important that education should not be the teaching of mere dead fact, but that the skills and knowledge which students learned be integrated fully into their lives as persons, citizens and human beings. In Turkey, like Dewey, Ismayıl Hakkı Baltacıoğlu (2006) is the one of the main person in learning by doing approach in education. In the first part of the twentieth century, while dramatic studies was conducting under the name of Theatre in Education, he had done great studies on this field and he courage dramatic education at schools. Baltacıoğlu (as cited in Ülken, 1967) highlighted the importance of learning by doing and he stated: “Theatre in education is life itself” (pp.88-89). Drama constructs learning by doing process where as Vygotsky (1978) stated “learning awakens a variety of internal developmental processes that are able to operate when the child is interacting with people in his environment and in cooperation with his peers.” (p. 90) Jerome Bruner enthusiastically endorses this aspect of Vygotsky’s concept, focusing particularly on the importance of a social context in deepening understanding (Gordon & Ernest, 1981). Enstwistle and

Hounsell (1975) acknowledge that Bruner views the learner “as an active participant in the knowledge getting process, one who selects and transforms information, who constructs hypotheses and alters those hypotheses in the face of inconsistent or discrepant evidence”(p.106). Netwitsle and Hounsell (1975) go on to say that Bruner recommends that teachers and students work cooperatively with respects to the transmission and discovery of knowledge. Like Bruner stated drama also aims that a child should “become a party to the negotiatory process by which facts are created and interpreted. He becomes at once an agent of knowledge-making as well as a recipient of knowledge-transmission” (Malczewski, 1988, p.35).

In this part, the roots of drama was covered by explaining theories about play, make believe play, child centered education, emotions of individuals and learning by doing. These ideas shaped contemporary drama in education approach in England in the first part of twentieth century and it spreads all around the world speedily (Courtney, 1980). Today, drama can be divided many sub areas (creative drama, socio-drama, psycho-drama), however, using drama as an education method is the sub-area which is widespread and mostly studied. In the following sections, both creative drama approach and drama in education approach were investigated.

2.1.2 Approaches in Drama

In drama, there are mainly two approaches which are drama for supporting personal development which was called as creative drama in this study and drama in education. This categorization can be also named like using drama as a means and as an end. In this study the term creative drama was used as an end means teaching drama through drama. Here the aim is to help the individual for self-development, skill improvement and promoting communication. Drama in education was used as a means refers to using drama as a method to teach a subject. It creates a dramatic environment where students learn the subject in a process by playing roles and by using other dramatic techniques while conducting a topic related investigation (Sağlam, 1997). In the middle of the

twentieth century, some drama theoreticians like Gavin Bolton constructed their ideas including both approaches identified. According to them drama process should be used for both to teach a subject and to promote personal development (Taylor, 1992)

In this part, the approaches of different theoreticians in drama were discussed to create a framework for drama education. Regarding this aim, five drama educators were selected to explain drama. Each of the five teachers having been chosen was representative of a predominant style of drama approach in each of the past four decades. They are Harriet Finlay Johnson, Winifred Ward, Peter Slade, Brian Way, Dorothy Heathcote and Gavin Bolton.

2.1.2.1 Creative Drama: Peter Slade, Brian Way and Winifred Ward

Creative drama is the approach in drama which has been used widely in the US to support personal development and self-actualization (Taylor, 1992). In this approach, although there are lots of theoreticians, three pioneers were selected to explain dramatic process conducted and some important aspects of creative drama.

The genesis of creative drama in the United States is attributed to the work of Winifred Ward. Ward (1957): influenced Dewey (1921) and Mearns (1958), argued that creative drama developed the “whole person” in that it benefited children’s physical, intellectual, social and emotional welfare:

“Its objectives are to give each child an avenue for self expression, guide his creative imagination, provide for a controlled emotional outlet, help him in the building of fine attitudes and appreciations and to give him opportunities to grow in social cooperation” (p.4).

As a pioneer in creative drama Ward’s ideas on personal development have crucial importance however, although it is difficult to generalize, Ward’s application often involved the dramatization of stories. Ward (as cited in Wright, 1985) adopted a linear approach to lesson planning and series of activities which children would typically

encounter: “the sequence proceeds from sensory/concentration activities to movement/pantomime, dialogue, characterization, and improvisation/story playing” (p.205). The group would plan in advance how they would enact each section of a story (Taylor, 1992). Following the enactment, the group would evaluate their efforts: “The building of the play demands keen thought and imagination, for it must be orderly, reasonable, convincing, permitting of no slipshod thinking and imagination” (Ward, 1985, p.22).

A contemporary of Ward, Peter Slade (1954), introduced the concept of “child drama”. Rather than emphasizing skills or a particular sequencing of activities, Slade stressed the child’s natural impulses to create. Child drama, for Slade was a unique art form: “There does, then, exist a Child Drama, which is of exquisite beauty and is a high Art Form in its own right. It should be recognized, respected and protected” (Slade, 1954, p. 68). The spontaneous impulses of the child to play had to be nurtured by the teacher, the latter being cast in the role of a “loving ally” (p.85). In contrast to Ward’s model, leaders would not direct or criticize the student’s drama, but rather they would cultivate in their classrooms moments of absorption and sincerity which are two qualities of dramatic play:

“Absorption is being completely wrapped up in what is being done, or what one is doing, to the exclusion of all other thoughts... Sincerity is a complete form of honesty in portraying a part, bringing with it an intense feeling or reality and experience” (p.2)

In this respect, Slade was highly critical of school plays which he argued stifled the child’s innate creative urges. “He deplored public performances” Bolton argues, “the proscenium arch, the use of scripts, the training of children to act, and, above all, teacher intervention in children’s playing”(1985, p.153). The growing rift between drama and theatre has been partly attributed to the work of Slade (Hornbrook, 1989).

Slade’s unique observation of children allowed him to realize that a baby’s early experiments with movement and around is embryonic forms of drama, art and music. He also theorized that child goes through stages of development in its dramatic play (Slade,

1954, p.128) as shown in Figure 2.1. Slade specifies four chronological stages: birth to five years, five to seven years, seven to twelve years, and twelve to fifteen years. In these stages, Slade mentions about the “natural” growing pace of children: “the child’s own pace is very important” (p.31). Child should be allowed to pass the stages in his/her own slowness or speediness to reach his/her level of actualization. Figure 2.1 represents Slade’s categorization of stages of development which a child goes through in its dramatic play.

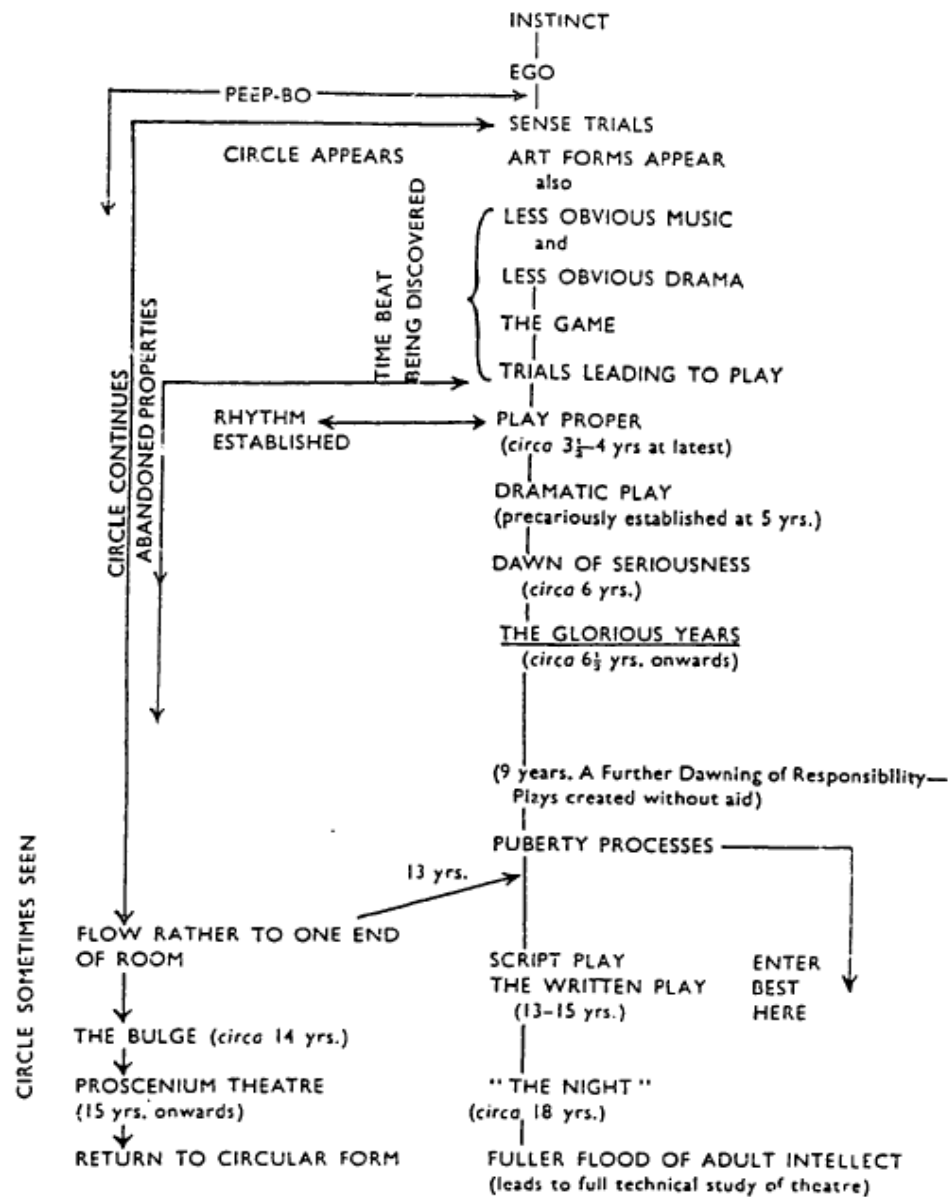


Figure 2.1 An indication of natural drama development

Source: Slade, P. (1954). *Child Drama*. England: University of London Press.

In drawing a wedge between the school play and child play, Slade's works lighted the way for the studies of Brian Way. Way (as cited in Bolton, 1998, p. 148), influenced by the progressive education movement of the 1960s, promoted drama on the basis that it developed what he called the "individuality of the individual". Like Slade, Way (1968) concentrates on natural development of individual and supporting it in a proper way. This idea is a view which echoes the sentiments of Rousseau in Emile, that "the first impulses of nature are always right" (Rousseau, 1984, p.56). Way's philosophy of the "uniqueness of the individual" directs him to emphasizing personal and social "life skills". After Slade's linear development diagram, Way's diagram "Consider a Human Being" (Way, 1968, p.13) places the person at the centre of four concentric circles. Diagram is illustrated in Figure 2.2. In this representation, child is still viewed from a hierarchical perspective, but that perspective focuses on the development of the individual child. It is the development of the whole person which is envisaged here, from birth onwards. In this sense it is the first holistic schema which conceptualizes the child's development, yet there are discrete stages of growth, represented by larger circles (Taylor, 1992). The arrows move only from the centre to outward, rather than being double-headed, suggesting that development is progressive and linear. Way's seven aspects of development are concentration, the senses, imagination, physical self, speech, emotion and intellect. So not only does the person go through stages of development, but at each of four stages there are seven aspects. Four stages of diagram are named by Way (1968) as: discovery of resources; personal release and mastery of resources; sensitivity to others within discovery of environment; and enrichment of other influences both within and outside personal environment. Way (1967) declares that all possible points on the circle exist for each person. First stage: discovery of resources is represents the first duty in drama that is to help each individual to discover and explore his or her own resources, "irrespective of other people" (Way, 1968, p.12). Way explains later stage:

"Drama includes the discovery and exploration of one's environment and within that environment are seen to exist many other people towards whom one begins to feel a growing sensitivity through each of the basic personal resources. Again at the later stage one feels the need for the enrichment of resources quite outside

of oneself and one's own immediate and explored environment, as denoted by the outer circle”(p.12).

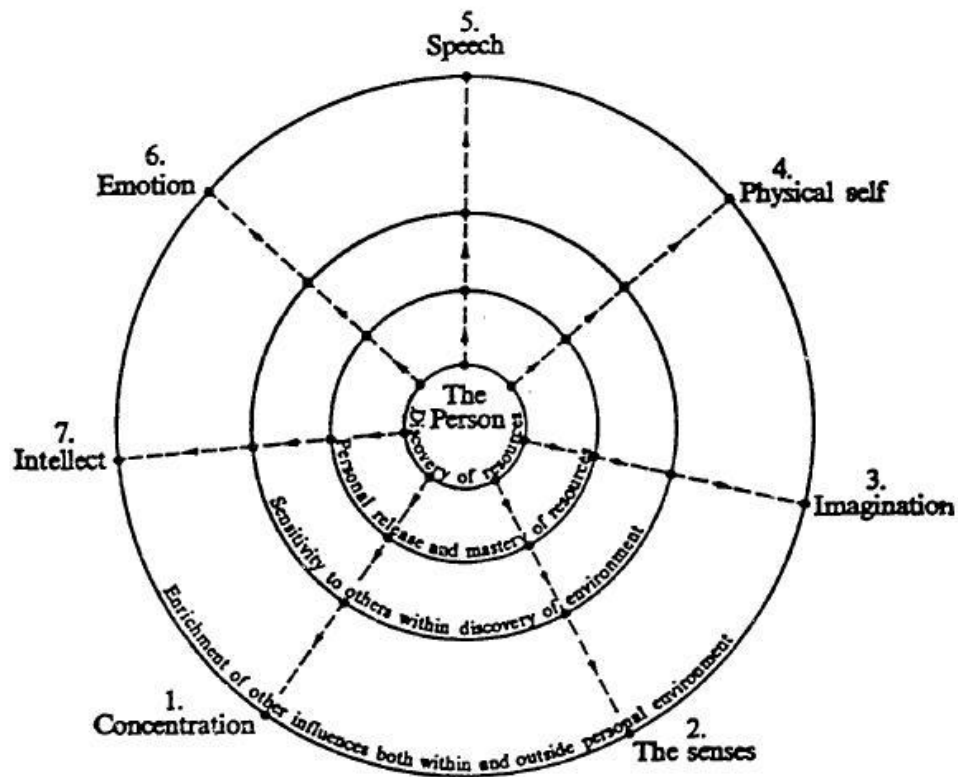


Figure 2.2 Brian Way's diagram of "Consider a Human Being"

Source: Way, B. (1968). *Development through drama*. London: Longman.

2.1.2.2 Drama in Education: Dorothy Heathcote and Gavin Bolton

Drama in education is the approach which uses drama as a teaching and learning medium (Wessels, 1987). The medium of drama has the potential to captivate learners because it builds on the spontaneity and make believe action of dramatic play (Poston-Anderson, 2008). It focuses on particulars at the concrete level rather than on abstraction (Bolton, 1986). "Learning through drama is contextual" (p.36); for example, instead of asking children to explain a concept, such as freedom, students may first experience the idea within an imagined situation to understand what is meant by freedom. It is through this process of direct participation and critical reflection that they come to understand

what is meant by the concept of freedom. Using drama in education approach can lead to the development of broader understanding through “generalizing and making connections” through the personal involvement that initially engages and motivates students in their learning (Flemming, 2000, p.40).

While explaining drama in education, there is a need for mentioning about one of the early pioneers in drama: Miss Harriet Finlay-Johnson, a village school head-mistress who states that everything like history, geography, poetry or language can be adapted to dramatic action (Bolton, 1984). In her book, *The dramatic method of teaching* (1912), she lists some features of dramatic action which is described as revolutionary by Bolton (1984, p. 11). She gives more importance to process than the product of the dramatizing; she values both improvised and scripted works; she lets children take initiative in structuring their own drama audience is irrelevant and discourages “acting for display” (as cited in Bolton 1984, p.12). It is also important that she is mainly concerned with the happiness of the child and the child’s natural dramatic instinct. Although, she has reformist ideas in both drama and education, the application she conducted can be seen as dramatizing rather than a structured process of drama (Taylor, 1992).

By the early 1950s, Dorothy Heathcote lecturer in drama at university suggested different approach in drama education. Heathcote (1967) maintained: “Drama is not stories retold in action. Drama is human beings confronted by situations which change them because of what they must face in dealing with those challenges” (p. 48). Heathcote was particularly interested in how the art form drama could be exploited by the teacher and students to explore important issues, events, or relationships. This notion of drama as exploration, or as a learning medium was a prominent aim of her work and distinguishes it from that of her predecessors (Wagner, 1985).

Heathcote’s drama works or structures (O’Neill & Lambert, 1995) would tend to focus on moments in time which the group would devise, rather than for example Ward’s dramatized plot scenarios contained in stories already written:

“Dramatic improvisation is concerned with what we discover for ourselves in a human situation containing some element of desperation. Very simply it means putting yourself into other people’s shoes and, by using personal experience to help you to understand their point of view, you may discover more than you knew when you started” (Heathcote, 1967, p.44).

However, Heathcote (1971) also argued that developing “understanding” however, would not happen by chance. If drama was about discovery, then activities or strategies would need to be deliberately and consciously folded, or layered, into the work for this to happen. The fact that the teacher and students should ideally be operating at a meta-cognitive level implied in her mind a “structure” (Heathcote, 1971, p.42). Although not denying the value of spontaneity in dramatic activity, her interest in exploring the consequences of actions when participants are put in other people’s shoes indicated a different pedagogical emphasis from that of her predecessors.

In creating an understanding, Heathcote (1984) offered a diagram named: “The Second Tree of Knowledge” illustrated in Figure 2.3. The first tree of knowledge was covering knowledge “as it is now”:

The trunk the tree holds: the child, the family that provides us with the kids, the teachers and the school building. What we have done is to build a tree-top based upon a lot different kinds of growth. There is a little bit of French blossom up there, and there is a little bit of mathematics, and drama. Drama is in a very little corner for very special people. (Heathcote, 1984, p.121).

In contrast to this view of drama as an isolated subject in the curriculum, Heathcote proposes a second tree of knowledge, one which describes the nature of the roots which nourish the tree. Compared to the first tree of knowledge the second is much more dynamic, appearing at first glance to resemble the mushroom cloud of an atomic explosion (Taylor, 1992). This emphasis on the dynamic, explosive power of discovering a new conception is inherent in Heathcote’s ideas about how drama can function for the participant:

“Drama is about shattering the human experience into new understanding. It uses the facts, but, in addition, it fuses the new understanding all the time”(Heathcote, 1984, p.122)

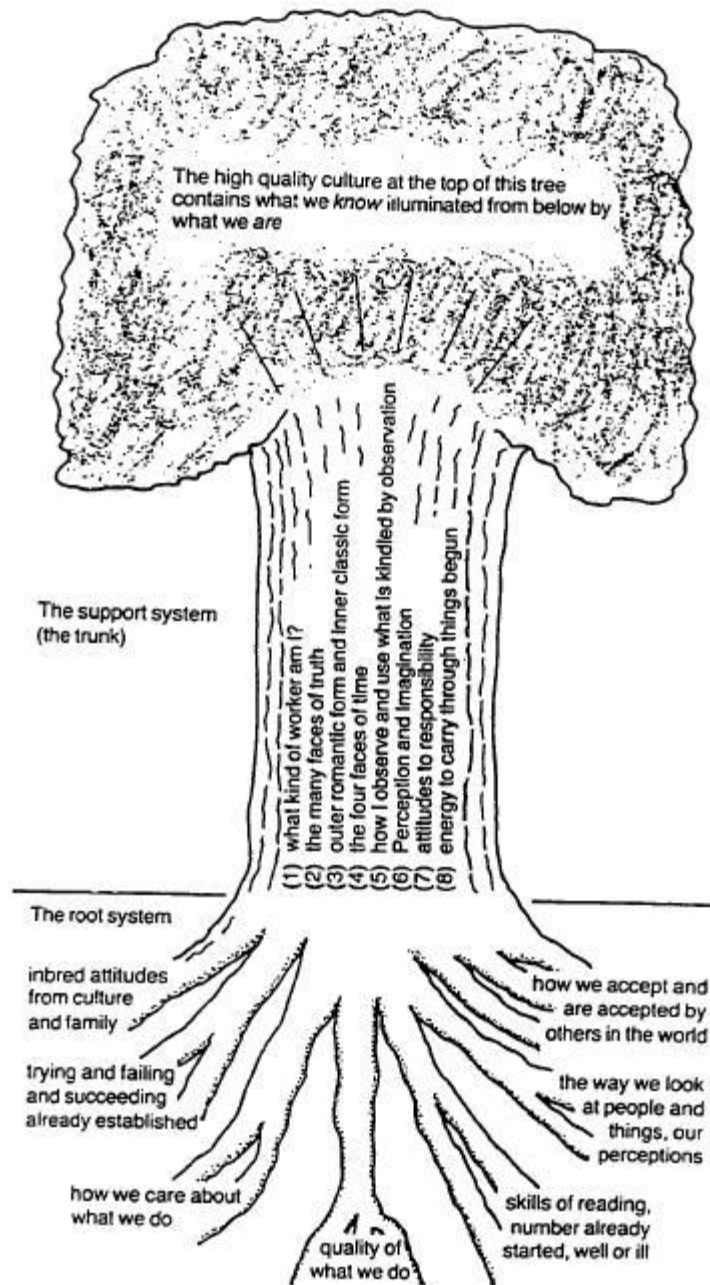


Figure 2.3 The second tree of knowledge

Source: Heathcote, D. (1972). Drama as a process for change. In L. Johnson & C. O'Neill (Ed.), *Dorothy Heathcote: Collected writings on education and drama* (pp. 114-125). London: Hutchinson.

In drama application, Heathcote conducted two important techniques which are mantle of expert (MoE) and teacher in role. Heathcote (1971, p. 50) explains MoE as an “active, urgent purposeful view of learning, in which knowledge is to be operated on,

not merely taken in". It has been described as a dramatic inquiry-learning based approach for teaching and learning (Courtney, 1989). MoE is a fully integrated approach in which children learn across all curriculum areas by taking on the roles of experts engaged in a high status project for a fictional client. In this technique, power and responsibility move from teacher to group; learners feel respected by having expert status; insight and understanding of different expert occupations are explored; provides distance from experience through professional codes (Neelands, 1990). The other technique used by Heathcote is teacher in role which is working with the teacher on the inside of the drama (Taylor, 1992). This technique have the opportunities of working with learning being negotiated in role; chance for students and teachers to lay aside their actual roles and take on role relationships which have a variety of status and power variables.

Heathcote's works lighted the way for the studies of her student Gavin Bolton. Bolton's studies were directed to place drama at the centre of the curriculum and his ideas provided solid arguments for the use of drama as a tool for learning about oneself and society (Taylor, 1992). According to Bolton, a great depth of learning "is taken place when drama experience is structured in a way that simultaneously meets the requirements of educational objectives and of the art form" (Sağlam, 2006). Drama is "seems to be doing" and it is "thoughts in action" (Bolton, 1979, p.21). Its purpose is the creation of meaning. Bolton believes that meaning-making in drama is, like the roots of Heathcote's Second Tree of Knowledge, often unobservable (Taylor, 1992). He states that the actions which children choose to represent the context of the drama are most significant in determining personal meaning. Bolton points out that drama teachers who state objectives only behavioral terms, lack this awareness. These teachers, he argues, use the metaphor of "an idea in search of a container" to account for "what is occurring in the child's mind during drama" (Bolton, 1986, p. 25). Bolton's alternative to this simplistic conception of drama is represented in his diagram of many-layered meaning, given in Figure 2.4. In it, he shows how meaning in drama can go beyond the merely representational to the dialectical (Bolton, 1986). There exists as dynamic among three

independent levels of meaning during drama: the representative meaning, the universal meaning, and the personal meaning.

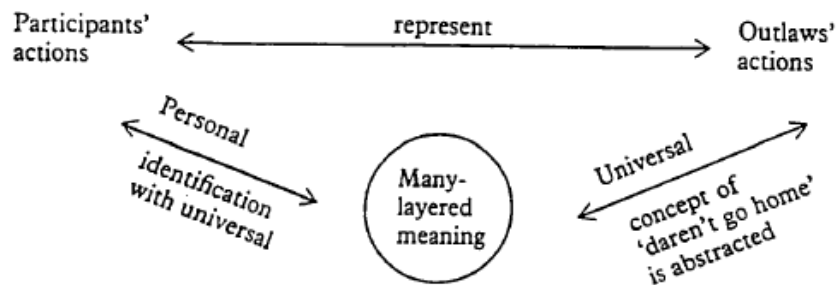


Figure 2.4 The Many-Layered Meaning of Drama

Source: Bolton, G. (1986). *Gavin Bolton selected writings on drama in education*. London: Longman.

Bolton points out that learning in drama is not necessarily that which is taught, but may even be unconscious. Here, Bolton’s emphasis is on the existence of personal meaning as distinct from represented meaning, or universal meaning; he points away from the teaching of immediate objectives to the inner working of the child’s mind as he or she is involved in the drama (Bolton, 1985). In the diagram, depicting both two way and circular relationships among the three levels of meaning, one thing is clear: there is at least a three-way dynamic involved in the child’ creation of meaning during drama which is not always evident to the observer (Bolton, 1986).

2.1.3 Structure of Drama

In structuring drama, there are no specific rules and exact formula. Thus, there are lots of approaches in literature to structure the drama process. In this part, some structuring strategies of the theoretician were selected and investigated.

In drama, Winifred Ward is the theoretician proposed a clear structure for planning drama. Ward (1957) stated that drama develop “whole person” and it benefited children’s physical, intellectual, social and emotional welfare (p.4). In that sense Ward

(as cited in Wright, 1985) adopted a linear approach to structure drama and proposed a sequential series of activities which children would typically encounter: “the sequence proceeds from sensory/concentration activities to movement/pantomime, dialogue, characterization and improvisation/story playing” (p.205). Ward placed an emphasis on the external skills which children displayed through that process:

Characterization, development of plot, enriching of dialogue and action, ensemble work, and tempo are to be emphasized in class criticism, with voice and diction understood to be vitally important (as cited in Heinig & Stillwell, 1981, p. 31).

As a sum up, Ward’s structure of drama can be classified like that warm-up activities; planning the scene which will be played; playing the scenes; evaluation of the played scenes; warm-down activities (Kase-Polisini, 1989).

Cecily O’Neill who is the pioneer in process drama is suggested a fluid, spontaneous and improvisation based drama structure. This structure involves “making, shaping, and appreciating a dramatic event, an experience that articulates experience” which are demanding “perception, imagination, speculation and interpretation” as well as exercising “dramatic, cognitive and social capacities” (O’Neill, 1995, p.1). In creating a dramatic world where all the features listed above are exercised, a particular “pre-text” is used. This is a “source” or “impulse” for the process drama and “a reason for the work” (p. xv). In structuring a drama process; first a pre-text is selected, then in or outside the drama world the process is shaped to “develop a past and text” by the help of the composed or improvised activities; during these activities “reflection takes place to learn the ideas and interpretations of children” and finally the process is resulted to the end (pp.1-4).

Heathcote believes that drama in education provide us with metaphors for our real lives, which in turn allow us to reflect about life’s experience. This state does not happen by chance; reflection, Heathcote states, occurs through the carefully “sequencing, or structuring of activities” (1978, p.149). Heathcote’s drama work, or structures (as cited in O’Neill & Lambert, 1982), would tend to focus on moments in time which the group

would devise. Developing ‘understanding’, however, would not happen by chance, Heathcote argued (1971). If drama was about discovery, then activities or strategies would need to be deliberately and consciously folded, or layered, into the work for this to happen. The fact that the teacher and students should ideally be operating at a meta-cognitive level implied in her mind a structure (pp.50-54). Her sophisticated innovation in structuring of drama challenged assumptions about the fundamental nature of knowledge, of education, of teacher responsibility, and of dramatic art (Heathcote, 1994). She called this method (and the philosophy that goes with) as MoE. This method requires investigating, solving, exploring the ideas, issues in an expert role which can be social worker, police, nurse, minister, and so on. In MoE, the students take on the mantle if to begin with they are further away from a classroom-related situation: “something more like a business where they are profession who work as troubleshooters” (p.17). There should be created an imaginary place where action occurs: where the students should take high degree of responsibility. The tasks would also be carefully graded for degrees of difficulty. The tasks always constitute the action through which the deepening levels become engaged. To reach deepening engagement levels, there is a need for a careful preparation to the drama. Heathcote (1994) suggested four questions for the teachers to follow in planning a drama with mantle of expert:

1. What sorts of knowledge/information are to be studied?
2. What skills (mental, linguistic, artistic, psychomotor, or dramatic) are to be practiced through the knowledge?
3. What ploys are needed to help special needs of the class?
4. What will make them reach out and set standards for themselves? (p.25)

Considering the questions listed above, according to Heathcote (1994), teacher should follow four guidelines in planning a mantle of expert approach:

1. Present the area of expertise effectively using a combination of teacher talk and visual image.
2. Teacher should take a role and play during the process with children
3. Students should select their roles so that giving to the group power of function.
4. In these roles, whole group should build the past, present and future of the dramatic world (p.27).

The drama structure of Bolton is not very different than Heathcote. Bolton (1984) constructed his approach referring to the changing understanding of the children and offering a theoretical basis for analyzing the different structures available to the teacher who pursues this particular goal. Bolton (1979) mentioned four stages of dramatic activity: “a preparatory stage not conducive to learning (artificial stage); a stage concerned with unconscious reiteration of what is familiar (reinforcement); a conscious identifying of what is known (clarification); and a shift of perspective” (p.51). This structure tends to be integrating children’s “what happens next” orientation with teacher’s educational goals. Although there is no distinct and strict form in structuring drama according to the Bolton’s approach, there are some properties which can be listed. First, teacher should organize some themes to provide to the student the chance of choosing the issue they will discover. These themes should make the class to be faced with a paradox from the beginning. Their performance assumptions were confirmed by the environment but here was a teacher signaling process, not product. Then action starts to develop with explorations different encounters through MoE, teacher in role, discussions, and reflections. Dramatic playing and exercises can take a part during this drama process. (Bolton, 1979). In drama, engagement is the key issue to break down the existing understanding and to develop different point of views. In structuring drama, teacher should be aware of engagement levels and construct them gradually (Bolton, 1984).

Bowell & Heap (2001) identify the qualities that underpin the planning of the drama: “a recognition that learning takes place most effectively when it is contextualized; that learners who have a sense of ownership about their learning have a great commitment to it and therefore gain more from it as a result and that, universally, human beings use drama to symbolically represent life experience and to make comment on them” (pp.8-9). Regarding these cornerstones of drama, Bowell & Heap (2001) suggest six planning principles which a teacher should follow in structuring a drama session: theme/learning area, context, roles, frame, sign and strategies. First of all, a teacher should select a theme which is what the drama is about and the particular aspect of the human condition under examination in the drama. Context refers to dramatic context which provides the

particular fictional circumstances in which the theme will be explored. After theme and context, teacher should decide the roles of students and frame of the action. Frame is the term used for to describe the tension-giver and contradiction in the process. Then, the signs used in drama should be arranged. Dramas are metaphors for life experience and within this framework; signs are the means by which the theatre element of symbol is evoked. “An intricate system of signs, including objects, sounds, language, gesture and images combine in all theatre genres to bring significance to the events of the drama and direct attention to them” (p.11). The last principle which should be planned is strategies. They are ways of working based on performance forms which bring the drama into life. A planning done regarding these principles creates a drama which leads to teach (Bowell & Heap, 2001).

Different theoreticians propose different structures for drama which also reflects their approaches followed while constructing the process. Some of them offer very precise steps in structuring while others explain the logic behind the drama to plan it. Since drama offers a creative, spontaneous and improvised based drama environment, it would not be meaningful to shape all process in one frame (Ward, 1968). As the nature of the drama, every theoretician, even every drama teacher can produce a structure for drama according to his/her drama understanding (Somers, 1995).

2.1.4 Techniques of Drama

In structuring a drama process, it is possible to use many techniques taken from the field of theatre. However, the meaning and using areas of these techniques are different than the theatre. Drama defines them in respect to the usage in dramatic context of drama process (Aslan, 2007). Drama uses more than 50 techniques in its dramatic process (Neelands, 1990). In this part, in addition to the main techniques which are improvisation, role play, dramatization and game techniques, some other techniques used in the study were covered to clarify the drama process better.

Role play is one of the major techniques in drama. When students assume a role, they play a part as if they are somebody else in a specific situation. Play means that the role is taken on in a safe environment where students are as inventive and playful as possible (Ladousse, 1992). Mainly, role play is playing a character or a type and reflect this character's or type's feelings and thoughts. It provides to the children or participant to say their own ideas directly through the mask of a role. It is especially useful in unsocial children (Aslan, 2007). Some shy members of a group may have a great deal of difficulty participating in conversations about themselves, and in other activities based on their direct experience. These students are liberated by role play as they no longer "feel that their own personality is implicated" (Ladousse, 1992, p.7s). Using this technique in learning environment has a huge range of benefits: Cowley (2007) listed some of them as "using and enhancing students' imaginative skills, experiencing what it's like to be someone else, understanding why some people behave differently to others, seeing things from another viewpoints or perspective." (p.85).

Improvisation is the primary mode of dramatic activity as well as the main technique in drama (Brown & Playdell, 1999). As etymologically, improvisation is the thing which can not be foreseen or anticipated. The meaning of improvisation is basically the same in every field: it is process of spontaneous creation (Çalışlar, 1995). In drama, improvisation is defined that exploring un-anticipated issues and events spontaneously with role playing in studio (Aslan, 2007). In improvisation, none of the risks of communication and behavior in the real world are present. The activity is enjoyable and meaningful and also does not threaten the student's personality. This role playing in improvisation will "build up self-confidence rather than damage it" (Ladousses, 1992, p.5). This technique is used across the continuum of dramatic activity to develop text and action, including activity in highly structured drama episodes; to explore the issues; to solve the problems. Improvisation in drama, as Howell and Playdell (1999) stated "highly spontaneous, with little guidance from the teacher other than the initial description of the character(s) or situation" (p.30).

According to McGregor et al. (1977, p.11) improvisation involves students "making an imaginative leap from their actual situation or roles into a supposed one", allowing them

to enter a role 'as if' they were that person. The safety of knowing they are not, and can withdraw from the situation should they wish to, allows them to enter more fully into the drama, experimenting with attitudes and reactions different from their own. (Somers, 1995) Furthermore, improvisation involves spontaneous interaction in an imagined situation, while role play is a type of improvisation in which children make-believe they are someone else. (Moore, 1988, p.109) Improvisational and role-playing activities range from quick-paced interactions, which Heathcote (1984, p.46) describes as "short-sharp-shock", to more complex decision-making and problem solving dilemmas in which children identify with and commit to situations and characters.

In improvisation to identify the situation, characters and flow explained by Heathcote (1984) and others, participants actively and imaginatively engage with each or all of the following questions: who (e.g. a child, a clown, a group of tourist); what (e.g. climbing a mountain, eating a sandwich, sweeping the floor); where (e.g. at a football match, in a fairytale); when (e.g. in the past, in the here-and-now, in the future-space time de sen); why (e.g. driven by emotions such as love or anger, by motivation to succeed, to meet a challenge, by circumstance, such as confinement, power, poverty) and how (e.g. strategies for achieving the goal, such as alone, in pairs or in a group or using a range of techniques, such as cooperating, bargaining and compromising) (Poston-Anderson, 2008).

The other technique mentioned is dramatization which means re-enacting a story using drama elements and forms. Story dramatization, story drama and dramatic retelling are all terms that have been used to refer to dramatizing stories. When stories are dramatized, children can make up their own original tale and show it through enactment rather than telling it; they can participate by providing sound effects or miming actions as someone else tells a story; they can re-enact a story after it has been told to them (McGregory, Robinson & Tate, 1977).

The other technique is game that is the usage of games in drama context for variety of purposes. Traditional games or variations are used to establish trust, confidence or to establish rules; games are selected to simplify a complex experience; games are put into

the context of drama rather than played for their own sake. Using game as a technique in drama has lots of opportunities. First of all games are highly controlled activities and players must submit to rules so they have the chance of both discuss and strict to the rules (Neelands, 1990). Mcgregory and his friends (1977) explain the feature of the games as enjoyable, fun activity, highlights tension in social situations; useful for breaking the ice, getting to know people; reveals game structures in life situations- blocking, hiding, and deceiving.

Other techniques took place in this study was as follows:

Mantle of Experts (MoE): Students are given the role of experts in a particular area, and the teacher-in-role asks for their suggestions to solve some conflicts raised in the drama. Students become characters that are specialist and have knowledge and skills about the situation such as mathematicians, social workers, scout leader, director, etc. Generally the situation is task oriented so that the expert understanding and skills are required to perform the task (Heathcote & Herbert, 1985; Neelands, 1991).

Still- Image: In order to make clear and emphasize a moment, an idea, a concept or a theme, students construct an image using their own bodies (Neelands, 1991; Swartz, 2002).

Teacher-in-Role: The teacher manages the learning opportunities provided by the dramatic context within the context by adopting a suitable role in order to; excite interest, control the action, and invite participation provoke tension, challenge superficial thinking, create choices and ambiguity, develop narrative, and create possibilities for the group to interact in role. The teacher is not acting spontaneously but is trying to mediate her/his teaching purpose through her/his involvement in the drama (Neelands, 1991; Swartz, 2002).

Forum-Theatre: A small group of students is engaged a situation or a concept (chosen by the students to illuminate a topic or experience relevant to the drama) while the others

observe. Both the actors and the observers have the right to stop the action whenever they feel it is losing direction, or if they need help. Observers may step in and add a role or take over an existing one (Neelands, 1991; Swartz, 2002).

Head-in Voice: This technique is used for to represent the confliction between the characters' ideas. A participant can give voice to the ideas in characters' mind. As a result of this, character becoming more aware of the problem faced, other participants express, become involved in and influence the complexity of the imminent action. With this technique, it is possible to increase tension while slowing down the action (Neelands, 1990).

2.2 Teacher Education

Teachers, the new generation will be your devotion.

K. Atatürk

Atatürk explains the importance of teachers, teacher education and why it should be focused on much with the following sentences:

“Teachers! The devoted teachers and tutors of the republic, you will be teaching the new generation. And the new generation will be your masterpiece. The value of this masterpiece will be related to your skills and devotion. The republic requires protectors of high character with strong scientific, technological and physical skills! It is totally up to you to train the new generation in such required skills.” (Bolayır, 1990, pp.31-32)

These sentences can summarize the significance of teacher education. Considering the importance of the teacher, Alexander (1997) pointed the question of “are teachers born or made?” and he supports to the idea that “teachers are made” by suggesting some teacher education models for the purpose of educating effective teachers. Cruicshank, Bainer, and Metcalf (1995) also state most of the characteristics of the teachers could be gained during the preparation period. That is how teacher teach is influenced from the schooling experience at educational institutions, how they were taught at those

institutions, their level of subject matter knowledge, context, and teaching and pedagogical preparation and the other factors. In that sense, whole teacher education process should aim to both educate teachers for their own personal development and educate them for the new generations which provide “to increase the degree of satisfaction of all human beings in the process of teaching and learning” (p.21). Ayers (1995) proposes that the job of the teachers is not easy because of that teaching, in nature, “requires invention, reinvention, dynamic involvement with growing and changing bodies of knowledge, complex connection of human beings making new discoveries with traditional ways of thinking and knowing”. (p. 9). Likewise, McNergney and McNergney (2007) highlight the nature of the education, needs of the students and the demands on teachers are changing continually. These changes directly affect the qualifications expected from a teacher to increase student learning and the views of the stakeholders. As Tellez and Waxman (2006) point out teacher quality could be one of the measures linked to the student achievement; and, today, there is a need for highly qualified teachers for all students.

The nature of the education and the need for rising highly qualified teachers (Tellez & Waxman) who create effective learning lead the discussions on the critical characteristics of teacher education. Although there is no clear consensus, researchers suggest some characteristics for being a qualified teacher (McNergney & McNergney, 2007; Lasley, Siedentop, & Yinger, 2006). In this frame, some attempts have been achieved in Europe, the US and other countries including Turkey to determine standards. According to the agreement signed in US, teacher education should provide certain knowledge, dispositions and performances for all teachers regardless of their subject areas so that new teachers can apply them in their profession. These standards are explained under the following headings: subject matter, student learning, instructional strategies, learning environment, communication, planning instruction, assessment, reflection and professional development, collaboration, ethics, and relationships. In recent years, The Council of Higher Education (YÖK) has defined standards, to increase the effectiveness of teacher education in Turkey, including

different dimensions as part of the teacher education programs from the human resources to the administration and physical environment (YÖK, 1998).

2.2.1 The Place of Drama in Teacher Education

After the Second World War, in Europe, a movement of the change started which affected many areas of life. Especially, in Britain, after the war, reformation and reconstruction attempts gained acceleration (Somers, 1995). In that sense, board of the education, questioned the education system by asking whether it is humane, realistic, contemporary, answer the needs of the children and society? (p.1). According to the Somers (1995), this created a new climate and experiment abounded environment in education which facilitate pupil-centered learning and freedom in expression. These innovations also make the schools introduce with curriculum during 1960s and 1970s and with inclusion of drama in General Certificate of Secondary Education (GCSE) examination, drama get the statutory place in National Curriculum (Somers, 1995). The same innovations have been seen in many countries; for example in Australia, a study commissioned by the Australia Council (Saatchi & Saatchi, 2000) found that the art and play is “an important part” of every child’s education (p.86). Drama is one of these arts that educators describe as an expressive and creative art and is regarded as an important way of knowing that can illuminate children’s learning (McCaslin, 1990; Courtney, 1990; Heathcote, 1994; Cattanach, 1996; Henry, 2000; Board of Studies NSW, 2000).

In Turkey, drama became popular in 1980s as an area of personal development. The understanding on the importance of drama required the need for training drama teachers and giving teachers drama courses at the same time. In the countries like German, England, Australia; this need satisfied by opening private courses like “Darstellung Spiel” (performing play, the play on a stage), “Spiel und Theaterpaedagogik” (Pedagogoy of play and drama) (Adıgüzel, 2008). The persons who have gotten this education became a drama teacher and teach the students in the schools (Okvuran, 2000).

After 1980s, with the important efforts of Heathcote, drama gained a persuasive dimension toward being used as a method in education (Adgüzel, 2008). This new period brought the idea of educating teachers to make them able to use drama in their lessons as an effective method (San, 1990). Drama took its place in teacher education programs to educate teachers both in Europe and Turkey, gradually. Teachers have taken courses on drama both for supporting their personal development and for enriching their future teaching profession by learning effective method (p. 77).

2.2.1.1 Drama in Teacher Education for Personal Development

Drama can not be limited with the usage in child education. Köksal (2003) stated that drama activities are now done in all stages of education and this field is not limited with education; it is considered important in many other fields. There are many private organizations who serve adults drama courses to support their personal development. In that sense, to use creative drama lesson to encourage self-development of preservice teacher could be beneficial in educating whole person.

As its nature, drama involves the dramatic playing out of situation so that the possibilities of life can be explored. It is an activity of physical and mental involvement based on improvisation, role play and games. It involves action- the translation into physical terms of ideas and emotions. This action can involve individuals working by themselves, or working together as a group. The activity stresses the growth of self-awareness and within the group awareness of other people and their needs. In drama people learn to develop their unique positive qualities and to share with others in a group situation (Bolton, 1984). Drama offers participants the opportunity to practice constructive behavior and provides a medium through which students learn to cooperate and collaborate (Sternberg, 1998) and it develops self-confidence and self-esteem as well as providing learning and socialization. It emphasizes social potential energy that is thanks to being a member of a group, and it develops problem solving skills and

communication skills. One of the most important characteristics of drama processes is to give the individuals the opportunity for self-actualization, group work and sharing responsibilities (Tahta, 1999). Kara and Çam (2007) find out in their study conducted with preservice teachers in an experimental design that drama has significant effect on developing, make and execute a work with a group, begin and carry on a relationship, and self control social skills in development and learning lesson. Drama also provides individuals with an opportunity to get encouraged, to have new experiences, to be at peace with themselves and with the others, and to be tolerant towards others since every member of the group has the opportunity to participate in the process. Through drama individuals can recognize themselves better, develop a creative personality, and realize their skills (Morgül, 1999). One of the creative drama studies on prospective teachers is carried out by Özdemir (2003). In the study, he examines the effect of creative drama course on emotional intelligence of the third grade university students at the Department of Classroom Teacher Education Program, Özdemir (2003) reveals that there was a meaningful difference between pre-test scores and post-test scores of the students in the experimental group and that there was a remarkable increase in the students' Emotional Quotient (EQ) scores summary and in the sub-scores of self-consciousness, empathy and social skills. In the study conducted by Okvuran (2000) the effect of creative drama education on empathic skill and empathic tendency is examined. In the study conducted on the students, who took creative drama education at Educational Sciences Faculty in Ankara University, it is found out that drama had a remarkable effect on the students' level of empathic skills and empathic tendency. Sharpham (1978) explains the new program in Illinois State University as "there is a strong creative drama program and it is the first part of a core program in the arts; this program designed equipped future teachers for the classroom."(p.11). Likely, Cisovkă and Karaffa (2003) highlighted the importance of drama education in preservice education for primary school teachers by conducting a program evaluation and it has found out that drama supports the language skills and communication skills of the prospective teachers. In Canada, Ministry of Education also added drama courses in teacher education programs to reach the standards defined by the Ontario department of education: critical thinking by supplying experience to the students, to understand nature of the dramatic learning by experiencing

it, to reach higher level of thinking and to develop empathy towards children's life (as cited in Wilson, 1983).

In 1990s, in the programs of the departments of Early Child Education and Primary School Education, drama courses are added as a must course. In the same year, the departments of English Language and Turkish Language Education came to take courses named drama which represents the investigation of theatre texts and dramaturgy. These courses were mainly focused on the aims of creative drama rather than introducing the preservice teacher with the drama as a method (G. Yeğen, personal communication, April 24, 2009). However in 2006, drama took its place with the new program under the heading of "theatre and animation" in these departments. In addition to the departments mentioned above, the departments of Physical Education and Sport and also Social Studies Education started to take drama courses as an elective course with the innovation in education faculty programs (YÖK).

2.2.1.2 Drama in Teacher Education as a Teaching Method

Drama in education is the use of drama as a means of teaching other subject areas. It is used to expand children's awareness, to enable them to look at reality through fantasy, to see below surface of actions to their meanings (McCaslin, 1990). Gavin Bolton and Dorothy Heathcote are two innovative and influential educators who propose this approach to the curriculum that is "purposeful, dialogic, emancipatory and metaphoric" (O'Neill, 1994, p.vii) because as Heathcote (1984) stated that drama was an valuable teaching method and al teacher should get this education to use it in their classrooms.

In addition to use drama for personal development, it is also important to use it as a teaching method. Teachers in the schools had been introduced with drama mostly through in-service education which is unfortunately to short to apply this method in the classroom. However, the studies conducted in drama to investigate the effects of drama in teaching curriculum areas like foreign language, literature education, social science

courses, creative writing, and so on, showed that this is an effective and useful method and should be used in education environment (Adıgüzel, 2008). As result of this reality, in 1996, this method was included to the programs of the some departments of education faculty as a creative drama. Several years later, this program had been modified and these courses evolved through teaching drama as a method to teach curriculum subjects. In 2007, drama took its place under the name of “drama” in nearly all the departments of faculty of education like Social Science teaching, Turkish Language Education, Physical Education and Sports, English Language Teaching (YÖK, 1998; 2006).

In America, in some universities three core systems have been applied in teacher education for example at Illinois State University, in addition to the creative drama courses, in teacher education in the later stages, drama is not just thought by itself. It is a part of other courses like art, science, mathematic: this new program designed to better equip future teaches for the classroom (Sharpham, 1978). In that system, prospective teachers first meet with creative drama which is useful for their personal development, then drama in education conducted in which they are subjected to learn via drama a topic in their curriculum and finally they learn drama to use it in their own classroom.

Wessels (1987) who believed that drama can enrich the class stated that there is a need for serious and long-term education in preservice education of teachers to make them use drama in their classrooms. If they can not take the needed education properly then teachers became less confident and understandably reluctant to use it because of that drama involves the formation of relationship and the breaking down of barriers between teacher and student. Heathcote (1972) also pointed out the place of drama in teacher education: “we need to train teachers drama to structure for a effective learning situation...We have to train them in universities to with hold their expertise, to give their students opportunities for struggling with problems, before they come to the teacher’s knowledge, and to reach an answer because of the work they do rather than the listening they have done” (p.32). The basic principle that Heathcote expounds here is that learners should be permitted to take responsibility for their own learning in such a

way that the teacher can take a less dominant role in the classroom without losing the respect of the class or losing control.

Drama needed a long-term education in Faculties of Education because prospective teachers have to both learn drama and relate it to their field (Adıgüzel, 2000). Drama requires meticulous planning and structuring, organizing both the role of the teacher and the role of the students, managing the class in an imaginary life to achieve the necessary and planned objectives and also the ability to create of stimuli to the students which will keep them active and alert through the drama. (Wessels, 1987). In drama education, teachers should learn different nature of the drama properly to use it in their lesson effectively. In the study designed by Bertiz (2005), the prospective science teachers who are subjected to science course using drama method indicate the effectiveness of drama method in acquiring abstract concepts and some of the participants refer the complex structure of the method by highlighting the need for two semester drama education to understand this method and apply it in their own subject area.

In addition to the benefits that flow to children from their participation in drama experience, there are benefits for the educational program. Poston- Anderson (2008) mentioned on the drama by its nature has characteristics that promote learning and drama is “engaging and motivating, holistic and integrating, and inclusive and community building” (p.10). With all these characteristics drama is worth to be thought to preservice teachers as a teaching and learning method.

2.2.2 English Language Teacher Education

Education should be geared to the needs of modernization of the world and of the future. In many countries, there has been a great push to educate children in the second language which is a necessity in acquiring global technological expertise and fostering international trade (Adamson & Morris, 1997). In the world English is now, the language of science and technology which is brought English more important in the

curricula of schools and universities. In that case English language teacher education has been taken more and they put their attention on the full preparation of those teachers regarding the recent trends and applications with accompaniment of various fashionable approaches, concepts and theories (Doff, 1988; James, 2001).

In many countries, the education system has been changed regarding the new approaches in language teaching. For example in China, the old English program which was constrained by traditional teaching methods, outdated language materials, stress on rote learning methodology, and emphasis on knowledge acquisition rather than language skill has been replaced with new program which offers adaptation to the new theories (Luchini, 2004, p. 2). These new approaches highlights unlike the structure-based ones, more interactive teaching methods where learners learn the language by using it in real communication-“essentially *constructing* their own knowledge of the language from their interactive experiences, rather than learning systems by rote” (Carrier, 2006, p. 5). Nowadays, many of ELT departments have been influenced from this way of language teaching and introduced it to the prospective teachers besides designing their instruction with the integration of this approach (Ghaith, 1996; Gilmore, 2007; Kahraman, 2001; Yılmaz, 2003).

The new approaches in English Language teaching are constructivism, multiple intelligence theory, content language integrated learning and drama method. Constructivism is current and fashionable theory affecting the whole curriculum system in Turkey. It views that knowledge is not 'about' the world, but rather 'constitutive' of the world. A major theme in the theoretical framework of Bruner (1967) is that learning is an active process in which learners construct new ideas or concepts based upon their current/past knowledge. The learner selects and transforms information, constructs hypotheses, and makes decisions, relying on a cognitive structure to do so. Cognitive structure (i.e., schema, mental models) provides meaning and organization to experiences and allows the individual to "go beyond the information given" (p.45).

According to the theory, there are different intelligences described by Gardner (1993), and they are discovered in a suitable environment. MI theory makes its greatest contribution to education by suggesting that teachers need to expand their repertoire of techniques, tools, and strategies (Armstrong, 2000; Campbell & Campbell, 1999; Campbell, Campbell, & Dickinson, 1996). Content Language Integrated Learning (CLIL) is a recent approach in language education. As described by Darn (2006), CLIL is a way of language teaching which comprises learning another content (subject) area such as geography, physics by means of learning another language by studying a “content-based subject.”

Drama method is another new approach in language teaching. Wessels (1987) stated that it should be viewed as a method of communicative language teaching. It creates imaginary in which both teacher and student take an active role and communicate with each other. Drama method in language classrooms has three aspects: “something to be written, something to be read and something to be acted” (Bolton, 1998, p.92)

Freeman and Johnson (1998) explained the need for reconstruction in the light of these approaches and theories into two titles: charges one and charges two. First, language teacher education programs currently fail to take what we know about teacher learning properly into account as a part of the knowledge base for the design of language teacher education programs. These new methods increase awareness of the importance of teacher’s prior experience in shaping their beliefs and practices and the need to get teacher learners to reflect on that prior experience. (Crandall, 2000). Second current second language teacher education programs fail to include coverage of social context as an issue. This second charge is also matter of fact about current language teacher education practices globally (Freeman and Johnson, 1998). These two charges prove the necessity of reconstruction in language teacher education programs some of which has already changed in the light of these approaches but the preparation of qualified. In that sense, in addition to the other reconstruction movements, drama courses have been added into ELT program as a must course. With this new method, social aspects of the

issues are included to the process and also preservice teachers' background take into account in program (Brumfit & Roberts,1983).

In Turkey, English has gradually become the most popular foreign language; and at present it is the mostly taught foreign language in Turkey (Demircan, 1988; Tarhan, 2003d). Turkey has been trying to learn this language for years; and according to the statements of Ministry of Education (2004), in Turkey, foreign language education has always been given enough importance and priority; and developing new foreign language programs, preparing new textbooks, attainment of teachers are some of the indicators of given importance. In that perspective, it has been trying to evaluate and reconstruct English language program with the studies conducting and articles written (Demirel, 1999; Demirel, 1978; Eren, 2004; Gencel, 2005; Tarhan, 2003). In Turkey, the program of the language teacher education, in general, consists of content area and methodology courses (such as English Grammar, Reading Skills, English literature, The Novel, Spoken English, Advanced Reading and Vocabulary, Translation), teaching profession courses (such as Introduction to Teaching Profession, Instructional Planning, Classroom Management, Guidance, Practice Teaching, Teaching English to Young Learners), and general culture courses (such as Oral and Written Turkish, Computer Application in Education, Principles of Kemal Ataturk). The percentages of these major areas together with the curriculum are revised by the YÖK; and the English Language Teaching program was changed by YÖK in 2007; however, the fourth year students are still being exposed to the previous one. Drama is also one of the new courses included into the curriculum to make the preservice English teachers introduce with this method and to take the advantages of this method during the reconstruction of the programs.

2.2.2.1 The Place of Drama in Language Teaching

Actually, drama is not, like communicative language teaching, a new theory of language teaching, but rather a method which can be used to develop certain language skills. Currently many teachers view it simply as something enjoyable (but fraught with

dangers and difficulties), to be used mainly with easy-going, extrovert students during classes in spoken communication skills (Wessels, 1987). The results are that many teachers tend to steer clear of it. But there are others, such as Gavin Bolton (1984), who takes the opposite view; that drama should be placed at the centre of the curriculum, applicable to all aspects of learning. In that sense, Wessels (1987) categorized using drama effectively in four main part of a language teaching. First of all, in the sessions called “coursebook slot” (p.9), there is an attempt to use drama techniques to some extent. Books already contain dialogues, role plays, simulations, games and songs. Learners enjoy doing these activities in groups or pairs, and the most enjoyable activities are frequently the ones best remembered and learnt (Way, 1968). There is a scope within each of these for the application of drama techniques such as improvisation, mime, character analysis, observation, interpretation, and invention to help learners in their acquisition of the language (Hayes, 1984). The “skill slot” sessions of a language class are focused on improving four skills “reading, writing, speaking/pronunciation, and listening” (Wessels, 1987, p.9). Drama has an effect in developing all these skills with its natural structure; particularly, it is important in the acquisition of correct pronunciation, rhythm, intonation, and other prosodic feature (Holden, 1981). Thirdly, Wessels (1987) pointed to the lessons in “spoken communication skills”; here the role of drama is obvious in getting students to speak (p.9). Drama can generate a need to speak by forcing the attention of the learners on “creating a drama, dialogue, or role play, or solving a problem” (Hayes, 1984, p.21). In these lessons, the emphasis is on production rather than reception. They include discussions, debates, role plays, simulations, games, prepared talks and even dramatized play readings. In each of these activities, learners have to be active participants, using their imagination and interaction with each other; almost unconsciously they are acquiring communication skills in foreign language (Maley & Duff, 1980). In the last part of a language class, Wessels (1987) proposed to prepare a long-term theatre project which leads to the full-scale staging of a play in the target language can provide a particular satisfying experience for learners. In that point, Wessels (1987) proposed to study on a play text and practice the language. However, O’Neill (1995) suggested not study on a present text, instead, it is better to create a text

with the students during the drama process by exploring issues through improvisations and other techniques of drama.

In that perspective, drama is a good method in communicative language teaching; it emphasizes the role of the learner as active participant rather than passive receptor (Maley & Duff, 1980). Revell (1980, p.5) suggested that “genuine communication” as an important aspect in constructing interaction classroom where students can take active roles (p.11). The use of drama would involve a consideration of most of the aspects of genuine communication: “background, emotions, relationships, status, body language, and other paralinguistic features” (p.6). As Maley and Duff (1980) have so clearly demonstrated, drama can also be used to teach structure and vocabulary, and is an effective technique for revision and reinforcement. There are the studies conducting using drama in language teaching. For instance, Ay (1997) investigated on drama based instruction on learning foreign language. In this descriptive study, she discussed how drama can be used in teaching foreign language effectively and suggested lesson plans in language learning. In the same way, Aynal (1989) compared the drama based instruction with lecturing on third graders’ learning on English vocabulary and imperative sentences. He revealed that drama based instruction has a significant positive effect on students’ achievement.

To sum up, the benefits of drama in language teaching are: the acquisition of meaningful, fluent interaction in the target language; the assimilation of a whole range of pronunciation and prosodic feature in a fully contextualized and interactional manner (Maley & Duff, 1980); the fully contextualized acquisition of new vocabulary and structure; an improved sense of confidence in the student in his or her ability to learn the target language.

2.2.2.2 The Place of Drama in English Language Teacher Education

“Education is not the filling of a pail
but the lighting of a fire!”
(Sir Butler Yeats)

Since the 1970's, language teachers have been encouraged to use a communicative approach to foreign language teaching, which posits that language is a “form of social behavior and sees the aim of language teaching as teaching learners to communicate fluently, appropriately and spontaneously” (Brumfit & Roberts 1983, p.182). It has been the teacher's task to help language learners go beyond merely learning a linguistic system while engaging them in genuine communicative interaction in the target language.

In practice, however, what takes place in the classroom often looks quite different from what the communicative method advocates in theory. Many textbooks still do not provide enough material that involves students not only intellectually, but also emotionally and physically in their learning process, and that is personally relevant to them. As Maley and Duff (1980) stated language is not purely an intellectual matter: “our minds are attached to our bodies and our bodies to our minds” (p.2). The intellect rarely functions without an element of emotion, yet it is so often just this element that is lacking in teaching material. Schewe (1988), who pin-points the problem: “the traditional language lesson do not include the necessary skills needed when a speaking a language foreign or not: adaptability (i.e. the ability to match one's speech to the person one is talking to), speed of reaction, sensitivity to tone insight, anticipation” (p.43).

Drama attempts to put back some of this forgotten emotional content into language –and to put body back too. Much language teaching is done through structures or so-called situations in the belief that once a sentence has been correctly formulated a use can always be found for it. First form comes, then meaning. (Maley & Duffi 1980) This approach can be misleading because of the lack of information of teachers in structuring drama. Drama should not be chaos but order, meaningful order (Wessels, 1987).

In order to fulfill the objectives of communicative competence, teachers must—from the outset—equip students to express themselves spontaneously and appropriately in meaningful interactive encounters and thus involve them with “head, heart, hand, and foot” in their learning process (Fitzgibbon 1993, p. 7). Because it is difficult to create the same total immersion environment that exists in the target country, it is imperative for teachers to try out new approaches that will nonetheless ensure genuine language acquisition and rewarding learning experiences. Using drama in education method achieve the required success in teaching language. The study conducted by Vural-Akar and Çelen (2009) found out that drama is effective in teaching English language by its scenario based approach. There are also many studies which show the effect of the drama in education approach in teaching and learning foreign language (Aynal, 1989; Hertzberg, 1999; Akar, 2000; Hsu, 2006).

Richards and Nunan (1996, p.xi) stated that there is a movement from a period of “teacher training”, characterized by approaches that view teacher preparation as familiarizing students teachers with techniques and skills to apply in the classroom, to “teacher education,” characterized by approaches that involve teachers in developing theories of teaching, understanding the nature of teacher decision making, and strategies for critical self-awareness and self-evaluation, teacher educators need to reassess their current positions and practices and examine afresh the assumptions underlying their own programs and practices. The researches conducted in this area and the books taking this issue are tried to provide data for this kind of self reflection and examination. Drama is one of the methods appeared as an alternative method by supporting all the requirements of the new movements of teacher education. As a reason of that, drama became widespread in teacher education organizations and universities (Adıgüzel, 2008). Especially the departments of language teacher education started to adapt the techniques of drama into their programs because of the suitable nature of the drama (Somers, 1990). In Germany, the foreign language teachers are getting this alternative approach under the name of theatre pedagogy and they use all the drama techniques in order to facilitate learning English in primary and secondary levels. In US, at the university level, drama

based learning is interpreted as an excellent setting for foreign language acquisition and application. Furthermore, it can serve as a means of generating genuine conversation as well as a positive environment for social learning and the promotion of the foreign language and culture in the United States (Poston-Anderson, 2008). In England, both first language teachers and second language teachers taken drama courses as a must course for preparation their future professional life (Okvuran, 2000). In Turkey, drama was also included into the English Language Teaching curriculum as a teaching method in 2007 (YÖK). This must course can not be given properly in every universities because of the lack of the drama experts in universities. However, this enjoyable and authentic method should be taken into consideration and it has to be starting to play its important role in the education system.

In language teaching, drama should be viewed as an important and crucial method both teaching a subject and supporting personal development (Wessels, 1987). However, the success of any drama lesson depends on “careful planning, timing and pacing” (p.25). Teacher should make the drama experience enjoyable, the imaginary environment and the target in it should be realistic, experience should be “slowing down” creatively, students should link the lesson to their own experience and they should be ready for such a drama experience (p.30). In that sense, it is important to create the chance of introducing preservice teachers with drama (Aynal, 1989). It is only possible to teach the role and responsibilities of the teacher in a drama class by organizing drama courses at the university level. It may not be must course but it have to last at least two semester (Ay, 1997). It should include: drama applications, using drama in different subjects, planning drama, theories in drama, techniques in drama and evaluation in drama (G. Yeğen, personal communication, April 24, 2009).

2.3 Instructional Design

In investigating instructional design (ID) which requires systematic design process to reach the expected goals: it could be useful to focus on the meaning of the words

separately. “Instruction” is the intentional facilitation of learning toward identifies learning goals (Smith and Ragan, 2004, p.5). According to Seels (1995), the discipline about instruction has produced a growing knowledge base about methods of instruction and their effects for different kinds of goals, content, and learners. Driscoll (cited in Smith & Ragan, 2004) focuses on the designing of learning conditions to achieve some intended goals. Likewise, Carey, Dick and Dick (2005) view instruction as a system whose purpose is to bring about learning with the components of learner, instructor, instructional material, and learning environment. Interaction among these components brings the success by achieving the goals. In all definitions, it can be interpreted that instruction is delivering the educational experience through an intentional arrangement to achieve intended goals and objectives. The term “design” is used in many fields and it implies many a systematic planning (Reigeluth, 1983). Smith and Ragan (2004) explained design; something related to planning, is “an activity or process that people engage that improves the quality of their subsequent creations”. The requirements of this planning process is identified by Posner (2006, p.2) as “time, energy, and commitment by the planner; learner how to design.” This design process requires problem-solving, creativity, care, precision and expertise (Smith & Ragan, 2004).

Reigeluth (1983) stated that ID plays a sort of catalyzer role in education. It is a “linking science” or a “middleman” between learning theory and educational practice; that is “a body of knowledge that prescribes instructional actions to optimize desired instructional outcomes, such as achievement and affect” (p.5). From the definitions above, instructional design can be defined as the process of “systematic planning of instruction” which aims to facilitate the instruction. (Smith and Ragan, 2004, p.8).

Instructional design is a discipline that is concerned with understanding and improving one aspects of education: the process of instruction. The purpose of any design activity is to devise optimal means to achieve desired ends. Therefore, the discipline of instructional design is concerned primarily with prescribing optimal methods of instruction to bring about desired changes in student knowledge and skills (Dick, Carey & Carey, 2005). This discipline concerned with producing knowledge about optimal

blueprints developed from two major fields: learning theory; and, media and communication. Reigeluth (1983) stated that media tradition in instructional design is very limited with some strategies and principles, on the other hand learning theory tradition have more influence with all the integrated models and theories in the area. This learning-theory based discipline is attributed to John Dewey and Robert Thorndike (Seels, 1995) but as Reigeluth (1983) discussed its birth as a discipline must be credit to Skinner, Bruner and Ausubel. Skinner's empirical and scientific tests in instruction bring a behavioral orientation to instructional design: on the other side, Bruner and Ausubel focused on cognitive orientation. Bruner developed a model of instruction based on discovery methods and stages intellectual development and he was among the first to talk about forming a theory of instruction (Bruner, 1960). Likewise Ausubel (as cited in Davies, 1980) developed a model of instruction based on expository methods and cognitive structures; additionally he developed a theory of learning, from which he derived most of his instructional design model.

In addition to the three pioneers, there are many other people at the base of the history of instructional design. As Reigeluth (1983) stated that Robert Glaser contributed to this discipline both developing ruleg (rule example) model of instruction and bringing scientific point of view to the discipline. Additionally, Gagné and Briggs are important names in the history of the field with describing and sequencing human learning, instruction and other events or conditions of learning (Aronson & Briggs, 1983). The most widely applied instructional design theory is based largely on the work Gagné and his associates at Florida State University. This work is often equated with the term Instructional Systems Development (ISD) (Merill, Li & Jones, 1991). It assumes a cumulative organization of learning events based on prerequisite relationships among learned behaviors. Gagné's principal assumption is that there are different kinds of learned outcomes, and that different internal andexternal conditions are necessary to promote each type (Gagné,1985). Some other theoreticians who made important contribution to the field is summarized by Reigeluth (1983): Maria Montessori with her early models of instruction; Richard Anderson with his extended works in knowledge structures which increase learning and retention the content; Richard Atkinson who

developed a model in designing computer-assisted instruction. There are also other names that have important contributions to the development of strategies, principles, models, and/or theories of instruction. In this part, the aim was creating an understanding to the roots of instructional design field to be able to discuss the instructional design approaches in detail in following section.

2.3.1 Approaches and Models in Instructional Design

Theory is used in different ways but an instructional design theory is usually thought of as a set of principles that are systematically integrated and are a means to explain, predict and control instructional phenomena (Reigeluth, 1983). The theories from which instructional design draws are of two kinds: descriptive theory and prescriptive theory. Descriptive principles and theories take sets of conditions and methods as given and describe the likely outcomes as the variable of interest (Smith & Ragan, 2005). Instructional design is a prescriptive science (Glaser, 1976; Reigeluth, Bunderson Merrill, 1978; Simon, 1969; Snelbecker, 1974) because its primary purpose is to prescribe optimal methods of instruction. In that sense as Smith and Ragan (2005) stated that instructional design theories suggest that “if instruction includes certain features, it will lead to certain types and amounts of learning”. Reigeluth (1983) summarized the distinction between descriptive and prescriptive theories in Figure 2.5. For descriptive theories (1), the condition variables and the method variables are independent variables and their parameters may interact to produce fairly consistent effects on the outcome variables, which are dependent variable. For prescriptive theories (2), the desired outcomes and the conditions are independent variables that may also interact and their parameters are used to prescribe good methods of instruction, which are dependent variable.

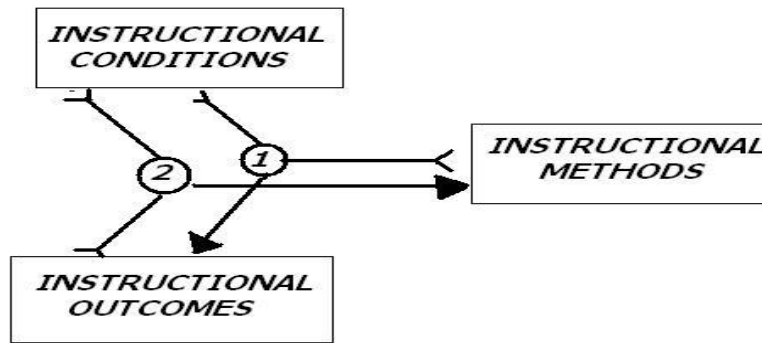


Figure 2.5 The distinction between descriptive and prescriptive theories

Source: Reigeluth, C., M. & Stein, F., S. (1983). The elaboration theory of instruction. In C. Reigeluth (ed.), *Instructional Design Theories and Models*. Hillsdale, NJ: Erlbaum Associates.

The theories in many areas lead to construct some models in instructional design. Model is the term used many different ways, but what is referred to as an ID model is usually “an integrated set of strategy components” (Reigeluth 1983, p. 21). An architect’s blueprint should show what many different aspects of the building are to be like. So also an instructional design model should show what many different aspects of the instruction process are to be like in order to best achieve the desired outcomes under the anticipated conditions. In instructional design, ADDIE Model which is a colloquial term used to describe a systematic approach to instructional development (Molenda, 2003) is a generic model for instructional design process (Gagne, Wager, Golas, Keller, 2005). ADDIE is an acronym referring to the major processes: Analysis, Design, Development, Implementation, and Evaluation. Furthermore, it provides a step by step process that helps instructional designers plan and create training programs with a framework in order to make sure that their instructional products are effective and that their processes are as efficient as they can possibly be (Schrock, 1995). To achieve this, five main steps of ADDIE model should be followed step by step as illustrated in Figure 2.6 (Gagne, Wager, Golas & Keller, 2005, p.21).

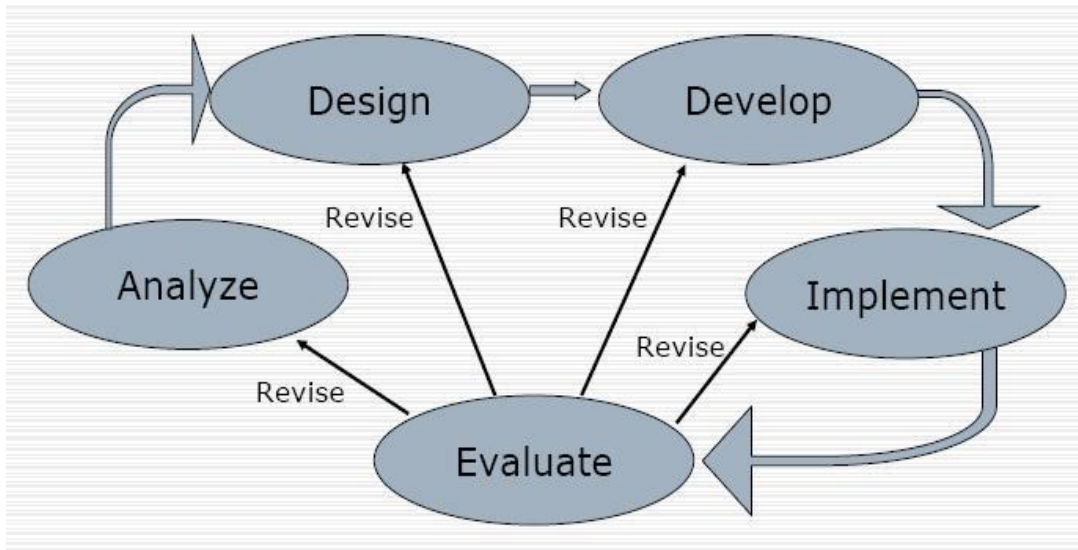


Figure 2.6 The steps of ADDIE Model

Source: Gagne, R.M., Wager, W.W., Golas, K. C., & Keller, J. M. (2005). Principles of instructional design. Belmont, CA.: Wadsworth/ Thomson Learning.

The first phase is analysis phase where it should be focused on collecting data that will impact the design of instruction. During this process, some important areas should be analyzed: first defining the educational goals and objectives; then defining the material that must be taught and recognizing the learner's current capacities (Schiffman, 1995). Additionally, budget, delivery options, existing constraints, necessary competencies, learner characteristics, contexts of the instruction and the performance environment should be analyzed to create a more effective instruction (Rossett, 1987). Once the analysis has been completed, the instructional designer begins to create the "blueprints" of the instructional experience. This is the design phase of the ADDIE process. In this phase, the instructional designer plans the elements of instruction, such as: the objectives of the instruction; motivational strategies that will be incorporated into the instruction; the introductory presentation of content; examples and non-examples to be shown to learners; practice activities and feedback mechanisms; testing and evaluation strategies; the instructor materials that will be needed (Gustafson & Branch, 2002). Development is the production phase of the ADDIE process. This is the point where the plans of the design phase become the reality of instructional materials and activities. In

this phase, the instructional designer is concerned with issues such as: what is the most appropriate medium for instruction; how can the visual design of the instructional materials support and facilitate learning; are the materials "usable" or do they actually get in the way of learning; are the instructional materials affordable given the budget of the project (Gustafson & Branch, 2002). Furthermore, this phase should contain determining the appropriate interactions which should be creative, innovative, and encourage learners to explore further (Porter, 1997, p. 200) and also Simonson and his firends (2003) include this step planning activities that allow for student group work to help construct a supportive social environment. The implementation phase is the reason for the instructional design process. Implementation is instruction. In the implementation phase, all the work of analysis, design and develop come together, and the pay-off is that (if all goes well), learners actually gain valuable knowledge and skills as the result of instruction. In order for implementation to be successful, instructional designers must consider issues such as: how much time is available for instruction; where will instruction occur; how many learners will engage in the instructional experience at one time; how many sets of instructional materials will be needed; how do I ensure that the instructors/students experience the materials as I intended? (Gustafson & Branch, 2002) The final phase is evaluation which has a least two fold. The first question that needs to be addressed in evaluation is, did the learners achieve the goals that were set out for the instruction? Other questions that should be asked as parts of the evaluation are: did the learners like the instructional experience? Were the learners able to transfer what they learned in class out into the real world? Was there any long-term return on the investment in the instructional experience? (Schrock, 1995). The answers to these important questions allow the instructional designer to certify that learning has actually occurred as result of the "instructional experience they created, and additionally, evaluation helps the instructional designer to identify ways to improve future applications of the instructional activities and materials" (p.67). Evaluation provides a feedback link back into the analysis phase of the ADDIE model. For good instructional designers, the ADDIE model is actually not linear, but more of a loop. Instructional designers are constantly and continually engaged in analysis, design,

development and evaluation of their products, looking for ways to make them better or more appropriate for any particular learning situation (Schiffman, 1995).

ADDIE model is not a specific, fully elaborated model in its own right, but rather an umbrella term that refers to a family of models that share a common underlying structure (Schrock, 1995). The models and ID processes are generally very close to the ADDIE model as the stages. For example, Smith and Ragan (2005) offer general three phases of the instructional design process: analysis, strategy, evaluation. Also, the model includes revision of all the stages. The model is presented in the Figure 2.7. Unlike Kemp's model, Smith and Ragan (2005) suggested a linear model which is very similar to the design model proposed by Dick and Carey (2005). Smith and Ragan (2005) did not pointed out the uniqueness of their model and they described it "a common model of instructional design" (p.10). The originality of this model is that it has been chose to "sequence designing assessment items immediately after writing learning objectives, considering the design of assessment to be part of the analysis"(p.104). It is because objectives are related with the assessment points. The conditions and actions specified in the objectives are considered in the writing of each assessment (Smith & Ragan, 2005). The other models mentioned handled in this section are also close to ADDIE model in structure. However, their organization, system and approaches differ from each other.

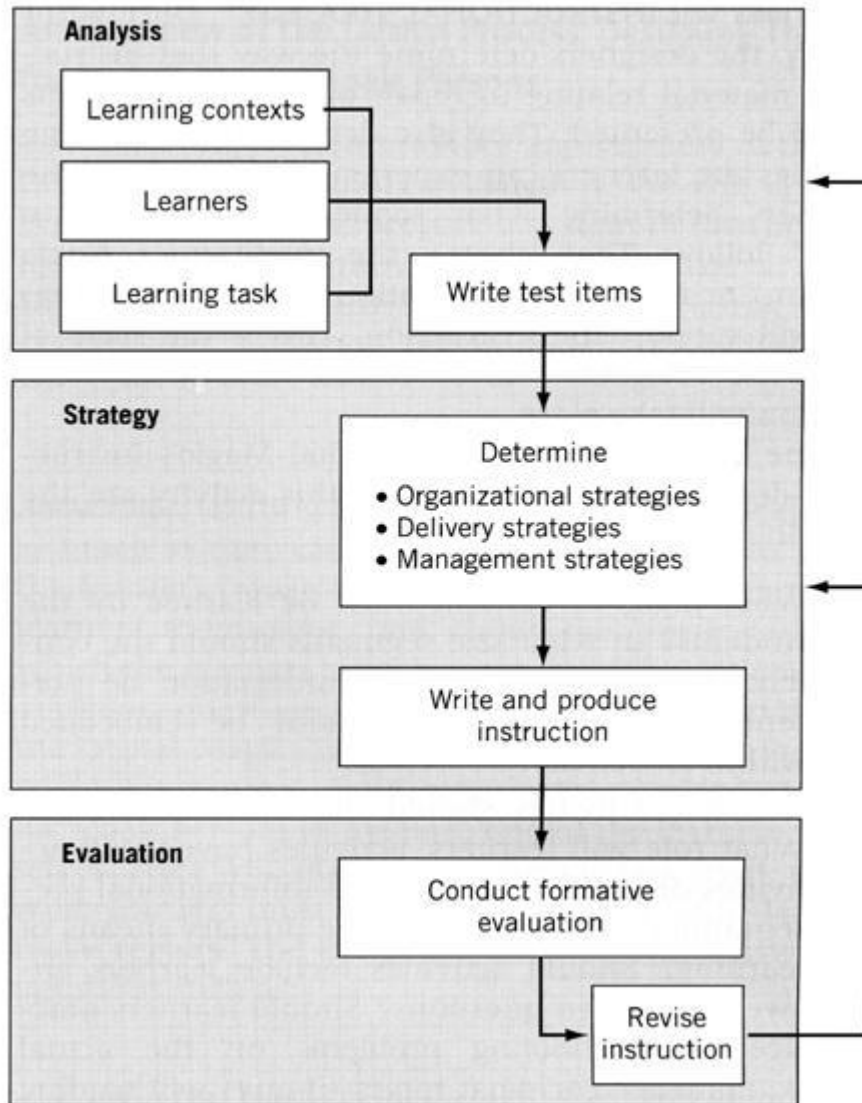


Figure 2.7 Instructional design model proposed by Smith and Ragan

Source: Smith, P.L., & Ragan, T.J. (2005). *Instructional design* (3rd ed.). New York: John Wiley & Sons.

In systematic design of instruction, Dick, Carey and Carey (2005) suggested a system approach model which is called it an Instructional Systems Design, or ISD, model. A system is technically a set of interrelated parts, all of which work together toward a defined goal. The parts of the system depend on each other for input and output, and the entire system uses feedback to determine if its desired goal has been reached. If it has not, the system is modified until it does reach the goal. In relating this system approach to the instruction, first, the instructional process itself can be viewed as a system. The

purpose of the system is to bring about learning. The components of the system are the learners, the instructor, the instructional materials, and the learning environment. These components interact in order to achieve the goal.

Design models (systems approach) and processes that they represent are referred to as ISD, because it incorporate an *eclectic* set of tools drawn from behaviorist, cognitivist, and constructivist theoretical positions of the past fifty years. "Behaviorism is prominent in the roots of the systems approach to the design of instruction" (Burton et al., 1996, p. 57). The instructional strategy component of the model is heavily influenced by the work of Robert Gagné. Dick and Carey (2005) stated that this model is not only based on theory and research but also on a considerable amount of practical experience in its application. However, it is also true that model is more meaningful when a designer used it in his process. The purpose of the model is explained by Dick and Carey as "to help people learn, understand, analyze, and improve practice of the discipline" (p.5). Reigeluth (1983) summarized the reasons of using system approach by trying to show the effectiveness of systematic approaches to instructional design. The first is the focus, at the outset, on what learners are to know or be able to do when the instruction is concluded. A second reason is the careful linkage between components, especially, between instructional strategy and the desired learning outcomes. The third is an empirical and replicable process. Instruction is designed not for one delivery, but for use on as many occasions as possible with as many learners as possible.

The steps of the Dick and Carey Model are illustrated in Figure 2.8. Dick and Carey made a significant contribution to the instructional design field by championing a systems view of instruction as opposed to viewing instruction as a sum of isolated parts. The model addresses instruction as an entire system, focusing on the interrelationship between context, content, learning and instruction. According to Dick and Carey, "Components such as the instructor, learners, materials, instructional activities, delivery system, and learning and performance environments interact with each other and work together to bring about the desired student learning outcomes" With this model,

components are executed iteratively and in parallel rather than linearly (Dick and Carey, 2005).

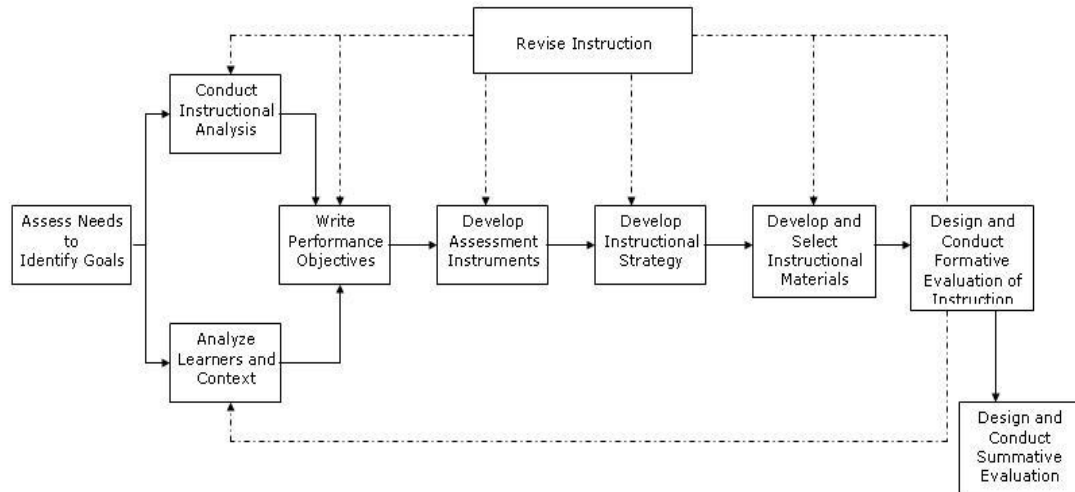


Figure 2.8 Dick and Carey ISD Model

Source: Dick, W., Carey, L., & Carey, J.O. (2005). *The Systematic Design of Instruction*. Pearson/Allyn and Bacon, Boston.

Morrison, Ross and Kemp (2006) present a model which is eclectic in that it borrows ideas from many different disciplines and approaches to instructional design. According to Kemp (2006), an effective instructional model is both flexible and adaptable. Therefore, the model designed is circular rather than a more traditional linear flowchart. It is applicable to designers in business, military, medical and government settings as well as to higher education and P-12 classrooms. Using a systematic design process is termed instructional design and it is based on learning theories, information technology, systematic analysis, educational research, and management methods. They explain the goal of instructional design is to make learning more efficient and effective and to make learning less difficult. The process of design focuses on what the learner needs to know and avoid including nonessential content that is nice to know. According to Morrison, Ross and Kemp (2006), the job of the instructional designer is first defining the problem and then determining what knowledge and skills are needed to solve the instructional

problem. Their complete instructional design plan includes nine elements which are shown in Figure 2.9.

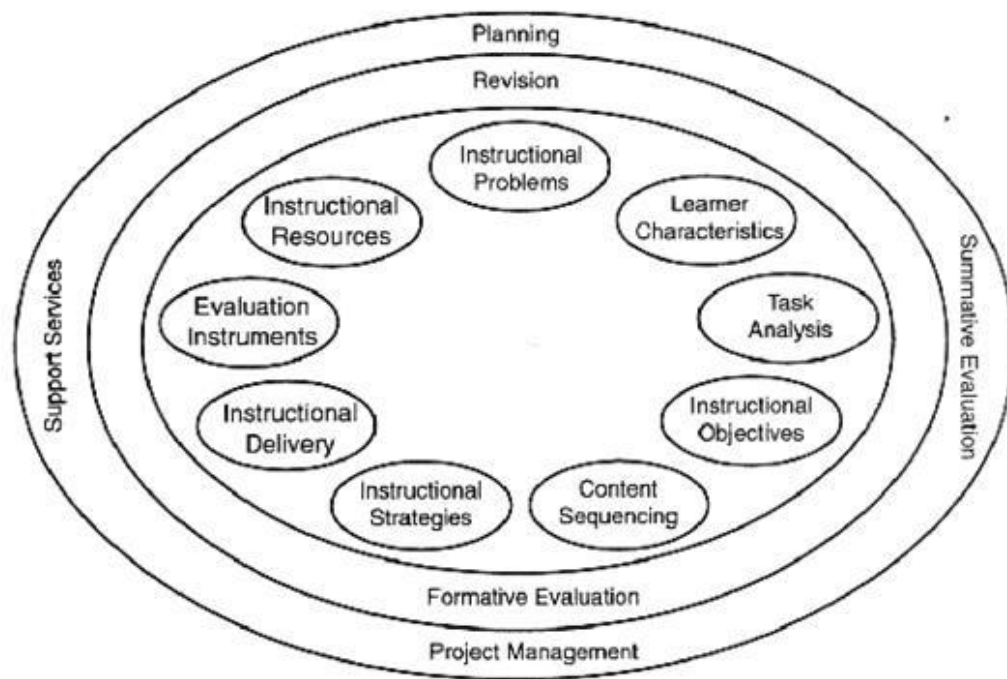


Figure 2.9 Instructional design model presented by Morrison, Ross and Kemp

Source: Morrison, G. R., Ross, S. M., & Kemp, J. E. (2006). *Designing effective instruction* (5th ed.). NJ: John Wiley and Sons.

Although these designs are very different in their shape, their components and principles are very similar. All these designs start with an analysis process. Dick & Carey (2005) propose that careful analysis work is absolutely critical prior to initiating the design of instruction. Kemp (2006) points out the importance of beginning with the identification of the problem or need. In analysis part of according to Smith and Ragan (2005) learning context, learner and learning task analysis should be conducted while Dick and Carey (2005) suggest in addition to the learner and context analysis, carrying out goal and skill analysis under the topic of instructional analysis, at the beginning of the design process. Analysis part is followed by specifying the objectives. Although Smith and Ragan (2005) named this process by writing test items, the purpose of the step is the same as other models. In this step, a detailed description of what students will be able to

do when they complete a unit of instruction is given (Gagne, Wager, Golas, & Keller, 2005). The following task after writing objectives is designing instruction by defining the strategies, content and material in a most appropriate sequence and concepts for presenting the information (Kemp, 2006). In this point, only the model presented by Dick and Carey differs from other by developing assessment instruments before the organization of instruction. In models, this planning process continues with application of prepared instruction and finally, the process comes to end by evaluating the design. Both formative and summative evaluation is suggested to conduct to determine the effectiveness of the materials and to revise them if needed (Kemp, 2006). Smith and Ragan (2005) also emphasized formative evaluation that it should be conducted on both new and existing materials since the needs of the learners can change. While conducting evaluations the consideration should be to find out faulty instruction and to suggest how it could be corrected. As Kemp (2006) indicated, summative evaluation is defined as the design of evaluation studies and the collection of data to verify the effectiveness of instructional material with target learners. Its main purpose is to make go-no-go decisions. This last decision is taken in every design mentioned in this part.

As Snow (1977) stated that models, like myths and metaphors help us to make sense of our world. An instructional design model gives structure and meaning to an I.D. problem, enabling the would-be designer to negotiate her design task with a semblance of conscious understanding (Tessmer & Wedman, 1995). Models help us to visualize the problem, to break it down into discrete, manageable units. The value of a specific model is determined within the context of use. Like any other instrument, a model assumes a specific intention of its user. A model should be judged by how it mediates the designer's intention, how well it can share a work load, and how effectively it shifts focus away from itself toward the object of the design activity. (Ryder, 1996) There are many instructional design models but many are based on the ADDIE model with the phases of analysis, design, development, implementation, and evaluation (Snow, 1977). Although most of the stages are very similar in instructional design models, they are constructed to satisfy different needs. In that sense they offer some different points like

greater flexibility for designer, including client to the process, inductive or deductive approach in instructional design (Tessmer & Wedman, 1995).

2.3.2 Instructional Design in Drama Education

At the beginning of twentieth century, drama became popular around the world and it came to use in schools as a method and as a separate course (Taylor, 1992). In that sense, the scientific studies were conducted to assess effectiveness and to investigate different aspects of the method. Although, some programs were developed and drama-based lesson plans were prepared for some of these researches, any of them focused on this design process. Therefore, literature is insufficient in explaining the instructional design process of drama education. Not surprisingly, there is also no model suggested for drama education.

In England, since drama is in the curriculum; the planning of drama involves taking into consideration the students' needs, the specific school situation, and curriculum subject outcomes in order to create an overview of the content and skills to be addressed during schooling (Poston- Anderson, 2008). Planning for classroom drama implementation process then must be viewed within the broader perspective of curriculum planning within the school context. Likewise, in Australia, there is a curriculum designed by the experts, but this is an outcome based curriculum (Stinson, 2000). Dupont (1989) pointed out that an outcomes based curriculum enables teachers to select specific outcomes and develop lessons that help students meet those outcomes. In this outcome based design, "knowing the audience", their prior knowledge and understanding where in the total continuum of learning the outcome lies are the main aspects of the planning process (Dunn, 2005, p. 43). Dunn (2005) also stated that assessment, in this process, must relate to the whole outcome and at what level the students' meets this outcome must be assessed in different context. According to the Stinson (2000), the overall philosophy of an outcomes-based design, is that all students can "achieve given sufficient time, access

and resources” (p.15). Poston-Anderson (2008, p.21) offered steps in systematic planning for drama. These steps can be summarized as the follows:

1. Conduct a review of the current drama program at each grade level to identify what is currently being covered
2. Review the outcomes from curriculum that relate to drama
3. Reassess the school learning environment in relation to student needs and other relevant factors
4. Determine concept categories or activity areas that relate to the subject.
5. Identify or develop possible units and learning experiences that will help students achieve the outcomes in these concept categories or activity areas.
6. Arrange the possible units and learning experience by relevance and level of difficulty.
7. Create scope charts for each grade using the categories and units, learning experience chosen.
8. Identify drama techniques and materials and all the other sources could be used.
9. Conduct assessment regarding the outcomes specified beforehand.

This arrangement can be viewed in the categories of “Analysis- design and evaluation”. In analysis part, Poston-Anderson suggests to review drama program, outcomes and reassess students’ needs. Likewise, Cowley (2007) mentioned to conduct analysis before a drama class which include: the age of children, students’ motivation levels, the prevailing view of drama in school, teacher’s experience of teaching the subject, the topic explored, skills teaching and whether drama is teaching as a discrete subject or as way of delivering another part of the curriculum. In the design phase of the organization offered by Poston-Anderson, concept selection and organization, material and strategy selection take place. At the end, an evaluation based on the specified outcomes is conducted.

In 2003, for Turkey Education Volunteers Foundation (TEVF), Oluşum Drama Institute (ODI) has prepared a drama instruction program. This is an 8 week program for the ages of 8-9; 10-11 and 12-13. The aim of the program is to support personal developments of the children attended. Aslan (personal communication, January 13, 2009) explained the design process as: needs analysis to define the problem, stating the objectives to be achieved, developing the program, controlling while it is applying and revising the program. Since, this foundation has been constructed to educate the children who are

living in socio-economically deprived regions; the education parks of the foundation are built in the most enticing areas in the provinces and towns of the Turkey (Activity Report, 2006). In that point, it can be interpreted that the learners have different expectations, background and needs. In the light of this issue, Aslan (2009) stated that “we first, analyzed these regions and the children in these areas to determine the problems in education: for example these children are not sufficient in speaking Turkish, they are not feel like a individual, they can not express themselves freely and so on. Then we state our objectives to overcome those problems and we developed the program”. The program development process includes selecting and organizing content, developing lesson plans and all the details to help the leader manage this drama class (Oluşum Tiyatrosu ve Drama Atölyesi, 2003). During the 2003-2004 semester, as Aslan (2003) indicated the developed program has been controlled and the problems reported by the leaders has been noted and at the end of the 2004, the revised program was given to the foundations as the drama lesson program.

The history of conducting scientific research studies on drama is not very old. Since every aspects of the drama did not tried out with the researches, drama can be seen as a new area which has not been discovered yet. For example, instructional design and drama are the fields not met before. Therefore, there is no chance to compare exactly the design processes of different drama instructions. However, the curriculum planning conducted in drama provides information about the design process; therefore in addition to the interviews, observations and other assessment instruments developed for this study, this study was benefit from these procedures carried out some different organizations and researchers. The following chapter presents how all these materials made use of developing an instructional design model for drama education.

2.4 Instructional Design Model Development

In designing the drama instruction, in addition to examining literature deeply, interviews with experts in drama field and academicians who give drama course at the universities

were the main sources of the study. Before starting to the process, the programs developed by other researchers (Cisovkã & Karaffa 2003; Ghaith, 1996; Gilmore, 2007; Kahraman, 2001; Okvuran, 2000; Yılmaz, 2003) have been looked through carefully. Getting a deeper understanding, the programs which are applied in Turkey in drama education has been examined. For example: the creative drama leadership program designed by Ministry of National Education (MoNE) (2005) and it is udes by both Oluşum Drama Institute (ODI) and Contemporary Drama Association (CDA). These private organizations have been providing drama courses for teachers and people from other fields who want to learn drama for over 15 years. Furthermore, the drama courses conducted in Başkent University, METU and Ankara University were observed and the experts who conduct drama lesson were also interviewed.

Although drama education is wide-spread in the world, As Güneysu (personal communication, October 24, 2009) stated that there isn't any design specified for drama education. In 2005, MoNE developed a Creative Drama Leadership/Educator Program which defines all the content and the sequence of the expected drama education, but as Aslan (2004) pointed out this was not a whole program which could be accepted as a source for planning drama because this is just related with the content; the evaluation and feedback process was not included to this booklet. Aslan (personal communication, January 13, 2009) explained the drama education applied in the Institute: "We did not used any existing instructional design model. As far as I know, there was no and there is no such a model for drama education. The program we used has been developed in many years because we designed it according to the feedbacks of our participants: their requests and also the developments in drama direct us to review and modernize our education." Güneysu (2009) highlighted the nature of the drama which can not be standardized, but she pointed out to the need for several designs and even models for drama education: like problem-based designs, content- based designs.

Regarding the problems addressed above, an instructional design model on drama course was constructed by the researcher. In this part, the designs had been constructed until to reach the original model were presented to make clear the development process

of the instructional design model of drama education. At the beginning, the steps followed by the researcher were organized based on the ADDIE model as illustrated Figure 2.10.

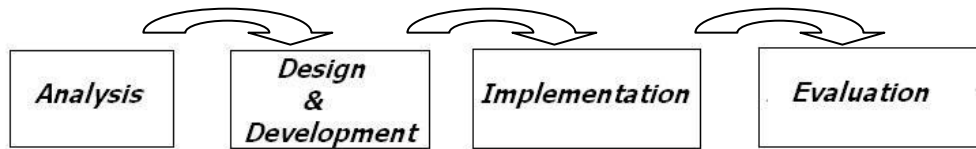


Figure 2.10 The main steps of instructional design model

From this model the first draft was originated with the help of the literature on drama education and the drama programs applied at universities and private organization. This draft model is represented in the Figure 2.11.

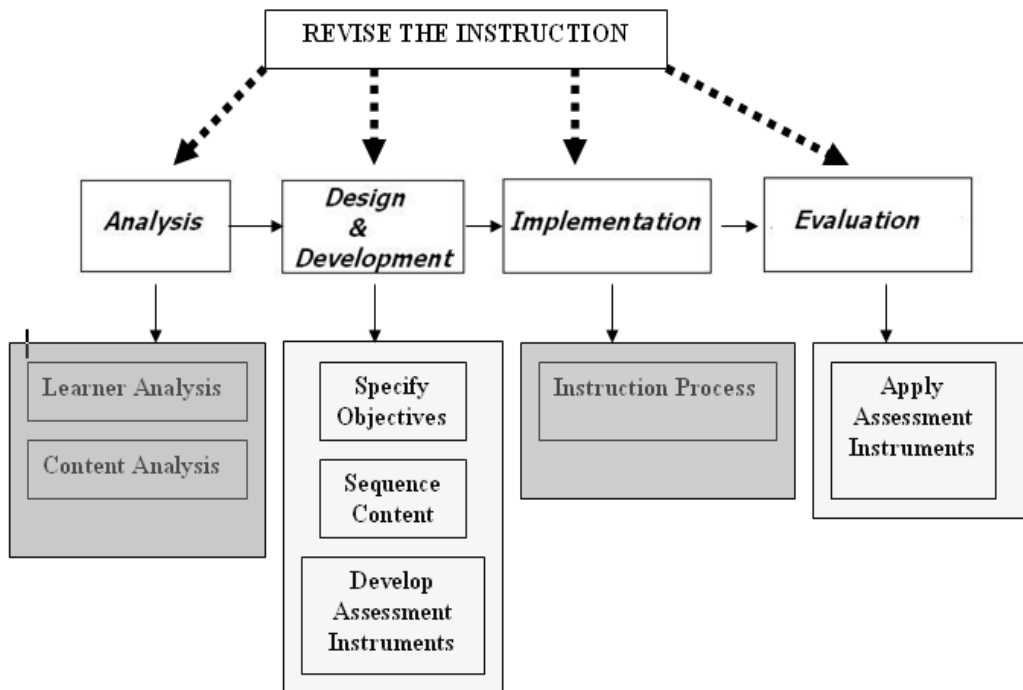


Figure 2.11 The first draft instructional design model of drama education

The instruction was started with conducting learner and content analysis to know the audience better and to specify the drama content covered in the course. In design and

development steps, sequencing the content, determining the objectives and developing assessment instruments were taken place. The aim of this stage was to prepare all the necessary instructional elements before continuing with instruction. The implementation was the stage where instruction occurred and finally, evaluation was specified the stage that assessment instruments are used. For evaluation of the whole instructional process, revision was placed to cover all the stages in the process. As Dick and Carey (2005) stated a model should include the planning, development, implementation and evaluation of instruction, but there should be unique parts in organization: for example, the model of system approach and competency-based approach can not be the same. The first draft model was covering basic steps of the all instructional design processes; however it was not sufficient for specifying all the elements and steps of drama education for preservice teachers.

With the help of the interviews conducting with the instructors and observations in drama courses at universities, the mistakes and the missing parts of the model were detected and the new model was constructed without changing the procedure but adding some details and missing points. This second model is presented in the Figure 2.12. The stages were organized in a step by step fashion to make clear the process and the relations between the stages tries to be shown by the dashed arrows. In this model focus group interviews were added to the instruction process to provide data for formative evaluation. According to the ideas, feeling and thought of the participants the stages of specifying objectives, developing assessment instruments and selecting content should be revised and changed. The sequence of the formative evaluation was identified by adding numbers, at the final stage, reviewing the analysis process added because there is possibility to conduct an inadequate or inaccurate analysis. This model in which the steps are specified regarding the elements of drama process was more like Dick and Carey's (2005) System Approach Model. The step of development of assessment instruments was placed after determining objectives to measure the success as pre-test and post-test. Although second model was more representative than the previous one, there were some points which were not satisfied the stages of the drama course for preservice teachers.

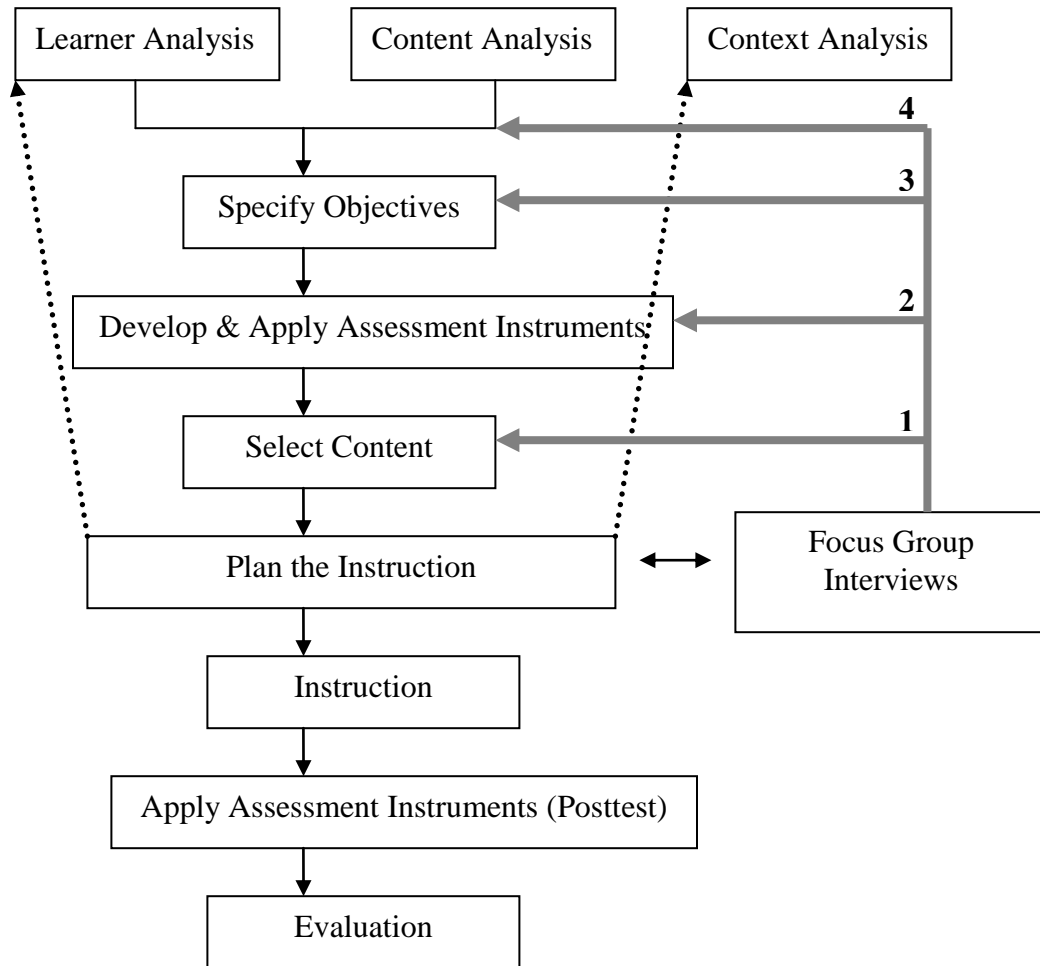


Figure 2.12 The second draft instructional design model of drama education

After the draft models drawn and explained above, the final model was designed by taking expert opinions and with the help of the supervisor. In shaping this model, the unforeseen needs which occurred during the administration of the model were also helpful to design a successful model. To satisfy these needs, additional steps and some details were specified and they were added to the model afterwards. The last model is named Drama Instructional Design for ELT shown in the Figure 2.13. Each step of the model and the studies and performances conducting in these steps were explained in the following sections in detail.

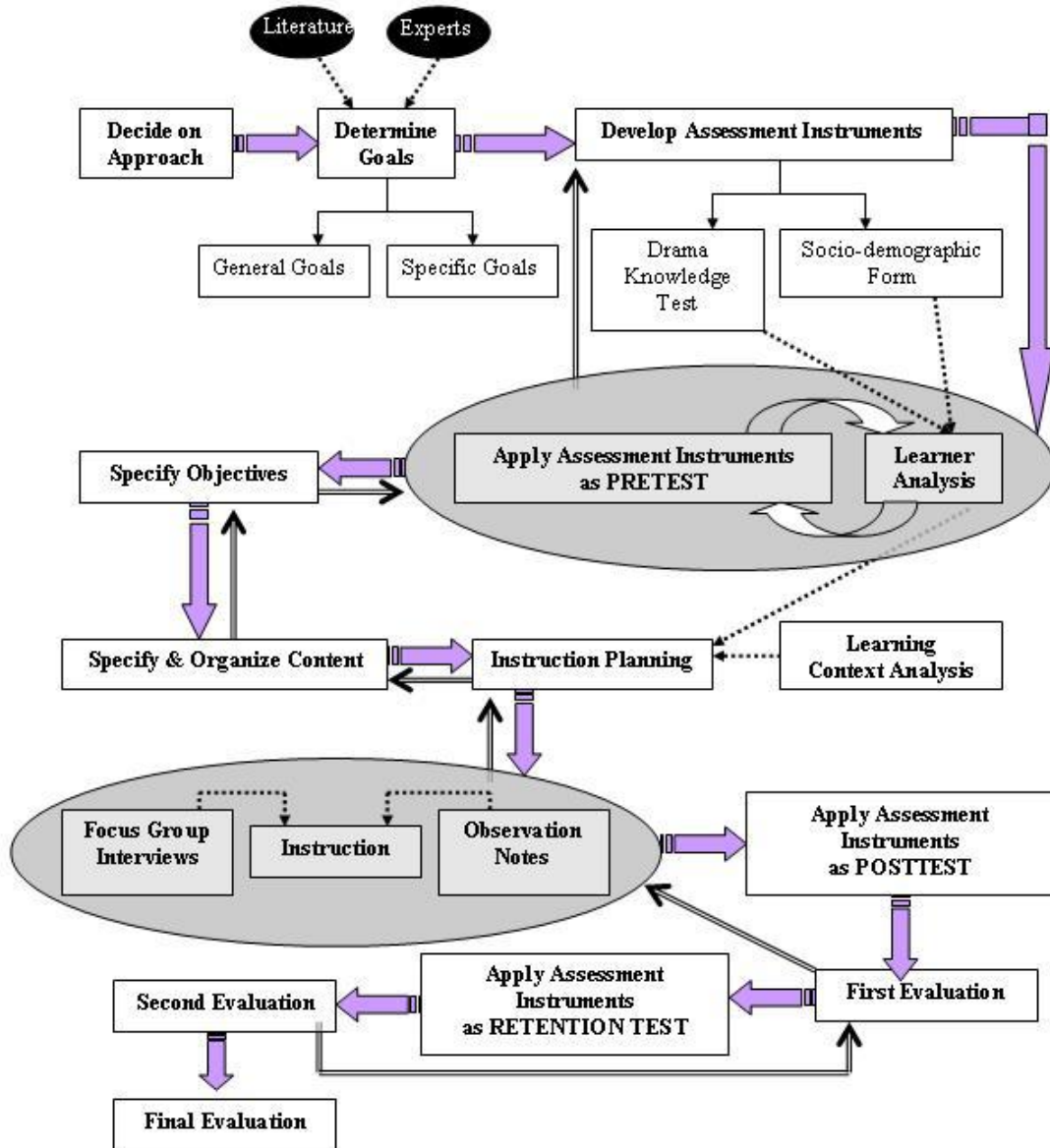


Figure 2.13 Drama Instructional Design for ELT

2.4.1 Decide on Approach

According to the needs of the century, drama followed different approaches to answer them. The theoreticians in drama shaped their theories either supporting or denying the approaches (Somers, 1997). Although new points of views exist, drama still follows two main approaches. In creating a drama experience, it can be said that the approach

followed has crucial importance in structuring the process. First of all the goals can vary according to the ideas of theoreticians who defined the elements and structure of drama differently. It can be stated that in drama there are two main approaches: drama for personal development (Creative Drama) and drama for education (Drama in Education). (Sağlam, 2004). However, after Heathcote, the studies of pioneers in drama have not been drawn a distinction between these two fields and they tried to give importance both personal development and education a subject in curriculum. In this study, the same eclectic approach has been conducted for preservice English language teachers. The approach followed in this study was mainly based on the ideas of Gavin Bolton. However to conduct a deeper understanding on Bolton's theory of drama; it found necessary to have a mastery on Heathcote's, Slade's and Way's ideas. O'Neill's structure of drama was also used for shaping the dramatic experience. In Chapter 2, all theoreticians was explained with their studies; in this part, the ideas used in constructing this eclectic approach was covered to make the process more understandable.

In this study, as in Bolton's structuring of drama, the experience was regarding both as an art form and learning experience (Bolton, 1984). In that sense as Heathcote (1994) indicated drama was a powerful tool for learning and teaching, therefore drama should be used as a method for supplying enjoyable, creative learning environment which foster discovering the things and provide long-lasting knowledge trough second hand experiences. These experiences achieve great depth of learning when the educational purposes and art form met. In this learning environment, Bolton (Sağlam, 2006) emphasized on cognitive development to success such learning. "This cognitive development support the development of the way the child knows the world through challenging the existing concepts, conception and perception" (p.64). As highlighted both Bolton's (1984) and Heathcote's (1984) theories; in drama process change should be seen to happen. The change need to contribute to "the process of new awareness" to the world around the individual (Heathcote, 1984, p. 115). In that point, to use drama as education, there is a need for training people to understand how to negotiate so that the people go through a process of change. This changing also gives raise to create a meaning; that is the purpose of the dramatic education (Bolton, 1986). In this kind of

drama approach, as Heathcote (1984) indicated in second tree of knowledge; the background of the children (that is the root of the tree) and the aims of the sophisticated education process (that is the trunk of the tree) are so important to create a high quality culture (that is the blossom of the tree) which is the “only blossom worth having at the top of our tree” (p. 254). This multi-directional education tried to create in this study covers both personal development and instructional purposes. Way’s (1968) holistic schema which conceptualizes the child’s development called “Consider a Human Being” (p.13) places the person at the centre of four concentric circles and identified the developmental steps which should be covered all stages of education. In that sense, the dramatic process had to consider “concentration, the senses, imagination, physical self, speech, emotion and intellect” to develop whole person (Way, 1968) and to reach high quality society where well-developed people live (Heathcote, 1990).

In shaping the approach for this study, Slade’s (1954) ideas were also used to understanding the nature of the child. Although child drama is an art in itself, it has been included to comprehend child’s natural impulses to create and to give the necessary importance to the participant. In addition to the Bolton’s explanations on game, drama and emotions; Slade’s point of view contributed to understand the innocence of the dramatic process. In creating this valuable process, unlike the Slade’s (1954) approach; a fluent, carefully planned and structured dramatic world was constructed. As O’Neill (1995) highlighted, this dramatic world uses all the elements of dramatic form but it is process-oriented. In structuring this environment, Heathcote’s (1984) “Mantle of Expert” approach and teacher-in role techniques; Bolton’s structure (1979) which supplies engagement with the process and O’Neill’s (1995) ideas on process drama were used mainly.

To sum up, in this study, an eclectic approach was followed to build a dramatic context. In that sense, drama was considered both as an effective and indispensable method in education and a great chance to support personal development. It used to create an education environment where while participants’ uniqueness was main concern, the

focus was on group creation and working cooperatively to discover new things and to create a meaning about the world.

2.4.2 Determine Goals

The second stage of instructional design model for drama education was specified as determining goals of the instruction. Zais (1976) described aims and goals as “life outcomes, targets removed from the school situation to such an extent that their achievement is determinable only in that part of life well after the completion of school” (p.306); goals refer to school outcomes, anticipated educational results and expression of educational purpose. As Dick and Carey (2005) pointed out most critical event in the instructional design process is probably identifying the instructional goals because if the goals are not settled down properly, the instruction run the risk of not satisfy the needs of organization or learners. Posner and Rudnitsky (2006) also gave first place to goal setting according to the some values identified like learner, society and subject matter.

In designing of this drama instruction, educational goals were defined to determine the frame of the instruction. In goal statement, there were three sources consulted which are literature, expert opinion and approaches in drama. According to these sources; two kinds of goal setting were conducted which were general aims of drama and specific aims of drama. In this part these aims and goals were covered separately regarding to the sources indicated.

2.4.2.1 General and Specific Goals of Drama

Drama as its nature, involves the participants most fully, intellectually, emotionally, physically, verbally, and socially to the process where they take role, work cooperatively, use their whole sources without become aware of it (Bolton, 1984). As Thompson (in McCaslin, 1990, p.2) stated drama is like a river making connections:

connecting river banks; connecting starting points and destinations; connecting through improvisation, action, reaction, initiative and response, thinking and feeling; relations between people ideas even centuries. In that point, when drama applied properly, even the teacher did not specified while planning the process, students could gain some social, intellectual, emotional, physical and verbal skills which are general goals of drama. The specific goals were the outcomes that the teacher tried to reach at the end of the instruction. In other words, these were the subject related goals settled down to help deciding on the drama topics covered during the instruction.

In this study, to be aware of all these both general and specific goals and aims, the literature has been revised and the experts who have been already conducting drama courses were interviewed. Regarding these sources all the goals and aims were defined at the beginning of the design process. However, these were the not exact objectives for the instruction; indeed the focus was on drawing the frame, specifying boundaries to go deep into in a well-restricted working area.

Literature and Expert Opinions

In selection of goals which are suitable for a drama instruction conducting with second year preservice teachers at the department of English Language Teaching, second step after deciding on approach was reviewing the literature and consulting expert opinions. The previous programs in drama with preservice teachers and with primary or secondary level students were examined regarding their goals. These studies can be divided according to using drama for personal development (Cisovkã & Karaffa 2003; Çebi, 1985; McCaslin, 1995; Morgül, 1999; Özdemir, 2003, Sharpham, 1978; Swartz, 2002; Tahta, 1999; Wilson, 1983) and using drama in education to teach a subject (Aynal, 1989; Bertiz, 2005; Barnes, 1998; Duatepe, 2004; Dupont, 1989; Farris & Parke, 1993; Heathcote, 1984; Kamen, 1992; Kase-Polisini & Spector, 1992; Koç, 1999; Omniewski, 1999; Saab, 1987; San, 1996; Selvi & Öztürk, 2000; Üstündağ, 1997; Wessels, 1987). These studies were helpful to determine the general goals; however, literature was not sufficient in determining the goals of drama education for preservice teachers to teach

them drama itself. In that point, the experts who have already conducted such courses in universities was interviewed and their lessons were observed. In the courses conducted at METU, Ankara University and Başkent University; drama was focused on both personal development and teaching its techniques to make ready teachers conduct applications. It was viewed important to apply drama as teaching method in teacher's expert area. In some programs, there were some different goals like using drama in alternative spaces (M. Işıksal (personal communication, February 16, 2009); using theatre as a part of the drama process (S. Güneysu, personal communication, February 24, 2009); using different drama theoreticians in planning drama (N. Aslan, personal communication, January 13, 2009). Since, the course designed for this study was defined as basic level; the goals were selected accordingly by the help of the literature and experts. The goals specified using these sources were given in this part under the heading mentioned before: general and specific goals.

General Goals of the Study

The general goals which were focused on the personal development of the participants were determined with the help of the literature and the research studies. All drama processes have some common outcomes; drama should intent to achieve some authentic goals rather than these common outcomes. It is a fact that a drama process which is conducted properly would achieve some goals about communication, creativity and empathy (Barnes, 1998). Regarding this notion of drama, this study did not focus on assessing these goals specified in previous studies mentioned. However, it was useful to identify these common outcomes which were preferred to call as general goals in this study, to be aware of the concept of the study. The general goals of the drama process were determined as follows. Since these goals did not measured at the end of the instruction, they were given with the studies conducted to prove related goal.

Drama is intent to

1. develop critical thinking skills (Bailin, 1998; De La Roche, 1993; Kelner,1993; San, 1996)

2. support reflective thinking (Andersen, 2002; Neelands, 1984),
3. stimulates the imagination and promotes creative thinking (Annarella, 1992; Bolton, 1988; Freeman, 2000; Heinig, 1988; Kelner, 1993; Morris, 2001; San, 1996),
4. promote language developments (Farris & Parke 1993; Heinig, 1988; Kelner, 1993; Wagner 1985),
5. promote problem-solving skills (Bolton, 1985; De La Roche, 1993; Freeman, 2000; Heinig, 1988),
6. fosters decision making skills (De La Roche, 1993; San, 1996),
7. strengthen comprehension and retention (Annarella, 1992; Kelner, 1993; Omniewski, 1999; Southwell, 1999),
8. promotes ability to work cooperatively (Farris & Parke 1993, Kelner, 1993, Wagner 1985),
9. foster think metacognitively (Andersen, 2002),
10. promote language developments (Çebi, 1985; Gönen & Dalkılıç, 1988; Heinig, 1988; Kelner, 1993, Ömeroğlu, 1990; Öztürk, 1997), and
12. promote communication skills (Ballou, 2000; Bolton, 1985; De La Cruz, 1995; Flennoy, 1992; Kelner, 1993; Southwell, 1997; Yassa, 1997).
13. increase empathy and awareness of others (Annarella, 1992; Farris & Parke, 1993; Heinig, 1988; Kelner, 1993; Wagner 1985; Yassa, 1999),
14. reinforces positive self-concept (Farris & Parke, 1993; Kelner, 1993; Wagner 1985), and
15. enhance emotional control (Courtney, 1990; Freeman, 2000).
16. make the participants have an idea about what the students think and how they feel during the drama process (N. Aslan, personal communication, January 13, 2009).
17. make the participants understand how a drama process is conducting (N. Aslan, personal communication, January 13, 2009; Güneysu, October 24, 2009)

Specific Goals of the Study

The specific goals which were focused on the subject covered during the instruction were determined as follows:

In this drama instruction, participants will

1. learn the game-play and drama relation
2. learn the fundamental concepts of drama: ritual, dramatic, myth, metaxis, learning by doing, experience, emotions in education, action, plot, tension, contrast, process-product, script, audience, participants, engagement, reflection.
3. learn the approaches in drama: drama for personal development and drama in education
4. learn the most important theoreticians of two approaches: Peter Slade, Dorothy Heathcote
5. learn the techniques used in drama: dramatization, improvisation, teacher in role, head-in voice, games, still-image, role play, forum theatre, mantle of expert, role cards.
6. make a connection between language teaching and drama
7. use drama techniques in English language teaching
8. use drama in English language teaching

2.4.3 Development of Assessment Instruments

In instructional design, as Mager (cited in Smith & Ragan, 2005) asserted the main questions to be asked are “where are we going; how will we get there and how do we know when we are there”. The assessment part is helpful to determine answer the question of “how we know when we’re there” (p.104). In that perspective, in conducting an assessment, there are two main perspectives: to assess learners’ progress and to assess the quality and success of the instruction (Smith & Ragan, 2005). In this study, two points of assessment were intended to conduct; for this reason criterion-referenced testing was chosen as a central element of assessment. As Dick and Carey (2005) indicated this type of testing is important for evaluating both performance of the students and success of the instruction. Criterion-references test supplies the information

about learners' achievement of instructional objectives and the components of the instruction which are worked well or which need to be revised.

In this study, a questionnaire to assess the knowledge of the students about drama and their tendency towards drama was developed. This was 20-itemed questionnaire (see Appendix A) containing open-ended, three-choice (Yes, No, No Idea) and multiple choice questions. The reason of using three types of questions was to create multi perspective and to be able to conduct the assessment process more successful and appropriately. The participants were asked to explain their own understanding in drama; decide on the accuracy of given situations and also show their intention to use drama in their classrooms. In the frame of criterion-referenced assessment, it was applied as pretest and posttest. Pretest was mainly used to see the gaining of students at the end of the instruction; and additionally to see the profiles of the learner with regard to the instructional analysis (Smith & Ragan, 2005). In this study, pretest was also used to select the sample that had not mastered any goals specified for this drama course. At the end of the instruction, posttest was applied parallel to the pretest. Finally, the same questionnaire was conducted as a retention test after one month from instruction to see the lastingness of the information covered in the instruction. Administrations of these tests were explained in detail following sections.

In developing the questionnaire, three different sources had been consulted to get accurate and reliable information: the advices and corrections of experts in the field of "drama", "curriculum and instruction", "research method" was taken into consideration; the opinions of drama teachers were asked and; the ideas and assessment of preservice teachers were used. The development process of the instrument was mentioned in previous parts of the study.

In assessing the instruction, another instruments developed to have more information about the progress of the planned instruction was observation log. It was designed for the observers who observed and evaluated the instruction. The observers were two drama teachers who attended the entire sessions and evaluate the instruction according

to the logs they were distributed before the lesson. This was a direct observation; they were not the participants of study. The student in the study knew that they had been watched; and it was danger that they could react to the study (Gall, Borg & Gall, 1996). However the reason of this observation was explained to the participants as evaluating the success of the researcher and the instruction conducted. The observation log contains items to get a plethora of pointing-related information, the most accurate and objective evaluation (Babbie, 1992). Observation logs were designed to evaluate researcher in conducting a proper drama course and achieve all the goals indicated. In that sense, four categories have been specified to be observed: aims & objectives; materials; application and structuring. After developing the log, it has been sent two academicians who are experts in drama and education and also three drama teachers to evaluate the items determined. In the light of their ideas and suggestions, it was revised and shaped to be used in the study.

The observation log had been used for 10 weeks to evaluate the success and appropriateness of process of drama. Aims and objectives and structuring parts of the log were concerning the success of the drama plan conducted in the study for each week. It was important to have idea how well the lesson was operate. However, in drama, there are some elements which should be satisfied in every drama session: ethic and attitudes of the leader can be main elements counted for drama (Okvuran, 2000). In addition to the knowledge on the subject-matter, drama teacher or leaders have to have some skills to conduct a drama lesson: using the voice, listening the participants, being active during the process, create a harmonic environment, using a clear and understandable language (Aslan, 1999). Observation Log was designed regarding these issues: it contained the items to assess the appropriateness of the attitudes and behaviors of the researcher during the each session. Additionally material part was included to the log to assess the suitable and successful material usage in the process to increase the effect of the both theoretical and practical instruction.

In addition to the questionnaire used for assessing the drama knowledge of the participants and the observation log used for measuring the success of the instruction; a

socio-demographic form was designed in this part of the study to investigate participants' background and to have more information about their personality. Drama is related with the individual and developing the individuals. For this reason, it is important for a teacher to know where the participants are and where they have to be. Knowing individuals is important to establish particular bonds in the lessons (Way, 1968). Before starting this study, socio-demographic form was filled by the participants. This form was helpful to gather information about the participants and to determine their drama and theatre background.

2.4.4 Learner Analysis & Apply Assessment Instruments

Up to this stage, the goals were identified and the assessment instruments were developed regarding the goals. The application of these instruments to the participants was handled in this step. Learner analysis and application of the instruments were put under the same heading because using these instruments as pretest was the part of the learner analysis. For analyzing process, Dick and Carey (2005) suggested some topics to be investigated, like getting information about entry behaviors, prior knowledge of the topic, attitudes toward content and potential delivery system, academic motivation, educational and ability levels. The instruments used in this study were covering those items specified for learner analysis.

This analysis conducted to whole sample ($n=120$) before selection the exact group. The participants were the second year students at the department of English Language Teaching. They got both socio-demographic form and the questionnaire. The results were firstly used for selecting the sample with whom the study conducted during 10 weeks and secondly, to learn the characteristics of the participants included in the study. 70% of the participants ($n=84$) at the department had not any information about the drama; 20% of them ($n= 24$) had introduced with this method through textbooks, articles which were about using drama in English Language teaching, seminars and personal interests; 10% of them ($n= 12$) had been interested in drama intentionally by

participating courses and workshops conducted by different organizations. The last 10th percent of students was excluded from the study because they had already had the information provided in this study.

The participants selected for drama education ($n=16$; 12 Female, 4 Male) had no or little information about drama. All of them was selected their department with their own decision and was interested in theatre and cinema. Two of them were shooting short films and writing dramatic texts. Any of them was married and no one had been taken elective courses, yet. Their ages were in the range of 20-22.

The information gathered in this stage was used in planning the instruction. The needs of the learner and their level are effective in choosing the content and drama techniques to be applied (Way, 1968). Before, selecting the content for the instruction, in this study using all this data collected, the exact objectives were identified for a definite and clear instruction planning.

2.4.5 Specify Exact Objectives

As Mager (as cited in Dick & Carey, 2005) stated that in education there is a need for clear, precise statements of what students should be able to do when they complete the instruction. They called objectives of the instruction and they may be statements about facts, ideas, principles, capabilities, skills, techniques, values or feelings (Posner & Rudnitsky, 2006). In developing instruction, this step was identifying the specific objectives from the initial list of aims and goals. After getting information about the characteristics of the learner, to the final decision of what the instruction was and was not about had been reached. The behavioral objectives in this part of the design lead to the content and instructional planning. To detect the precise objectives, the data gathered up to here was used in this stage.

As Smith and Ragan (2005) categorized the learning outcomes; the objectives identified can be included these categories: “declarative knowledge objectives, concept objectives, principle objectives and attitude objectives”. The knowledge on drama, play, game and techniques of drama can be included in declarative knowledge objectives since they just reflect whether learning will be recognition or recall, paraphrased or list. The knowledge on fundamental concepts of drama and structuring can be interpreted as concept objectives. That reflect the learner’ ability to classify and label ideas, objects and examples or non-examples of a concept. The items related with creating a drama structure can be listed under the principle objective which reflects the intention that the learner can use the principle to predict or explain the application of a principle. Finally, the attitude objective was used to reflect the acquisition of an attitude.

Followings are the objectives specified for this instruction.

1. At the end of the instruction, the learners will be able to define the terms of “play”, “game” and “drama”; and also explain similarities and differences between given terms.
2. Given a list of items for identifying drama, the learners can select the correct expressions.
3. At the end of the instruction, the learners will be able to list the fundamental concepts of drama.
4. Given a series of concepts of drama, the learners can explain at least five of them correctly.
5. At the end of the instruction, the learners will be able to explain the usage area of drama in English Language classroom.
6. At the end of the instruction, the learners will be able to write the approaches of drama for personal development and drama in education and explain them briefly.
7. At the end of the instruction, the learners will be able to write the name of Dorothy Heathcote and Peter Slade as the pioneers of the different approaches in drama and explain the methods they used.

8. Given the list of statements for structuring a drama lesson, the learner can decide whether this is a drama plan structured correctly or not.
9. By listing the main properties of drama structure, learner can create scaffold of a drama plan.
10. At the end of the lesson, the learner will be able to write the names of the main techniques used in drama and explain at least five of them in detail.
11. At the end of the instruction, the learners will have a tendency to use drama in their future classrooms.
12. The learners will choose to attend following courses offered at university to develop their knowledge and to be able to learn how to apply.
13. At the end of the creative drama process of this instruction, the learners will have a tendency to work cooperatively in an emphatic environment.

2.4.6 Specify & Organize Content

After completing analysis and writing objectives, it is possible to begin designing instruction for presenting the information. To plan instruction most appropriately, there is need for determining the content (Morrison, Ross & Kemp, 2006). For this reason, in this study, before starting to plan the instruction, content was specified and organized. Most instructional design model provide a scheme for classification information into discrete categories (Reigeluth & Stein, 1983). These classifications are then used to identify the appropriate instructional planning (Morrison, Ross & Kemp, 2006). In that point, content specification and organization were performed.

The content specified according the learner analysis and objectives identified were given in the Table 2.1. Before starting to give information about drama, the participants were introduced with warming up process and they experienced drama process to understand the theoretical bases better. In drama, it is not possible to engage with only theory or only practice; they should go together to become an efficient drama leader (San, 2008). It can be said that teachers should attend drama process as a participant to develop

empathy toward their students. In this perspective, before organizing the main content, preservice teachers took drama to be introduced with process. In this process, theoretical knowledge about drama was also provided. The concepts of play, game, theatre and drama were discussed during the sessions and at the end of instruction to make clear the differences and similarities of these concepts. Then, since covering all drama concepts was not possible, the main drama concepts were determined through the interviews with experts in drama. Ritual, myth, dramatic, metaxis, learning by doing, experience, emotions in education, action, plot, tension, contrast, process-product, script, audience, participants, engagement, reflection were the terms selected for this part of the instruction. In sequencing content, after giving the important concepts, the main approaches and their representative theoreticians were handled to gain wider perspective toward the drama. Two British theoreticians: Dorothy Heathcote as the pioneer in drama in education and Peter Slade as the implementer of drama for personal development were selected in the frame of the content. The techniques of drama which are crucial importance in planning the drama process (Okvuran, 2000) were taken place in the content of this instruction. The main techniques like dramatization, improvisation, teacher in role, head-in voice, games, still-image, role play, forum theatre, mantle of expert, role cards were explained in detail with the examples which integrated in a drama process. Finally, to establish the connection between drama and language learning, the example lessons were constructed; structure of drama for English language teaching classrooms was explained and existing drama application were investigated to understand both examples and non-examples of drama.

Table 2.1
The Content of the Drama Education

1	Warming Up	General warm-up activities, Icebreakers, Energizers, & De-inhibitizers
		Drama session I Discussions of the terms: “play” and “game”

		<p>Drama session II</p> <p>Discussion the concept of the “theatre”</p>
		<p>Drama Session III</p> <p>Discussion the concept of “drama”</p>
2	The main concepts of drama	<p>Explaining the concepts of ritual, myth, dramatic, metaxis, learning by doing, experience, emotions in education, action, plot, tension, contrast, process-product, script, audience, participants, engagement, reflection</p>
3	The approaches in drama	<p>Covering the two approaches:</p> <p>Drama for personal development</p> <p>Drama in education as a teaching method</p> <p>The theoreticians of these approaches:</p> <p>Dorothy Heathcote</p> <p>Peter Slade</p>
4	Techniques of drama	<p>Explaining the most important techniques in drama: dramatization, improvisation, teacher in role, head-in voice, games, still-image, role play, forum theatre, mantle of expert, role cards.</p>
5	Drama and English Language Teaching	<p>Explaining structure of drama and planning in drama</p> <p>Conducting drama in English Language Classroom</p> <p>Using drama different ways in English Language Classrooms.</p> <p>Discussing examples and non-examples of drama in education</p>

2.4.7 Instruction Planning

In this part of the study, the instruction applied during the 10 week had been planned according to the content specified and objectives identified. The learner characteristics analyzed at the beginning of the process was also helpful designing the instruction. The other analysis which was important in planning instruction was learning context analysis. This analysis was held on in this step to be able provide knowledge about the context in planning the instruction.

Smith and Ragan (2005) stated that “all learning environment come with a context, whether the context is a school, a place of business, a home, or elsewhere” (p.43). Context is not just a place; in addition to the physical realities, it includes social environment which are directly related with the learning process (Richey & Tessmer, 1995). Drama is not a pen and pencil method of teaching; rather it requires empty space which is suitable for physical activities and also there is a need for comfortable and safety environment to create a society deeply engaged with the dramatic event (O’Neill, 1995). As Önder (1999) pointed out that drama environment must have a confidence-building atmosphere. It may have physical limits but should not be in a way to impede the imagination of the participants. In addition, the physical environment must be large enough for the participants to move without touching one another (McCaslin, 1990). Regarding these ideas, the context in which the instruction occurred was analyzed for effective instructional planning. In this study, the place which had been prepared and used for drama lesson by a private organization was employed for 10 week drama instruction. Since drama lesson already has been conducting in this place; it has all the necessary equipments and material for a drama lesson. The place was suitable for movement of participants and sittings were mobile, additionally there were some costume and small décor can be used in dramatic process by the participants. In the first lessons, a positive environment necessary for drama was tried to be established to build the social aspect of the context.

In instructional planning, specified and organized content was related with the identified objectives. This relation is given in Table 2.2. The objectives covered under the content were given by the number of specified in the “specifying objectives” part of the study. In the warming up process, all general objectives indicated previous part of the study was tried to be achieved for an effective instruction however, these objectives was not assessed in this study. The reason of this is that the studies conducting in drama (Annarella, 1992; Andersen, 2002; Bailin, 1998; Ballou, 2000; Bolton, 1985; Bolton, 1988; De La Roche, 1993; Flennoy, 1992; Freeman, 2000; Heinig, 1988; Kelner,1993; Neelands, 1984; San, 1996; Southwell, 1997; Yassa, 1997) proved that if drama process is conducted suitably and professionally, the outcomes indicated in “selecting aims and goal” should be satisfied.

Table 2.2

The Relation between Content and Objectives

	CONTENT		# of OBJECTIVES	
1	Warming up	General warm-up activities The terms: “play” and “game” The concept of the “theatre” The concept of “drama”	1,2, 3, 4, 13	11 & 12 (The general goals specified for drama.)
2		Concepts The concepts of ritual, myth, dramatic, metaxis, learning by doing, experience, emotions in education, action, plot, tension, contrast, process-product, script, audience, participants, engagement, reflection	3,4	

3	Approaches	Two main approaches: Drama for personal development Drama in education as a teaching method The theoreticians of these approaches: Dorothy Heathcote & Peter Slade	6, 7	
4	Techniques	The most important techniques in drama	10	
5	Drama & English	The structure of drama and planning in drama Drama in English Language Classroom Using drama different ways in English Language Classrooms. Examples and non-examples of drama in education	5, 8, 9	

In instructional planning part of the design, the formative evaluation took an important place. In this part when the researcher faced with a problem, there are three sources which can be checked or conduct again if necessary. These sources are learner analysis, specify the content and the objectives. This evaluation procedure was explained in the following parts in detail.

According to the data gathered about instruction, learner and learning context; the instruction was planned as a 10-week drama course: 40% of the process was assigned for warming up process where basic drama applications took place for providing to the participants drama experience. The distribution of the contents according to the weeks is illustrated in Table 2.3. Lessons were conducted one time in a week for 3 hours. In

decision on duration of the lessons, the drama courses conducting at universities were taken as a reference.

Table 2.3

Organization of the Content according to the Date and Duration

		CONTENT	TIME	DATE
1	Warming Up	General warm-up activities	1 lesson (3 hours)	3. 04.2009
		The terms: “play” and “game”	1 lesson (3 hours)	10. 04.2009
		The concept of the “theatre”	1 lesson (3 hours)	17.04.2009
		The concept of “drama”	1 lesson (3 hours)	24.04.2009
2	Concepts	The concepts of ritual, myth, dramatic, metaxis, learning by doing, experience, emotions in education, action, plot, tension, contrast, process-product, script, audience, participants, engagement, reflection	1 lesson (3 hours)	30.04.2009
3	Approaches	Two main approaches: Drama for personal development Drama in education as a teaching method	2 Lessons	8.05.2009
		The theoreticians of these approaches: Dorothy Heathcote & Peter Slade	(3 X 2= 6 hours)	15.05.2009
4	Techniques	The most important techniques of drama	1 Lesson (3 hours)	22.05.2009

5	Drama & English	The structure of drama and planning in drama Drama in English Language Classroom Using drama different ways in English Language Classrooms. Examples and non-examples of drama in education	2 Lessons (3 X 2 = 6 hours)	29.05.2009 02.06.2009
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As a part of the instructional planning, the lesson plans were developed in this stage. In structuring a drama lesson, the questions asked by Heathcote (1994) tried to be answered, in the light of the data gathered up to this step. The questions were about “the sorts of knowledge to be studied; skills to be practiced; the ploys needed; the standard should be set by the participants through the instruction” (p.25). Regarding these items, three steps were used planning and conducting a drama lesson. These were warm-up; main part of drama and evaluation (Aslan, 2009). The first part is warm-up which is conducting to attract the participants’ attention, to prepare them for the lesson both physically and mentally (Aslan, 2009). In this part, mainly the activities suggested by Way (1968) were used to make ready the learners for the drama. After the learners got ready for the drama, the main part in which the objectives tried to be achieved was started. In this part, as Aslan (2009) stated a part to whole structure was followed that requires start form individual and go to the whole group activities; and the content was arranged from simple to complex. Heathcote’s (1994) advices in planning mantle of expert approach were taken into consideration in planning this part:

1. Present the area of expertise effectively using a combination of teacher talk and visual image.
2. Teacher should take a role and play during the process with children
3. Students should select their roles so that giving to the group power of function.
4. In these roles, whole group should build the past, present and future of the dramatic world.

In second, third and ninth lessons, as a “source” or “impulse” for the drama or as “a reason for the work”; as O’Neill suggested (1995, p.xv) “pre-text” was used. In structuring a drama process; first a pre-text was selected, then in or outside the drama world the process was shaped to develop a past and text by the help of the composed or improvised activities (O’Neill, 1995); and both teachers and students took role.

Completing the drama process, it is necessary to conduct an evaluation part which is at the end of the lesson to evaluate all the drama process starting from warm-up. It is important to create a democratic environment where participants can express their ideas and feelings about the instruction freely (Aslan, 2009). Evaluation of the lesson can be done through questioning-answering, painting or writing letter, poem, etc (Akyol, 2003). In this study all these methods of evaluation was conducted to get a feedback from the learners about the lesson. In the frame of the evaluation, as Cowley (2007) suggested, at the end of the some lessons, cool-down was applied to relax the learners and bring them “back down” before they leave the classroom (p.7).

The two examples of lesson plans designed for warming up part and theoretical part of the instruction were given in Appendix D & E. Whole program of drama education can be obtained from the researcher.

2.4.8 Instruction - Focus Group Interviews - Observer Notes

Instruction is the process to get learners engaged in content or subject matter (Posner & Rudnitsky, 2006). In the instruction part of the study, the prepared instructional plan was implemented to establish this engagement. This instruction process was guided by the schedule given in Table 3.8 and by the sequencing of topics given in Table 3.7.

Instruction process was supported by the focus group interviews and observer notes. For every lesson, the observation logs prepared and they were given to the observers. As Dick & Carey (2005) emphasized that there is a necessity of gathering data from

members of the target population about the use and effectiveness of instruction and using that information to make the instruction even more effective. In that sense, to get the ideas of the learners about the process of the instruction, the focus group interviews were conducted with the group at the end of the in every third study. In these data collection procedure, to not interrupt the group dynamics and interaction, the all group were interviewed together without dividing sub-groups. The dates and durations of the interviews were shown in following Table 2.4.

Table 2.4

Dates and Durations of the Focus Group Interviews

# of FGI	Date	Duration
1	17.04.2009	30 minutes
2	08.05.2009	50 minutes
3	29.05.2009	55 minutes

The interviews conducted after the lessons and all participants were involved to discuss the issues presented. Since the moderator of the interviews was the researcher, in addition to the note taking, voice recording device was used with the permission of the participant to not miss the important points of the discussion. Although one hour was provided for the interviews, it took only 30 minutes at first but then the time spent in interview increased. That can be interpreted as the participant became more knowledgeable about drama so they could evaluate the process more detailed. Especially in the second and third interviews, learners touched on the variety of dimension of the process. According to the some advices and suggestions of participants, researcher turned back to the planning process and conducted the necessary changes. The evaluations of two observers were also important to revise the instruction. Their notes were taken into consideration and some changes conducted in objectives and lesson plans.

The focus group interviews and the observers' notes were the parts of the formative evaluation. In this part, the instruction part of the design was evaluated. In the process,

according to the suggestions of the participants or advices of the observers, the design process was revised by reviewing previous steps. When faced with a problem in application, problem was settled clearly by participants, observes and researcher and then the problem solution procedure was started. First the instructional planning was revised; if problem could not been solved in this step the previous stage which is specifying and organizing content and then specifying objectives. Although in this study, problems about instruction was solved by revising instructional planning; there could be problems related with the mistake in the stage of learner analysis or specifying aims and goals. In that case, the researcher may need to revise these processes and renew them.

2.4.9 Apply Assessment Instruments as Posttest

Posttests were applied after the instruction and they were parallel to pretests. Like pretests, posttests measures objectives identified for the instruction (Dick & Carey, 2005). In this study, the questionnaire was administered following the drama instruction to measure the success of the instruction via the learners' achievement. Posttest which was the same as pretest was distributed at the end of the last lesson to the 16 participants. They completed it about 20 minutes in the classroom.

2.4.10 First Evaluation

This was the first part of the summative evaluation and also a step for formative evaluation. As mentioned previously, formative evaluation is the process of collecting data and information in order to improve the effectiveness of the instruction. On the other hand, summative instruction is collecting data and information to make decision about the acquisition or continued use of the instruction (Dick & Carey, 2005).

After gathering the first scores from pretest and last scores from posttest, the first data analyzing process was conducted to judge the effectiveness of the instruction. The data gathered through the pretest and posttest was comprised to measure whether the instruction achieved the objectives defined at the beginning of the process. The conducted analysis gave the expected results which was the instruction achieved the defined objectives in the means of both knowledge on drama and attitude toward drama. The result of the questionnaire was congruent to the data gathered through interviews and observation logs.

2.4.11 Apply Assessment Instruments as Retention Test

In this part of the design, the instrument developed to measure the effectiveness of the study was used to determine the permanency of the instruction by applying after a time period. The questionnaire used as pretest and posttest in previous parts administered to the participants one month after the instruction. Since the semester had been completed, the questionnaire was sent via e-mail to 16 participants and they sent back it in one day. This retention test was also important for the nature of the drama. Drama offers a “learning by doing” process (Heathcote, 1994) where the focus is in creating child’s own experiences. In the learning environment where children can participate actively to the process, the emotions are activated. That brings the long lasting learning (Aslan, 1999). In theoretical part of the instruction, all the lesson were not planned using drama method; discussion, lecturing, demonstrating was used to explain the main parts of the drama. However, the theoretical part was supported always with conducting a drama process related with the topic. In that perspective, retention test was the chance of evaluating the permanency of the knowledge gained by dramatic process. The results of the retention test was not very different then the posttest. Although same details used by the participants defining the concepts of the drama in posttest were not seen in retention test, the answers were correct and satisfying the objectives.

2.4.12 Second Evaluation

This was the step of evaluating the results of the retention test. Second evaluation was also one of the main stages which provide information for summative evaluation. However, the main function of this step was conducting formative evaluation according to the results of the retention test. Since this is the last step for formative evaluation, the step by step formative evaluation procedure explained in this part of the study.

Formative Evaluation

As Morrison, Ross and Kemp (2006) affirmed that it is not likely to develop an excellent instruction the first time through. “What seems excellent as a concept or idea may not work as well as planned when actually put to use”. Thus, formative evaluation “becomes an important part of the instructional design process” (p.236). Cronbach and Scriven (as cited in Dick & Carey, 2005) also proposed that there is a need for formative evaluation, which is the collection of data and information during the development of instruction, because this kind of evaluation can be used to improve the effectiveness of the instruction. Since the planning process is highly interactive (Morrison, Ross & Kemp, 2006) which means that each element affects other elements; the formative evaluation of this study was following a path for checking each elements of the design. The path of formative evaluation is illustrated in Figure 2.14.

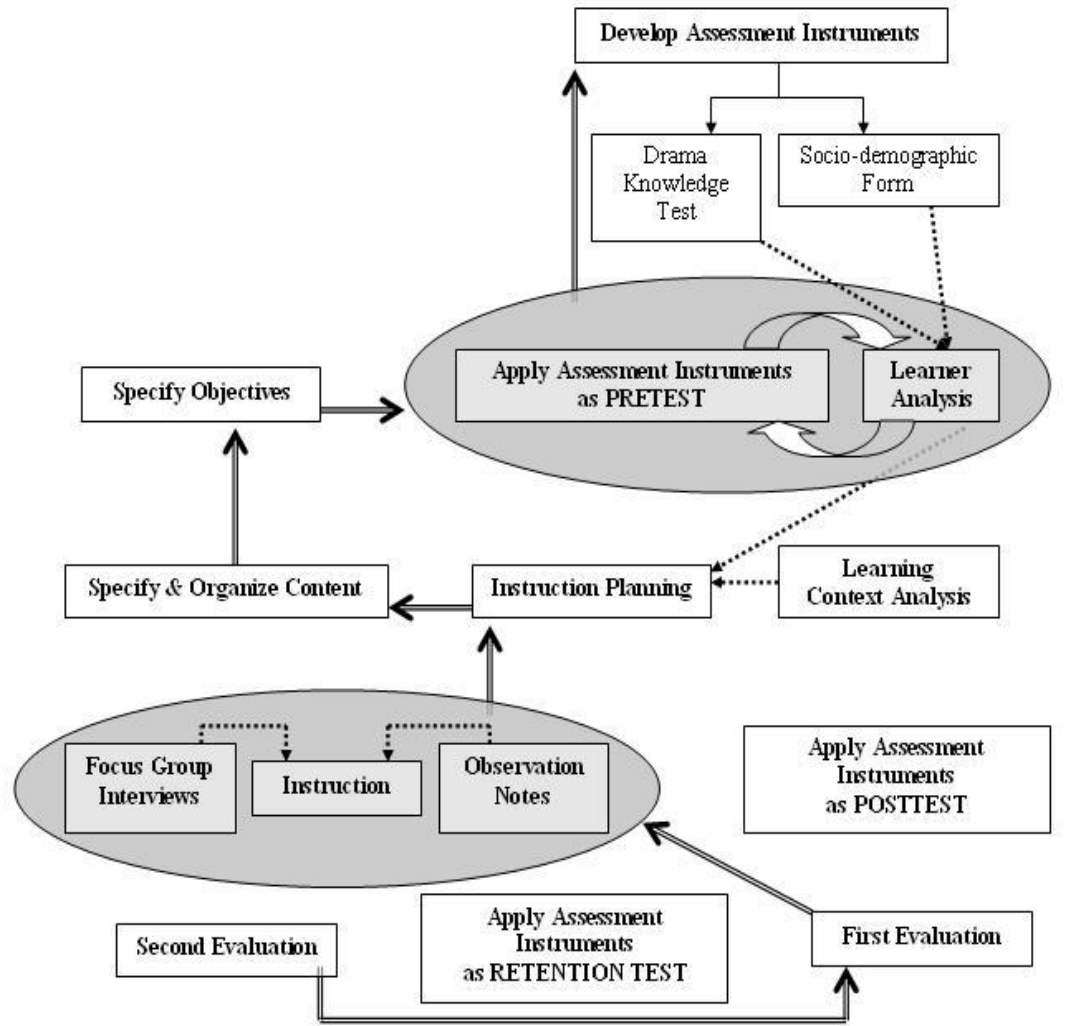


Figure 2.14 The formative evaluation path of the design.

The gray arrows starting from second evaluation and finishing at the step of “develop assessment instruments” shows the formative evaluation process. This evaluation constructed by regarding the problems faced in the steps of the design. The first step is the box containing learner analysis. When the researcher faced with a problem in analyzing the learner, the assessment instruments for the study was revised and changed according to the goals and approaches had identified. The previous step including goal and approach selection was not checked because these were the backbone of the study and they were selected after the detailed researching and investigating. In that point, it is important do not start the design process without being sure about the approach followed and goals achieved during the instruction.

If a problem arise while specifying objectives, it is possible to turn back the previous stage: the results of learner analysis can be revised. If there is a mistake in data gathered from learner, the instruments can be applied again or the instruments can be edited and changed, if necessary. Likewise, specifying and organizing content; instruction planning and instruction parts provided data for revising and testing the previous stages. Especially in instruction part of the design, participants and external observers were important for the evaluation of the instruction. According to their ideas, notes and suggestions, some immediate and necessary revisions conducted. In the concept of the formative evaluation, the problems occurred in the instruction part solved by reviewing the previous parts shown by arrows. For example, in this study, a problem about the objectives detected by the observer, in that case, the objectives was revised, and then the content organized accordingly. This also affected the instructional plan so some changes done in plans. Since the problem was indicated clearly by observers, there was no need for searching for the problem going step by step back. However, if the reason of the trouble was not detected like that, the problem seeking procedure would start from the step of instruction plan.

After the administration of the posttest, the data collected from the participants provided information about the effectiveness and success of the instruction. Although, to conduct formative evaluation during the instruction, focus group interviews and observation logs were used, there were some weak points which were seen in the posttest. According to the results of the posttest, it was possible to revise the instruction. The last step for formative evaluation was named “second evaluation” which was conducted after the retention-tests. According to the results of the retention test, the instructional design process could be revised and the necessary chances could be done by following the formative evaluation arrows.

2.4.13 Final Evaluation

As mentioned previously, formative evaluation is the process of collecting data and information in order to improve the effectiveness of the instruction. On the other hand, summative instruction is collecting data and information to make decision about the acquisition or continued use of the instruction (Dick & Carey, 2005). In this study, first and second evaluation parts were not totally to make “Go/No Go” decision (Ornstein & Hunkins, 2004, p.229) because this decision was settled after the retention test. In summative evaluation, both objectivist and subjectivist approaches conducted. As Smith and Ragan (2005) stated no evaluation is totally objective or totally subjective; all evaluations fall somewhere on a continuum between the two. In that point, the evaluation got close to subjectivism by using qualitative data gathering through observation, interviews and it was near to the objectivism by taking goal-based structure into the centre. Because of that the determination the degree to which the goals of the instructional program had been obtained was important aspects of the evaluation. Final evaluation step was the last step where the summative evaluation was conducted. In this step, the results of pretest, posttest and retention test were taken into consideration to make a final decision. Additionally, the interviews conducted and the observers’ ideas were examined, again. Since the intended learning objectives achieved and the process completed successfully by conducting some necessary changes during the procedure, this model found effective and useful to design a drama instruction for preservice ELT teachers.

CHAPTER III

METHOD

After the introductory chapter, the literature review was presented to draw the theoretical boundaries of the study. In this chapter, methodological details of the study are explained. Firstly, design of the study is explained. Then, participants of the study are presented. Next, data sources and data collection instruments, data collection procedures and data analysis are taken place. Finally, the procedure of drama education is discussed in detail.

3.1 Design of the Study

The design of the study was qualitative research design to explore the answers for research questions. As Patton (1987) stated that qualitative methods enabled the researcher to study selected issues, cases or events in depth. Strauss and Corbin (1990, p.19) described the reasons for qualitative research as “to uncover and understand what lies behind any phenomenon about which little is yet known.” Further, social phenomena are unstable and universal but they are up to change according to time. Qualitative methods take those characteristics of social sciences into consideration (Yıldırım & Şimşek, 2003).

Qualitative research has three main components namely; data from various sources, different analytic or interpretive procedures that are called as coding for conceptualizing and interpreting the data and written verbal reports of the results of analyzing data

(Strauss & Corbin, 1990). Additionally, in a qualitative research, there are three main kinds of data collection; interviews, expert opinions, observations and written documents (Patton, 1987; Yıldırım & Şimşek, 2003). The most common data collection methods in qualitative research are interviews and observations (Strauss & Corbin, 1990; Yıldırım & Şimşek, 2003). These two methods allow the researcher to understand the selected issues, cases or events from the participants' points of view and to find out the social structure and processes that constitute those views (Yıldırım & Şimşek, 2003).

This study was designed as a qualitative study based on the light of these facts about qualitative research to explore the instructional design process and different steps of a drama course for preservice teachers studying at the department of English Language Teaching. Interviews, expert opinions, observation and observation logs, focus group interviews and also questionnaire were conducted as the primary data collection methods for this study.

3.2 Participants of the Study

In this study, the main focus was on conducting an instructional design model which was constructed by analyzing drama courses with the preservice teachers. This is not the study which aims to generalize the findings and results for any situation. This is an attempt to put an instructional design process which is suitable for drama course. Since the focus was on the analyzing the drama course process to determine the steps detailed; the convenience sampling has been chosen for this study. This sampling method provides fast and practical data (Yıldırım & Şimşek, 2007). In that perspective, the METU students have been chosen for the study. In addition, criterion sampling was applied to study all cases that meet some pre-determined criteria. As Yıldırım and Şimşek (2003) explained, it is possible to use more than one sampling methods at the same time, although each strategy serves for a different particular purpose: also, the researcher can use new sampling methods whenever s/he needs them during the study. The purpose of this flexibility is to provide data based on descriptive, depth information

(Patton, 1987; Yıldırım & Şimşek, 2003). In criterion sampling, the criteria can be determined by the researcher, depending on the purpose of the study (Patton, 1987; Yıldırım & Şimşek, 2003). In this regard, the researcher determined some criteria for sample selection. In this study, the participants should be from Faculty of Education and at the department of English Language Teaching to satisfy the purposes of the study and they should not be introduced with the drama before. Also, they should have no idea about teaching methods and being teacher, so the first year (freshmen) students are eliminated. The studies on first year students shows the first year students have been not adapted to the system yet so they are heterogonous and studying with them is not easy and feasible (Faulman, 1968; Faulman, 1970; Stahman, 1968).

After convenient sampling; the participants from METU, English Language Teaching students has been chosen. In addition to the convenience of this group of participants, the reason of selecting ELT students for the study was researcher's personal experiences on teaching English language through drama. Also, abundant literature on foreign language teaching through drama played significant role selecting the participants. It was much easier to develop a drama education suitable for pre-service ELT teachers with the help of the previous researches and books written on this subject. According to the criterion sampling, second year students (n= 120) were included in the study. After the application of the questionnaire, the students who have basic drama knowledge are eliminated and then stratified random assignment used. This method is used for increasing the likelihood of representativeness, especially the sample was not very large (Fraenkel & Wallen, 2006). The key characteristics of the participants are defined as GPA scores. They divided into four subgroups according to their GPA scores and random sampling was conducted to have a group of students who are as representative as possible whole second year student at the department of ELT at METU.

Based on sampling methods explained, 16 second year students (4 Male, 12 Female) who have not taken any drama course before, at METU, English Language Teaching Department were selected for the study.

The age range of the participants was between 20 and 22 ($n = 16$). 37.5 % ($n = 6$) of the students were at the age of 22, 56.25 % ($n = 9$) of them were at the range of 21, and 6.25 % ($n = 1$) of them were at the age of 20. In relation to their gender, the obtained data revealed that 75 % of the participants were female ($n = 12$) while 25 % of them were male ($n = 4$). When their previous drama education is concerned, only one participant was taken creative drama education when she was a child. When participants' previous theatre education is examined, 18.75 % ($n = 3$) of them was interested in theatre in primary or secondary school, and one of the participants is the member of a university theatre club. 12.5 % ($n = 2$) of the participants have read books or article related with drama and all of them are interested in dramatic arts at least going to the cinema. The information about the students is given in following Tables 3.1 and 3.2.

Table 3.1
Students' Distribution According to the Gender

Male		Female		Total	
<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
4	25	12	75	16	100

Table 3.2
Distribution of the Students Drama and Theatre Education

Drama Education		Theatre Education		Reading about Drama		Total	
<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
1	6.25	4	25	2	12.5	5	31.25

3.3 Data Sources and Data Collection Instruments

In this study, data were collected through interviews conducted with drama experts, drama teachers and participants (Focus Group Interviews), expert opinions, written literature, interviews, socio-demographic form, questionnaire developed by researcher, observations, and observation logs. All the instruments used in this study were also examined by the Human Subjects Ethics Committee in METU.

3.3.1 Questionnaire

The questionnaire developed by the researcher (see Appendix A) aimed to explore the knowledge of the participants about drama and it also includes some questions about their tendency to use drama in their future classroom. This is 20-itemed questionnaire including open-ended, three-choice (Yes, No, No Idea) and multiple choice questions. The first 9 items are organized as close-ended three choice questions to measure the general drama knowledge and how well participants know the relation between drama and language teaching. The questions of 10 to 15 are designed to analyze the ideas of the students about drama, usage drama in education and drama courses at universities. These questions are mainly multiple choice types and also there are three-choice questions but they are like open-ended because they require an explanation. The last 5 questions are used to measure the specific drama knowledge provided in the instruction of this study. Except for the 17th question in which the sub-items are given to the participants as multiple choices, the questions are open ended. This instrument used as a pre-test, post-test and retention test; so the questions were organized regarding this notion. During the development of the student questionnaire, the researcher followed several steps, which are explained in this part.

To develop the questionnaire serving the aim of the study and representing the content, firstly, review of literature was done. The studies, books, theses, articles, databases etc. related to the content of the study were searched with the help of libraries such as

METU library, internet sites such as YÖK, and databases such as ERIC, JSTOR, and EBSCOHOST. During this research, some scales and instruments were found and they were related to the dimensions of this study. However, they were separate, which means that an instrument specifically designed for measuring attitude toward drama or toward any course after conducting a drama-based lesson. For that reason, in the light of existing literature and scales; and with the help of supervisor and the expert opinions, the researcher prepared the data collection instrument.

At the first step a 50-itemed questionnaire has been developed including four dimensions. They are represented in Table 3.3

Table 3.3

The First Draft of the Item Pool

<p>Knowledge on Drama</p>	<p>Definition, Meaning</p> <p>The relation among play, game, drama and theatre</p> <p>The concepts of drama: Myth, ritual, metaxis, participation, leader, environment, plan, structure, drama session, improvisation, learning by doing, experience, emotions in education, action, plot, tension, contrast, process-product, script, audience, participants, engagement, reflection</p> <p>Techniques: dramatization, improvisation, games, still-image, teacher in role, head-in voice, role play, forum theatre, mantle of expert, role cards.</p> <p>Theories and Approaches: Theatre in Education, Creative Drama, Drama in Education, Process Drama, Theatre Pedagogy</p> <p>Theoreticians: Dorothy Heathcote, Peter Slade, Brian Way, Gavin Bolton, Cecilly O’Neill</p> <p>Using drama in different areas: Drama in Museum, Drama in Classroom, Drama in Public Areas</p>
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Knowledge on Theatre	
	Meaning of Theatre History of Antic Theatre Relationship between theatre and drama Relationship between theatre and drama The necessary theatrical skills for drama Performances in drama
Attitudes toward Drama	
	How they feel about dramatic education How they feel about using drama in education How they feel about separate drama courses at the primary level How they feel about drama courses a their university How they feel about using drama in Language teaching and learning
Attitude toward Fields Related with Drama	
	Attitude toward other dramatic arts; painting, theatre, opera, cinema The place of the dramatic arts in their lives.

After examining the items and the statements under the headings specified, with the help of the drama experts, some were removed and some new items were included while the others were changed. Regarding the time, aims and goals of the given instruction and also the difficulty of detecting the attitudes through few questions: the specific questions were organized under the two categories: drama knowledge and tendency to use drama.

This last organization of questionnaire has been sent to three academicians to get their ideas and, three drama teachers and finally with the help of the supervisor, drama questionnaire were constructed to measure the drama knowledge of the students. The last items covered were summarized in the following Table 3.4.

Table 3.4

The Last Draft of the Item Pool

Knowledge of Drama	<p>Definition, Meaning</p> <p>The relation among play, game, drama and theatre</p> <p>Techniques: dramatization, improvisation, teacher in role, games, still-image, head-in voice, role play, forum theatre, mantle of expert, role cards.</p> <p>Theories and Approaches: Drama for Personal Development, Drama in Education, Theoreticians: Dorothy Heathcote, Peter Slade.</p>
Tendency toward Drama	<p>How they feel about</p> <p>Using drama in English Language Classroom:</p> <ul style="list-style-type: none"> • As a motivation tool • As a method • As a tool for preparing a performance <p>Using only two of the common techniques of drama (role play & dramatization) in English Language Classroom</p> <p>Using drama in his/her future classroom</p> <p>Taking drama courses at university</p> <p>Giving drama courses to the preservice teachers</p>

3.3.1.1 Validity and Reliability of the Questionnaire

As described by Fraenkel and Wallen (2003) validity is the most important issue to think while designing or choosing a data collection instrument and it refers to “the appropriateness, meaningfulness, and usefulness of the specific inferences researchers make based on the data they collect” (p.151). For validity of the prepared instrument, three types of validity were considered; face validity, content validity, and the construct validity. While the face validity is the evaluator’s appraisal of what the content of the test measures, content validity is the degree to which the items are the representative of the content of the test (Borg & Gall, 1983). Content and face validity of the instruments were ensured through a broad review of the literature and expert opinion for the adequacy and appropriateness of items and relevance of the concepts in the questionnaire to the content and purpose of the study.

The questionnaire developed to assess the drama knowledge of the preservice ELT teachers and their tendency toward drama. In developing process; three different sources had been consulted to get accurate and reliable information. These sources were; experts, drama teachers and preservice ELT teachers. After the questionnaire developed, the items of questionnaire were assessed by two drama experts. The experts in drama education in Faculties of Education, hence they judged the items of questionnaire matching with the drama education basics. Also, the advices of three drama teachers from different schools had been taken about the content to be able to cover all the necessary areas which are important in teaching drama in schools. Moreover, experts in the field of “Curriculum and Instruction”, “Research Methods” evaluated the items and gave written feedback about the accuracy and design of the questionnaire. This valuable evaluation will be used for checking the content validity of the instrument. In addition for the conceptual verification of the questions, a Turkish teacher examined the questionnaire items for determining inadequately worded questions. After the questionnaire was examined by specialized experts as mentioned above, some of the items and instructions were reworded regarding their recommendations.

Next, after performing required revisions in the light of expert opinions the questionnaire, pilot study conducted at the department of English Language Teaching at Başkent University. The sample was chosen by convenient sampling method. 120 second year preservice teachers and three drama teachers mentioned previously evaluated questionnaire whether the items were easily comprehensible in terms of their language, clarity of directions etc and if they were needed modifications for enhancing the validity of the instruments. Afterwards, short interviews were performed with some preservice teachers on major issues of drama education for examining the reliability of the questionnaire. The same interview also conducted with drama teachers. The teachers and students responses to interview questions were compared with the responses of the questionnaires items to see if there was a consistency between two instruments.

In this study, there were two expected threats for internal validity. The first one was the subject characteristics. Fraenkel and Wallen (2003) states the selection of students for the study may result in the individuals or groups differing from one another in unintended ways that are related to the variables to be studied. However, this threat was controlled by selecting the participants from the same year, as all second year preservice teachers. Moreover, students could have different academic background, ability levels and social communities which partially could affect their perspectives of the stated variables. For that reason, all participants were selected from the same university to provide the balance.

Location was another threat to the internal validity, as the questionnaire was administered to the participants in different places and times and these environments might have created alternative explanations for the results, especially for the part related to physicality. To control this threat, pretests and posttest were administered in the class environment and only the retention-test was sent through e-mail because of the improbability of gathering the participants in a class after the school period.

3.3.2 Observation Log

In this study, there were two observers who are experienced drama teachers to evaluate effectiveness of the drama lessons conducted by the researcher. They evaluated the lessons according to the observations logs developed by the researcher. The items and statement related to the evaluation of the lesson were written by reviewing the literature. In that point, as the study was on teacher education, the researcher got much help from the book called “Standards and Accreditations in Teacher Education,” from previously prepared questionnaires on general teacher education and dimensions of the study separately. Moreover, the drama application evaluation form developed by Oluşum Drama Institute has been used as the main source. Observation logs were designed to evaluate researcher while conducting drama course and to make her achieve all the goals indicated. In that sense, four categories have been specified to be observed: aims & objectives; materials; application and structuring. After developing the log, it has been sent two academicians who are experts in drama and education and also three drama teachers to evaluate the items determined. In the light of their ideas and suggestions, it was revised and shaped to be used in the study. Additionally to try out the log, two observers in the study and researcher were conducted pilot study to measure the appropriateness of the instrument. Convenient and criterion sampling method was used to select the sample group. This pilot study conducted in two different group taking drama courses in Oluşum Drama Institute. After pilot study, the log was reviewed with the help of the observers and finally the observation log became ready to use in the study (see Appendix B).

3.3.3 Interviews

Focus Group Interviews

Morgan (1988) stated that the “hallmark of a focus group is the explicit use of the group interaction to produce data and insight that would be less accessible without interaction

found in a group” (p.12). Likewise, Kotler (1987) explained this kind of interviews as bring a relatively homogenous group together to discuss a specific set of issues under the guidance of a leader to stimulate and focus the discussion. In this study, the purpose of using focus group interview was to produce qualitative data and as Krueger (Krueger, 1994, p.16) stated “to provide insight into the attitudes, perceptions and options of participants.” In instruction of the study, focus group interviews were conducted several times to use for the formative evaluation of the design. Although Patton (1987) suggested to study with 6 or 8 persons; Gibbs (as cited in Yıldırım & Şimşek, 2003, p.160) stated that to not interrupt the group dynamics and interaction, the all group could be interviewed together without dividing sub-groups. In this regard, three questions were identified to be used in the focus group interviews to get the participants’ ideas in every third lesson. The questions were:

1. What do you think about usefulness of this kind of course for your future profession?
2. What do you think about using drama in English language education?
3. What do you like or dislike about this drama instruction process? Do you have any advice about the process?

After, developing the questions, as Yıldırım and Şimşek (2007) suggested a pilot study was conducted to test the instrument for its validity and reliability. As the participants of the pilot study, fourth year English language preservice teachers who were taking drama courses in the semester were invited to try out instrument. In the pilot study, the interview process, tape recording and note taking strategy were also tested.

In the study, one hour was separated for the focus group interviews after the every third lesson, so three focus group interviews were conducted three times to evaluate the instruction. All participants expressed their feeling and said their ideas about the process.

Interviews with Experts

In this study, the instructors given drama courses at universities, one of whom Prof. Dr. Sibel Güneysu at Başkent University (Expert B), one of whom Assist. Prof. Dr. Mine Işıksal at METU (Expert C) and one of whom Prof. Dr. Aysel Akyol at Ankara University (Expert D), one of whom Gülşen Yeğen (Expert E) instructor at Abant İzzet Baysal University, and Naci Aslan, the head teacher of Oluşum Drama Institute (Expert A) were interviewed to gather data about the drama education process. Interview instrument (see Appendix C) was developed by the researcher in the light of comprehensive literature review and controlled by an expert.

The interview type was semi-structured and standardized open-ended questions. The interview consisted of 15 questions under the three main focuses;

- Background information about instructor
- The design process of drama course conducted by instructor
- The observed attitudes of the preservice teachers toward drama.
- Advices

The interview was piloted before the actual interviews so as to ascertain whether weaknesses exist in techniques, structure, approach and content. For the pilot study, the interview instrument was administered to two drama teacher in Oluşum Drama Institute. The criterion and convenience sampling methods was used in order to select the teachers involved in the pilot study. After the pilot study, the researcher revised the instrument and reworded some questions for better understanding and gathering accurate data via the instrument. Also, the experts' responses were used as data because they met the criteria to be participants of the study.

The face to face interviews were conducted with the instructor, at the beginning of the study. The researcher tape-recorded two of five interviews because only two experts gave permission. Other interviews were recorded by hand writing.

3.3.4 Observation

Another data gathering method used in this study was observation. Drama course implementations were observed at three different universities (Ankara University, Başkent University and METU) under the three different instructors. Observations provided valuable information about the ways the principles of drama are implemented on preservice teachers. During the observations, the researcher mainly concentrated on:

- Classroom environment (setting arrangements, using décor, etc.),
- Congruence between lesson plan document and its implementation,
- Lesson materials and tools,
- Learning activities,
- Teacher's role,
- Students' role,
- Participation of the students in learning-teaching activities,
- Students' tendency towards the course and their instructor,
- Instructors' tendency towards their students,
- Teacher's approach toward the students who face difficulties during the process.

Starting March 3rd until March 20th, 9 hours observation conducted in three different universities for each week. During total 27 hours observation, researcher took notes about the drama process under the titles provided above. Researcher was not a participant, but an external observer. This decision was given by the researcher to conduct a detailed observation with the permission of the instructors.

3.4 Data Collection Procedure

Before starting to research, the necessary permission to conduct this study was obtained from the department of English Language Teaching at METU and from the Human Subjects Ethics Committee in METU. Then the literature review and interviewing with

the instructors who were given drama courses in faculties of education were conducted. Meanwhile, drama courses in universities were observed to have idea about the procedure. Then the instruments developed and pilot studies were conducted to test them. Also, the expert opinions were taken in the development of the instruments. Afterwards, the participants selected and the instruction was started to implement. In implementation of the instruction, the instruments administered to the participants. The dates and detailed information of the procedure is given in the Table 3. 5.

Table 3.5

Data Collection Procedure

DATE	STUDY
	PERMISSION Before starting to research, the necessary permission to conduct this study was obtained from the department of English Language Teaching at METU and from the Human Subjects Ethics Committee in METU.
January 10, 2009	Pilot Study of Interview Questions
January 13, 2009	Interview with Expert A
February – March, 2009	Literature Review
February 16, 2009	Interview with Expert C
February 24, 2009	Interview with Expert B
February 29, 2009	Interview with Expert D
March 3 – March 20, 2009	Observing drama classes at Başkent University, METU & Ankara University.
March 16, 2009	Evaluation of Questionnaire by three different drama teachers from ARI College, Ayşe Abla College and Ahmet Barındırır Primary School
March 19, 2009	Pilot Study of Questionnaire at Başkent Universtity with preservice teachers

March 19-24, 2009	Taking Expert Opinions about the instruments
March 20-21, 2009	Pilot Study of Observation Log
March 26, 2009	Administration of Questionnaire as Pretest and for Selection of Sample
March 28, 2009	Pilot Study of Focus Group Interview
April 4, 2009	First Lesson of Drama Education Filling the observation logs by observers
April 10, 2009	Second Lesson of Drama Education Filling the observation logs by observers
April 17, 2009	Third Lesson of Drama Education First Focus Group Interview Filling the observation logs by observers
April 24, 2009	Fourth Lesson of Drama Education Filling the observation logs by observers
April 24, 2009	Interview with Expert E
April 30, 2009	Fifth Lesson of Drama Education Filling the observation logs by observers
May 8, 2009	Sixth Lesson of Drama Education Second Focus Group Interview Filling the observation logs by observers
May 15, 2009	Seventh Lesson of Drama Education Filling the observation logs by observers
May 22, 2009	Eighth Lesson of Drama Education Filling the observation logs by observers
May 29, 2009	Ninth Lesson of Drama Education Third Focus Group Interview Filling the observation logs by observers
June 2, 2009	Tenth Lesson of Drama Education Administration of Questionnaire as Posttest Filling the observation logs by observers

June 30, 2009	Administration of Questionnaire as Retention Test Filling the observation logs by observers
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3.5 Data Analysis

Data analysis is a body of methods that help to describe facts, detect patterns, develop explanations, and test hypotheses (Fraenkel & Wallen, 2003). In this study, with the aims defined above, the data were analyzed based on the descriptions stated in '*Sosyal Bilimlerde Nitel Araştırma Yöntemleri*' (Yıldırım & Şimşek, 2003) and '*Basics of Qualitative Research*' (Strauss & Corbin, 1990). Since, qualitative data were gathered, in analysis process as Yıldırım and Şimşek (2003) suggested descriptive and content analysis was done. The analysis process which follows inducting method was conducted regarding conceptual frame and research questions. In this study, data analysis was conducted according to the four steps specified by Yıldırım and Şimşek (2003).

1. **Data Coding:** In data coding, three kind of coding which are axial, open and selective were followed as specified by Strauss and Corbin (1990). First, the pre-code was determined regarding the aims of the study. Second, the data were reviewed, and divided into its meaningful parts and were labeled in accordance with the pre-codes determined earlier. Then, the new codes were identified according to the data gathered and the new codes added to the total code list.
2. **Establishing the Categories:** The codes were examined and brought together to establish categories for organization of the data. The formation of categories was done according to the common aspects of the codes. Then, the main terms were specified for systematization of the process.
3. **Organization and Definition of Data by Codes and Categories:** The data were defined and organized according to the predetermined system by quoting and presenting findings.
4. **Conclusion from Findings:** In this step, according to the findings, relations were built and results were interpreted.

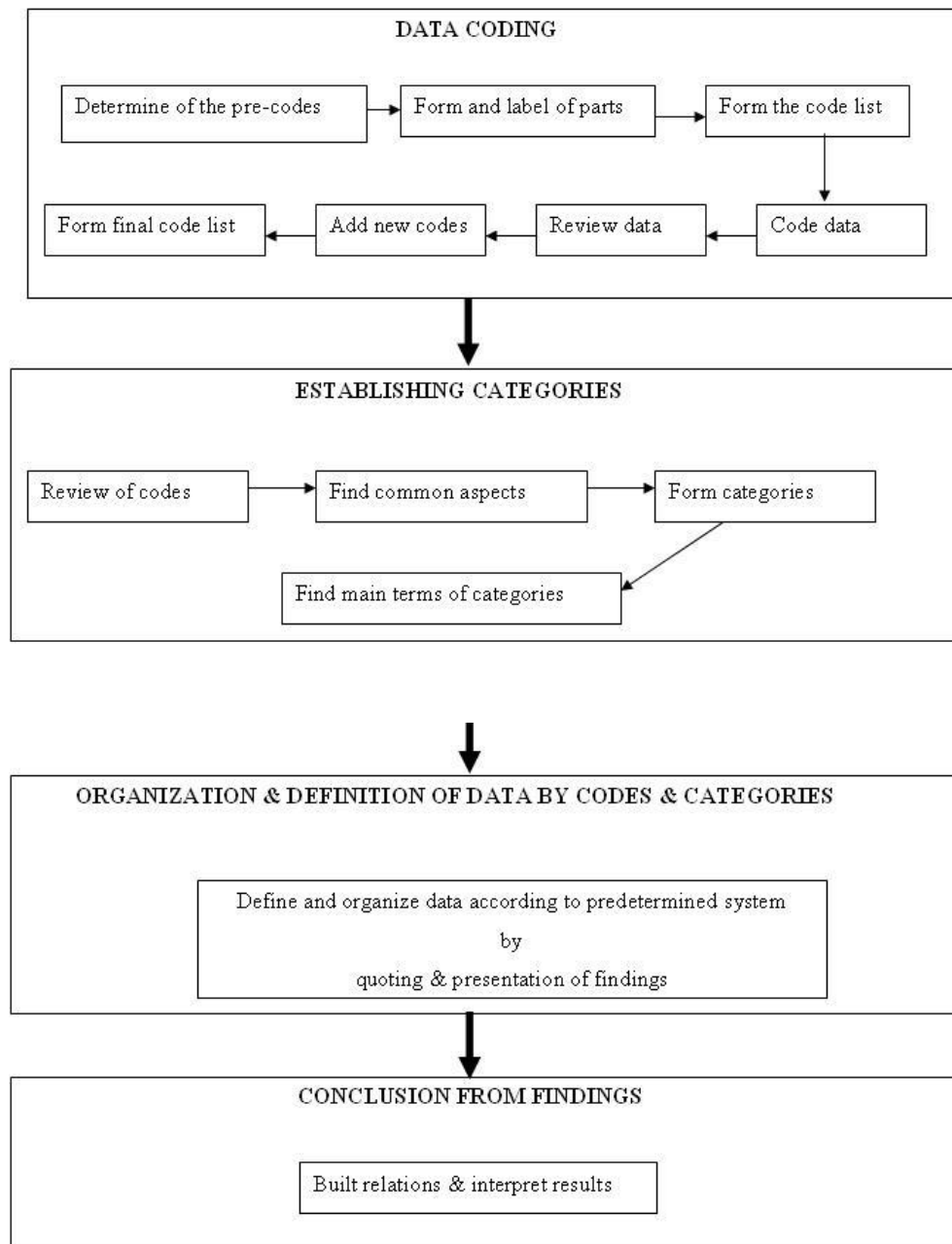


Figure 3.1 The Procedure of data analysis

In the light of this shema, in analyzing the qualitative data, verbatim transcription was conducted manually. In interviews, first, the pre-codes like “learner analysis,” “aims and goals,” “objectives,” “assessment instruments,” “achievement test,” “performance tests,” “content organization,” “drama structure,” “lesson plan,” “instruction,” “observation,”

“evaluation,” “grading,” “summative evaluation,” “formative evaluation,” “steps of the instruction,” “using drama in future profession” were selected to describe the data with respect to understand drama instructional design process of experts and teachers. Then, the semi-structured interviews were conducted with five experts and two drama teachers. Researcher read through all the interview data under the categorized specified and she found out the additional codes like “approach,” “goal analysis,” “pretest,” “posttest,” “retention test,” “portfolio assignment,” “focus group interviews,” “learning context analysis,” “general goals of drama,” “instructional goals,” “warming-up process,” “tendency towards drama.” After adding the new codes, final code list was shaped and then the exact categorization was constructed. The categories where the codes grouped together according to the common aspects were “analysis, design, development, implementation, evaluation and tendency.” The organization of the main terms of the categories was shown in Table 3.6. Also these tags were explained with a short descriptive statement. Then, the data were defined and organized according to the pre-determined system by quoting and presenting of findings. Finally, for the conclusion from findings, the relations built and results interpreted in the following chapters.

In questionnaire, descriptive analyses were used to analyze the data collected through close-ended and open-ended questions. Mainly percentage and direct quotations were used to assess participants’ responses about the knowledge on drama and tendency toward the method. Additionally, audio-recorded focus group interviews were conducted and they according to the categories established. In the result section, direct quotations from focus group interviews were used to support the findings. In focus group interviews the categories defined were: “evaluation of the process, using drama in ELT classrooms, tendency to use drama method in future profession, appropriateness of the drama sessions, advices.” All the group interviews were analyzed under five categories. In addition to them, the focus group interviews were also analyzed according to the questionnaire items to support the responses of participants. In that perspective, their answers about the questions of the questionnaire was taken into consideration. In results part, the declarations of the students were used to assist the results of the questionnaire. Observation logs developed by researcher filled by the observers were

also used to analyze the instruction process. The responses of observers on pre-categorized items were analyzed and also some notes taken by the observers were given directly to reach more objective analysis.

Table 3.6

The Organization of Codes According to the Categories

		CODES
CATEGORIES	Analysis	Approach, Learner Analysis, Goals Analysis, Learning Context Anlaysia
	Design	Specifying Objectives, Selecting Content, Organizing Content, Assesment Strategies (pretest-posttest-retention test), Instruction Strategies, Evaluation Startegies, Selecting Drama Lesson Structure
	Development	Developing Instrcutional Materials, Strategies, Developing Lesson Plans, Developing Assessment Instruments (Questionnaire, achievement test), Extra Lesson Plans
	Implementation	Conducting Drama Plans, Supporting the Instruction (Observation, Focus Group Interviews), Warming-Up Process
	Evaluation	Grading, Summative Evaluation, Formative Evaluation
	Tedency	Tendency toward using drama in the future profession, tendency toward taking drama courses at undergraduate level

CHAPTER IV

RESULTS

The purpose of this study was to explore the design process of drama education and to propose a model regarding the drama course.

Using the methodology outlined in Chapter III, a large amount of data was gathered through questionnaire, interviews with field experts and drama teachers, observations logs, and focus group interviews. The following questions and sub questions were investigated.

Research Questions

Four major research questions guided this study were:

1. To what extent are the existing instructional design models (ADDIE Model, Dick and Carey Model, Smith and Ragan Model and Morrison, Ross and Kemp Model) used to develop a drama education course for second year preservice teachers at the Department of English Language Teaching?
2. What are the steps of the instructional design model suitable for a drama education course offered to English Language preservice teachers?
 - a. Does the drama education course for second year preservice teachers at the Department of English Language Teaching follow a specific approach?
 - b. In what ways is *the analysis procedure* of the drama instructional design conducted?

- c. In which steps of drama instructional design are *the analyses* conducted?
 - d. In what ways is *the design procedure* of the drama instructional design conducted?
 - e. In which step of drama instructional design *the design* procedure is conducted?
 - f. In what ways is *the development procedure* of the drama instructional design conducted?
 - g. What is the place of *the development* in drama instructional design model?
 - h. In what ways is the *implementation procedure* of the drama instructional design conducted?
 - i. What is the place of *the implementation* in drama instructional design model?
 - j. In what ways is *the evaluation procedure* of the drama instructional design conducted?
 - k. What is the place of *the evaluation* in drama instructional design model?
3. To what extent is the drama instructional design model is effective to conduct a drama education course for second year preservice teacher at the Department of English Language Teaching?
 4. How does the drama education course which is designed using drama instructional design model affect the second year English Language preservice tendency toward drama?
 - a. To what extent are the ideas of preservice teachers changed about taking a drama course at undergraduate level?
 - b. To what extent are the ideas of preservice teachers changed about using drama as a method in their future classroom?

The results of this study are organized around the research questions.

Research Question - 1: To what extent are the existing instructional design models (ADDIE Model, Dick and Carey Model, Smith and Ragan Model and Morrison, Ross and Kemp Model) used to develop a drama education course for second year preservice teachers at the Department of English Language Teaching?

For answering this question, the data were gathered from the interview with field experts and literature. The entire process of the study also gave abstract results to answer this question.

After reviewing the literature, it was seen that there was no study related with drama which refers an instructional design. Although, there were researches on planning drama-based instruction, any of them was focusing on the plan process rather than the implementation. Additionally, these studies were not based on any existing instructional model. Considering this issue, at the beginning of the study, the instructional design models were selected to investigate their appropriateness for a drama course: Smith and Ragan Model, Dick and Carey Instructional System Model and also Morrison, Ross and Kemp Model. ADDIE Model was also taken into account to specify basic steps of instructional design process. Then, these models and the design process of field experts were discussed according to the data collected through interviews.

The experts' responses to the interview showed that they did not follow any existing model. However, the steps they specified for drama course were following the classic ADDIE Model: Analysis, Design, Development, Implementation and Evaluation. However, they had some differences in detail. One of the experts explained the analysis process of the instruction:

I did not conduct a separate learner analysis or context analysis for each drama course. The reason of this was I already knew the participants so there is no need to conduct a form or test to learn about them. However, it is true that I did some necessary changes according to the different classes (Expert B).

On the other hand an expert from private organization which offers drama education certificate programs explained: "although there is already planned program for this

education, we conduct learner analysis to do the necessary changes accordingly.” He gave an example:

For this drama education, we have a plan which has been developed for 10 years. We have been still improving it, according to the requirements of age and the needs of the learners. This year, first time, we have a group of preservice teachers from different areas. We assumed that their characteristics, expectations and knowledge on education were different. Thus we conducted a detailed learner analysis to reshape our education (Expert A).

Although learners were affected the process of design, all experts emphasized the importance of determining goals and objectives at the beginning of the processes:

In drama course, there should be some information and skills to be achieved in every condition. For example, at the end of the course, every preservice teacher will be able to use at least 20 drama techniques to motivate his or her students. I decide on this objective before having any information about the learners and I may increase or decrease the number of the techniques to be taught but I don't remove this objective from my plan because of the characteristics of the group (Expert B).

Likewise, private organizations were using the schedule prepared by MoNE that includes also aims and goals. Since the participants were entering an exam set up by MoNE, there was a need for covering all the goals identified previously. The head teacher of organization explained the process:

Except from the very special situations, our goals are precise and constant. Most of these goals were specified by MoNE and this course should cover them to provide same chance for every participant (Expert A).

In organizations, there is an already planned program, but at universities, the instructors conduct their own plan and they choose their goals. In that point, both experts stated the importance of selection drama approach to specify the goals.

All the experts shared the same opinion of setting goals at the beginning of the process even before the analysis. In that sense, Dick and Carey (2005) and Smith and Ragan (2005) Models starting with the analysis process did not fit the drama course. Unlike the

interviewed experts, Dick and Carey (2005) suggested that to conduct needs assessment which includes instructional, learner and context analysis to identify the goals. On the other hand, in Kemp's (2006) Model, a similarity can be seen because it offered stating the instructional problem for which goal analysis can be used. However, the flexible, adaptable and circular design of Kemp's model was not appropriate for the structure of drama as the expert stated:

Drama is flexible and spontaneous in nature; however, it is not possible to go beyond the systematic procedure. I think planning a drama course follows a step by step fashion and these steps are related with each other. It means, it is not possible to start with second or third stage after completing first one (Expert C).

In selecting goals, every expert emphasized the approach he or she followed: "I think drama is for preparing good persons for the society. When I teach in a drama class, I always take this in my mind and sometimes I postpone the content and conduct a lesson related with some ethical issues. For this reason, my goals always include development some aspects of human beings" (Expert E). Another expert stated: "Your goals are related with your drama approach. If you follow the ideas of Brian Way, you can not write Heathcotian goals. After Heatcote and Bolton, we try to combine personal development with this effective method. As a result of this, I settle down my goals to achieve two aspects of drama" (Expert D). Although approach is regarding an important aspects in designing drama, it was not included any of the models selected for this study.

After the goals setting and learner analysis, one of the experts mentioned about stating objectives as Dick and Carey Model (2005) and Kemp's Model (2006) suggested, while, two of the experts pointed out writing assessment items as Smith and Ragan Model (2005) indicated. Unlike the Kemp's Model (2006), all the experts were agreed on preparing assessment instruments according to the test items or objectives. The expert explained the process of development assessment instruments:

Preparing assessment instruments at the nearly beginning of the process does not mean that drama is a product-oriented discipline. The main focus is on process and by preparing the instrument before hand; it is possible to locate these

instruments in the plan of process. It enables to organize strategies and content (Expert D).

Developing of instruments was followed by selecting & organizing content and selecting strategies, materials. This was indicated as the last process before the implementation in the existing models. One of the experts stated that “Generally, I use the same content in each term to achieve my goals specified at the beginning. However, for each group I need to re-organize them and select authentic strategies and materials to deliver the content” (Expert C). Another expert declared that she selected different content for each instruction: “In drama classes, I could use the same content; but I don’t want to be monotonous and I think I still have to develop myself in this field. Thus, I select different contents for different classes, as possible” (Expert A).

During the implication, all experts highlighted the importance of formative evaluation as indicated in the three models selected. Kemp (2006) drew an inner cycle for formative evaluation and revision for all process, likewise expert in private organization explained their evaluation process as evolution process: “We did not see the evaluation as the final part of the planning process. When we start to drama courses in our Institute, we construct a plan according to our experience and literature but then we shaped, re-shaped and re-shaped it. We renewed the objectives, strategies, content and every other element” (Expert A). In the final stage, according to the experts summative evaluation was also administered to get a final decision about instruction:

“When I entered my first drama course, I had just an un-organized plan. At the end of the term, I realized that this plan is useless and I threw it into the garbage without trying to revise because it was not worth to spent time and energy on it. After that, I did a new plan and renewed it according to the results I got” (Expert D).

The results of drama education process conducted by researcher supported the results of the interviews that design of drama was also follows basic phases of instructional design indicated in ADDIE Model. In detail, there are some similarities between the models proposed by Dick and Carey, Smith and Ragan and Kemp. However, regarding the

requirements of drama like selecting approach, setting goals previously, drama education instructional design process differ from other procedures explained by models.

Research Question – 2: What are the steps of the instructional design model suitable for a drama education course offered to English Language preservice teachers?

2.a Does the drama education course for second year preservice teachers at the Department of English Language Teaching follow a specific approach?

For answering this sub question, the data were gathered through interviews, observations and focus group interviews with preservice teachers.

Drama teachers and drama experts were agreed on the importance of the approach followed conducting a drama instruction. Drama teachers thought that drama approach effected all the steps conducting a drama process. One of the drama teachers stated the effects of the applied approaches:

I am a mathematic teacher but I am also giving creative drama courses. I conduct totally different processes while I am using drama in my lesson to teach a math concept and while using drama for its own sake. In the math lessons, after the drama process to assess students' achievement and the effectiveness of the lesson, I conduct achievement tests. On the other hand, in drama class, I conduct interviews and I do observations for the evaluation (Teacher A).

Drama experts emphasized their approaches followed in drama courses. One of the expert stated, "Every drama leader has a different drama approach whether he or he is aware of it or not" (Expert A). Another expert highlighted the kinds of approached followed by dramaticians: "after deciding using drama –for example as a method, there are also sub approaches specified. You can develop your lessons like Gavin Bolton or Cecily O'Neill. Or you may have an approach which includes many different points from theoreticians" (Expert C). Drama experts at universities indicated that they were using two approaches together: although the main purpose was to teach drama as a method, they also preferred to conduct drama lessons only for supporting personal

development which lasted 5 or 6 weeks. An expert stated “I conduct lessons on empathy, communication and personal development at the beginning of the course but I continue emphasizing the aims of these lessons during the semester” (Expert D). Another expert declared how the selected approach shaped the lessons:

If I want to conduct a drama process with the aim of developing my students’ personality and supporting to use their sources effectively, I plan my lesson not more detailed and I leave some points in the plan which is shaped by the students. However, if I am using drama to teach a subject, my plans become more strict and detailed. I write every single possibility to not miss the important points (Expert E).

Also, researchers’ observation notes were indicated that drama lessons conducting in different approaches showed some differences. For example, the expert at Ankara University selected different techniques while using different approaches in the classroom. To manage the classroom, expert mainly used the techniques of teacher in role and mantle of experts while teaching a subject. The literature was also supporting the idea of selecting approach for a study. As Holden (1981) stated the structure of the researches which indented to develop a program for a drama process could be easily divided into two categories: studies for improve the personality and studies for teaching a subject. So, it can be interpreted that a drama instruction was directly related with the instructor’s drama approach. The followed approach affected the planning process of the instruction.

In this study, with the help of the experts, literature and researchers’ own experiences, the first step of planning was specified as selecting the approach. As one of the experts stated: “Drama is great tool to introduce individuals with themselves, we need to keep it in our mind and we have to combine two approaches to create more effective drama processes,” in this study, an eclectic approach was selected. In the last focus group interview, this eclectic approach was defined by a participant:

In this education, you used drama for both personal development and teaching drama as a subject. In every lesson, while you teaching a concept of drama, you

made great emphasis on empathy and communication and the skills (Participant B).

2.b In what ways is *the analysis procedure* of the drama instructional design conducted?

For answering this sub question, the data were gathered through the interviews with field experts and drama teachers and also literature.

The analysis of the interviews showed that “analysis” procedure had important place in drama education. Although the interviewed drama teachers and drama experts applied analysis process differently, all conducting analysis to specify the exact objectives of the instruction, to have information about the learners and to identify the learning context of drama education. In private organization where drama course were offered, at the beginning of the education, learner analysis was conducting. However, in universities and schools, instructors were not analyzed students’ characteristics. A drama teacher explained this situation as “we already know our students” (Teacher B). Likewise, drama experts at universities highlighted that drama course was offering at second or third grade, thus instructors had had the chance of meeting with their students in other courses before drama. However, experts accepted the importance of analyzing the learner. One expert said: “I do not distribute test or questionnaire to know my students, but if I did not know them, I would have to develop an instrument to learn about their personality which affects the process of drama.” Two of the experts were applying tests including open-ended questions to learn about their students’ drama background, in advance. This test were containing questions about definition of drama, the elements of drama, the fields related with drama and students’ the points of views towards drama. This kind of test was also applied to the participants of private organization where the expert stated “We need to know the background of our participants to conduct a suitable program. The program of beginners and the program of who has basic drama knowledge can not be the same” (Expert A). Since in organization, the participants were from different places, the learners were analyzed both for detecting their drama background

and their characteristics. He declared that they were using socio-demographic forms for analysis. The items of socio-demographic form were “age, graduated school/department, occupation, their theatre or drama background, marriage status, the place of play in their life, the place of child in their life” (Expert A). Some of the experts at universities explained that they used such forms when they had no idea about learners. One of the experts stated the items of this form she used that “in addition to the basic items like gender, grade, GPA; I ask their hobbies and the books they read.” Another expert emphasized the items of fields of interest and the elective course they choose. She said “whether your field of expertise is teaching, your field of interest could be different. The latter one gives more information about a person” (Expert E). The other expert suggested categorizing the areas of interest under the name of “interests in dramatic arts.” She explained “The hobbies like fishing is not the concern of drama, I think, the interests’ of the students about dramatic arts like theatre, opera, baled and so on is important in drama course” (Expert B).

Although drama teachers used the goals specified in curriculum and private organization applied the goals indicated in the program of MoNE, drama experts were determining their own goals in universities. Giving decision about the goals of drama course, the experts said that they mainly asked to themselves how this course would be helpful for the preservice teachers. One expert explained the process to be followed to answer this question: “This question is useful to determine the goals. I use my own experiences and the literature to answer it” (Expert B). Another expert said: “The studies conducting in drama with preservice teachers were helpful to identify my goals” (Expert C).

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In interviews, both drama teachers and drama experts were explained the special learning context in drama education. The expert in private organization said that “we construct our own classroom by modeling the examples in England. In addition to the large empty space provided, the physical appearance, materials and even colors were selected to create positive learning environment” (Expert A). Drama teacher had not the chance of selecting or constructing their own drama place and they were using the classrooms of the schools. One drama teacher said “I have to plan my lessons according

to the classroom size and number of students. I can not plan a very active lesson, if I am working in a small classroom” (Teacher A). She explained the analysis process as “Before planning my instruction, I go and see the drama class if it exist in school. If there is no such a class, I plan the shape of the classroom suitable for drama and I organize the furniture accordingly before the lesson start” (Teacher A). From the interviews, it was understood that there are special drama classes organized in universities. Sometimes, these classes were shared with other courses as the expert stated: “We share our drama room with the music class” (Expert B). At universities, drama classes were designed by the drama experts. They used their own experiences to shape these rooms. Empty place for physical activities, clean carpet to sit down floor, some materials like tambourine, ball, costume and also suitable temperature were specified by experts to construct the context of drama class. As Richey and Tessmer (1995) stated the importance of building social environment, experts indicated their efforts to construct a confidence-building atmosphere. One expert explained: “I am aware of necessity of building positive environment to conduct a drama session, so I add confidence-building, empathy and harmony exercises into my instructional planning process” (Expert E).

The results of the analysis showed that in analysis process of instructional design, it was important to conduct three kind of analysis. First one was the analysis done for setting the goals. Reviewing the literature, examining previous studies, consulting to the experts and using instructors’ own experiences were the ways to shape the goals of the instruction. Second, learner analysis was conducted to get information about learner’s background and their characteristic which could affect the drama process. Although some experts and teachers stated that they had already known their students, they agreed on necessity of conducting learner analysis when instructor had no idea about the target group. Third, learning context analysis was declared as the important aspect of drama instruction design process. Instructor had to know the context and plan the process accordingly.

2.c In which step of drama instructional design are *the analyses* conducted?

For answering this sub question, the data were gathered through the interviews with field experts and drama teachers.

The experts and teachers were stated three analyses conducting to determine goals, to learn background of students and to specify optimum context. They also explained the place of the analyses in the sequence of planning. Since in universities, instructors have overall information about the characteristic of their learner, they preferred to begin by determining the goals. Two of the experts were agreed on the existence of the main goals in drama education. One expert stated:

There should be the goals in such drama courses which can not be chance according to the group of students. When I was planning my first drama education course for preservice teachers, I put some ground goals and I teach them every class I entered. Of course, I do some changes according to the level of students but these are small chances which do not affect my general aims in the course (Expert D).

Another expert thought that planning should be begun by settling down the goals:

I established the goals of the courses carefully and I organized all my instruction according to these goals. I developed assessment instruments and lesson plans to achieve these goals. Although my groups change, my goals do not change. I only review and reorganize my objectives according to the level of students (Expert C).

The results of interview showed that the experts and teachers were agreed on that after setting goals; the learner analysis was conducted to shape the other details of instruction. However, they did context analysis in different stages of planning. In private organization, the head teacher explained that they conduct context analysis at the beginning of the process to construct an appropriate place for drama education. One expert at university stated to analyze context before the instructional planning. Also, she explained the importance of conducting drama lessons in an appropriate room:

It is not possible to organize a drama instruction for an un-appropriate place. The requirements of a drama class are obvious. After determining these requirements, I find the most suitable room for my instruction, even before I plan my lessons (Expert B)

Another expert mentioned about conducting context analysis in a different phase of instruction:

Context analysis is not the reason of my instructional planning but it is the result of my planning. I request from the department a drama room which is suitable for my planned drama course. So, I do this analysis just before the implementation of the instruction (Expert E).

One expert thought that context affected the planning process and she analyzed context while analyzing the learner. She stated that “I need the information about the context because in drama I sometimes organize the room differently to create an atmosphere. If my place is not suitable for such arrangements, I should know it in advance” (Expert C) Drama teachers also analyzed their context before starting to plan their lessons so one teacher said that “the classroom of drama lesson should not be a surprise to me” (Teacher A).

The results of the analysis showed that all experts agreed on stating analysis to determine goals at the beginning of the process. Then, it was necessary to conduct learner analysis. In context analysis, the opinions of the experts and drama teachers were parallel on conducting it before the instruction. However, some preferred to do it before the instructional planning, while some preferred after the planning.

2.d In what ways is *the design procedure* of the drama instruction conducted?

For answering this sub question, the data were gathered through the interviews with field experts and drama teachers.

In the design process, the experts indicated that specifying objectives targeted for attaining the instruction's goal, specifying and organizing the content, selecting strategies and materials, and also specifying the assessment process. Two experts thought that after the goal setting, writing behavioral objectives was the first step of planning the instruction. One of the experts explained the process of determining the goals and objectives in drama:

Drama when it applied properly improves the communication skills, creativity, emphatic skills, problem solution and so on. While I am planning my goals, I don't refer any of these goals which can also be named as outcome. I write the instructional goals and I derive objectives from these goals. Then I specify the content I will teach to achieve the objectives (Expert A).

Another expert explained the importance of determining to the objectives at the beginning of design process.

When I teach a drama class, first I deal with the objectives to see my road. I write every single objective come to my mind and then according to the learner analysis, I eliminate some of them or I add new ones.

The other step of designing phase is content selection and organization. Some experts indicated that they shaped their content after writing the objectives. Two of the experts believed that objectives were determined after selecting the content. One expert stated that "It is easier to write objectives after selecting content and organizing units" (Expert B). Drama teachers also declared that they were organizing their objectives according to the content specified in the curriculum. On the other hand, another expert explained the situation that "I generally decide on the content first but this is not the unchanging situation because the content I chose and the objectives I defined are parallel in nature" (Expert C). For designing the content, one of the experts explained the process:

I give great importance to the content while planning my drama course. First, I identify a teaching sequence and manageable grouping of content. Then I relate the objectives I specified with the units of the content (Expert E).

When the objectives and content defined, both drama teachers and drama expert explained that they continued by selecting strategies and materials. One drama teacher said: “I specify the strategies and instructional materials I will use to arrive at the selection of the best instruction” (Expert D). As the nature of drama, all drama teachers and experts stated that they were using traditional model which includes teacher with a group of learners in classroom was selected for conducting the instruction. One expert explained that “it is not possible in drama conducting a computer-based, self-paced or tele-course by broadcast drama lesson, so I always conduct a lesson with maximum 25 students in a class” (Expert B). In planning the strategy for the course, experts indicated that they were following some stages. First, they were sequencing and clustering objectives for presentation; second they prescribed the content presentation and student participation components; third, they assigned objectives to the content and final, they reviewed the instructional strategy to consolidate material selection and plan instruction. In creating the components of the strategy, they were listed by experts considering the characteristic of the learner; their needs, interest, and experience and the information about how to gain their attention throughout the instruction. One expert stated that “I care about the issue of motivation and I give great importance on how to design instruction that motivate students to learn” (Expert C). In constructing strategy, teachers and experts emphasized the place of deciding on assessment to be used. In specifying the assessment process and selecting assessment instruments, interviewers had not common ideas. Different assessment procedures and instruments were conducted for evaluation. Some experts and drama teachers were using written exams while some were conducting interviews or discussions for assessment. On the other hand, some experts preferred to conduct practice tests and portfolios. One expert stated that “I use pretests and posttest for the assessment because it is important to know which skills the learner previously mastered and how is their progress at the end of the course” (Expert C). Drama teachers explained their non-written assessment which was conducting by interviews, oral examinations, observations and checklists during the process. Furthermore, an expert indicated the importance of portfolios and drama applications planned by the learners. Since different systems selected, the place of assessment phase took in different places in design process.

In the design process, the last component indicated is the materials to be used in instruction. Experts declared that they were developing or selecting the materials just before the instructional planning because they were using all the sources gathered until this stage. One expert stated these resources: “goal and objectives, analysis conducted to learn target learners, context and the instructional strategy including assessment to be used” (Expert B). Regarding these sources, the materials were selected or developed. One expert stated that “I have been giving this course for nearly 7 years and I have lots of materials so I generally prefer to check the existing materials or renew them for my instruction” (Expert B). On the other hand another expert explained her ideas on material development:

I don't like monotonous lesson. If I use the same materials for every class, I can not feel excitement. Thus I developed new materials for each of my new class. It is also necessary because the characteristics of the groups are different from each other (Expert E).

As a summary, in design process, the interviewers stated the steps of specifying the objectives, selecting and organizing the content, selecting the strategy and materials and finally deciding on the assessment procedure. How these steps were followed each other was explained in the next sub-question.

2.e In which step of drama instructional design *the design* procedure is conducted?

Design process of the drama instruction was not conducted after the analysis part, unlike the ADDIE Model. While designing a drama instruction, it was found that some design steps were conducted before the analysis, and some before the instruction. In the process of drama, experts indicated that they conducted design steps in different. First of all the goal selection was the first step of the instructional design, as indicated before experts preferred to determine the goal of the instruction before starting anything. After goal statement, some experts conducting learner analyses and two of the experts who preferred to conduct pretests and posttests stated that “Before the learner analysis, I

specify my test items because I gather information about the level of the participants while investigating how I can most efficiently develop this instruction” (Expert C). In this planning, the steps followed by this experts was goal setting, define test items, learner analysis and then planning the instructional strategy. On the other hand, other experts decide on the assessment items and procedure while designing the strategy. After the goal statement, the objectives were specified and then the strategy was designed for the instruction. The prescriptions of the design phase of drama instruction were listed by one of the experts:

Before selecting of warm-up activities, I cluster and sequence my objectives; then I specify my assessment procedure. According to the objectives and assessment items, I select my content and I match my objectives with the related sub-contents. After selecting materials, I begin to develop my lesson plans (Expert B).

The experts who were not conducting any pre-assessment like pretest or entry behavior test, they decided on assessment to be used in developing the strategy. One drama teacher explained her assessment planning:

Since, I am using observations and oral examinations for evaluation in my drama class; I have to develop my lessons accordingly. I organize my plans with some breathing points where I can conduct my observations. If I use final examination, I would not add such points to my lessons (Teacher A).

The results of the analysis stated that different experts organized design phases of their instruction differently. Although they agreed on selecting goals at the beginning, they designed their assessment items and strategies in different steps. Some preferred to conduct before the analysis as pre-test while some stated after the analysis. After the learner analysis, experts declared that first they identified their objectives; second, they selected and organized content; third, they decided on their strategy and materials. Although the places of these steps were not certain, they designed every requirement of instruction before continue with development.

2.f In what ways is *the development procedure* of the drama instructional design conducted?

After the selecting and determining of the instructional strategies in design process, this phase covered the development of all materials and instruments related with the strategy. Experts in this study were named this development stage as the implementation of the instructional design plan. In his part they considered how to accurately convey the information to the learner in a manner he or she can comprehend. One of the experts stated that “during the development process, I keep a focus on the objectives to ensure the instruction satisfy all of them” (Expert D). Under the title of development, the experts and the teachers stated that before starting the implementation they actually developed the instructional materials including lesson plans, course outline, course schedule, assessment instruments, checklists and other useful reports and documents.

Not at the beginning of the process of instructional design but before the specifying objectives and content four of the experts were conducting learner analysis; for this analysis, three of them used entry behavior test while two of them were applying pretests and socio-demographic forms. These tests and forms were developed by instructors to gather information about learners both to know them and to make the instruction better. Three of the experts explained the multi-functionality of these instruments:

These instruments are used for both pre-analysis for the instruction and evaluation of it. I developed a socio-demographic form to know my students better and to understand his or her behaviors. This form includes items to learn students’ interest towards drama and theatre. If a student has already read books on drama, then his success may not be the result of this instruction. In that case, I can find the chance to evaluate my instruction objectively (Expert A).

I use pretest with two reasons. First of all, I detect the level of the students which is actually first score of each individual. This score is compared with the final scores gathering by posttest. The difference between first and second score gives me the success of the students. This difference also shows me the effectiveness of the instruction. It is possible to detect the problems of instruction via this instrument (Expert C).

As the assessment instrument, drama teachers develop observation checklists, interview questions and oral examination questions. A drama teacher explained: “I don’t score the performance of the students in my creative drama lessons which I conduct in private organization, but I need to know whether the topic is understood or not, so I use oral examination” (Teacher B). Other drama teacher used focus group interviews for evaluation: “I conduct interviews with small groups after the some lessons to take students’ feelings about process and to understand their progress during the process” (Teacher A). Drama teachers also indicated the importance of observation for the assessment of drama education: “I have developed criteria for observation and I observe my students according to them. Generally, I request another drama teacher to observe my drama class and fill the checklist because I miss some points while managing the class” (Expert A).

Three of the experts were using portfolios and performance assessments to evaluate the students. In developing the instruction, they decided on the standards of these assignments by putting criteria for the success. One expert explained: “I specify the expected criteria and I distribute it to my students at the beginning of the term that is also helpful for grading” (Expert B).

In developing phase, teachers and experts organized their course outline and schedule which were distributed to the students or given to the administrators. According to the experts, it is students’ right to know the flow of the instruction, at the beginning of the process: “I always prepare a schedule and hand out it to my students. It is important that students should know their responsibilities, assignments and expectations in advance” (Expert B).

Before the implementation of instruction, all experts and drama teachers agreed on developing all lesson plans. They stated that they constructed their lessons according to the contents specified and the objectives identified: they also made use of learner analysis, context analysis, the strategies selected and the assessment procedure

identified. While developing the lesson plans, they explained different structures. Some of the experts were using a structure like Ward (1957) suggested, while one of them using process drama as O'Neill (1995) proposed.

I think drama lesson should be a process which is fluent and spontaneous. I plan my lessons which start with a point and flow toward the content specified. In that point, I am really selecting this start point carefully. It should be related with my content and I could achieve my objectives using it. In my plans, I think about the possibilities occur during the process so I have one original and at least two backup plan for each lesson (Expert C).

My all lesson plans have the same structure: warm up plays, improvisation, evaluation and cool-down activities. First I select warm-up plays and cool-down activities from the sources and then I developed my improvisation and evaluation steps. Improvisation is my main stage where I discuss the content (Expert D).

Drama teachers indicated that they were using the structure of Warm-up, play and Evaluation. One of the teachers said "This is the grand structure that I use but sometimes I don't conduct a warm-up or I don't finish my lesson with evaluation. I am not strict on this planning" (Teacher B). In lesson planning, drama teacher emphasized the other documents prepared related with the lesson. "In each drama lesson, I use additional materials like stories, decors, special costume, newspaper reports, and so on. I also developed or select them while planning my lesson" (Teacher A). One of the drama teachers explained that "Using material in drama class is very important to create more believable atmosphere. In addition to this for each lesson, I develop process papers which are filled by the students during the process. These papers include questions about characters, situations and evaluations of these situations in drama" (Teacher B).

As a summary, the results of the analysis showed in developing phase, both drama experts and drama teachers developed instructional materials including lesson plans, course outline, course schedule, assessment instruments, checklists and other useful reports and documents.

2.g In which step of drama instructional design, *the development* procedure is conducted?

According to the experts, development is the process conducted before the implementation of the instruction. One of the experts stated: “the assessment instruments, lesson plans and other materials should be ready, when I entered to the classroom” (Expert B). After deciding on the assessment procedure, objectives, content and strategies in design phase, the development part was conducted as the preparation stage of instruction. However, two of the experts who were using pre and posttest for evaluation stated that the development of assessment instruments was handled at the beginning of the process. In that sense, the steps of development phase were separated from each other and while the assessment instruments were selecting or developing before the learner analysis, the other instructional materials constructed just before the instruction.

2.h In what ways is the *implementation procedure* of the drama instructional design conducted?

Implementation is used for putting the whole model into action however, drama experts in this study used this term to put the instruction into use into context for which they are intended. One of the experts explained that “after the carefully designing of all the elements of instruction, I continue with the implementation phase” (Expert C). The procedure of instruction varied according to the strategies selected by experts. However, all of them tried to be faithful to their plans. “I conduct an instruction according to my lesson plans, instruments and materials developed in previous stages” (Expert B). The head teacher of a private organization stated the importance of applying planned program:

We have a schedule and program with materials and evaluation instruments but we don't have the specific lesson plans. These plans are created by our instructor and then given to us. In that point, I try to control that the given lesson plans are

conducting. It is important because when a problem occurred, I can conclude whether it arises from the lesson plan or not (Expert A).

When the results were to be used by people other than the designer themselves, implementation followed the steps designed completely. However, two of the experts explained that they could change their instruction if there was a problem.

Implementation of the instruction is an innovation and I try to use it in a manner congruent with the ways I was intended to be used. However, it is really necessary; I can do some changes into my planned lesson plans and materials. Actually, it does not occur after facing a problem. For instance, last year I planned a written exam for the evaluation but after the discussion with students who preferred preparing a portfolio; I change my assessment strategy and I let them do it (Expert D).

Experts and teachers explained the adoption, adaption and renovation processes in instruction as the part of the formative evaluation: “Actually, the possible renovations in instruction are also planned in the design and development phase of the instruction planning” (Expert B). “I am conducting focus group interviews with my students after the lessons. This is the indicator of the change. I plan the items discussed in this interviews for conducting necessary adoptions, adaptations or renovations in my lesson plans” (Teacher A). In that perspective, drama expert stated that “implementation is not the result of this process; it is just another step in planning” (Expert D). One of the experts mentioned about this process:

When I conduct a drama plan first time in a lesson, most of the time I have to do some changes because it is nearly impossible to predict all the possible problems or mistakes. This is actually resulted from spontaneous and creative nature of the drama. When I get experienced, I do these changes during the lesson spontaneously and then I turn back to my plan and note these chances for the following semesters (Expert C).

Another expert interpreted the implementation of the instruction as meeting with audience:

It is more like the theatre, after the preparations, you can feel ready to play but during the play, some troubles can happen. It is important to fix them during the

performance but if it is not possible, you should keep them in mind and fix them after the play. Likewise, in the instruction, I sometimes realize that I plan my lesson or my materials inappropriately and I try to correct them (Expert E).

The results of the interviews revealed that apart from the problems, experts and teachers tried to apply their schedule and use all materials and plans as they developed in previous steps. Additionally, in instruction they conducted assessment procedure which was also a part of formative evaluation of their instructional planning.

2.i In which step of drama instructional design, *the implementation* procedure is conducted?

As indicated above, after the development the materials, instruments and plans; teachers and experts conducted their instruction. This phase was also perceived as a stage for formative evaluation. As indicated above, experts stated that they were conducting formative evaluation to review and renew their instruction throughout the implementation. Additionally, experts saw it for the first step in summative evaluation: “at the end of the semester, according to the results of the instruction; I can conclude whether this design is effective or not” (Expert B). Another expert said: “At the end of the term, I want from my students to evaluate this course. In addition to the results I get, their ideas are also important to give a final decision about the future of the instruction” (Expert C).

2.j In what ways is *the evaluation procedure* of the drama instructional design conducted?

The experts’ responses showed that the experts agreed on that there was a need for evaluation of the entire instructional design process. They thought that the planned drama course was concerned with setting up a focused, justifiable, interesting, feasible and coherent course. However they also stated that drama course had to be effective and also they needed to know how effective it was: “I need information about the course’s effectiveness in order to make decisions about the course” (Expert A). Another expert said: “I gather information to improve my course” (Expert D).

The results of the interviews showed that drama teachers and experts gathered information for three purposes. First, the data was used for making a decision about performance of the students. One of the experts stated, “I have to gather information about individual students to be used in assessing their needs, grading” (Expert C). Another expert explained the other areas of use of information: “For the elective drama course, I collect data for grouping or selecting the students” (Expert B). Second, collecting information was used to improve the quality of the course. One of the experts explained this process:

While I am designing my instruction and applying it, I am collecting data. My data sources are my colleagues, my students and my assistants. Their ideas are important in evaluating the both development and implementation of the instruction. According to their suggestions or thoughts, I revise the course and I do necessary changes (Expert E).

Another expert pointed out the importance of gathering data to improve instruction:

The information I gathered are useful in deciding which instructional or organizational aspects of the drama course can or should be improved. I purposefully, ask to my students what are the missing points of this course and how would you conduct such a course? Their responses are a good source to detect the failing parts of the course. According this and other data I collected, I revise my instruction. This enables me to conduct more effective drama course in each year (Expert B).

The final purpose of collecting information was indicated as deciding on worth of the course by the experts. They called this as final decision or summative decision. One of the experts gave the example of that: “After my first drama course, I sat down in order to make a decision about the acquisition or continued use of my instruction. It was not a successful course and I was really disappointed. Then I decided on not continue” (Expert A). This summative evaluation was explained by drama teachers as “this final evaluation is directed toward measuring the degree to which the major outcomes are attained by the end of the course” (Teacher A). Teachers indicated that they were measuring in this phase: efficiency of learning considering material mastered and time,

reaction toward the instruction and long-term benefits of this course. About the long-term benefits of the course, one of the experts stated that “I am using retention test for measure the long-term benefits of the instruction to make a better decision about the drama course” (Expert C).

Analysis of the interviews also showed that in addition to the comparisons of instruction and statement of posttest performance, summative evaluation focused on demonstrations of learner performance in the context where the skills were intended for use. In this respect, the questions of to what extent these skills were used and to what extent they worked were asked. In answering these questions two focuses were explained by the experts:

When the program of MoNE introduced, we came to use it in our organization. At the end of this program, we conduct an evaluation through the available documentation. This evaluation has two aspects: we try to answer whether this program was effective for our learners and whether this instruction was satisfied the needs of our organization. Regarding this questions, we suggested some necessary changes (Expert A).

Another expert also indicated two phases of final evaluation:

After we conducted first drama course with my colleagues at university, we asked two questions for giving the final decision about the course. First, does the course we offered meet with the needs of the drama program? It means that drama was put into the curriculum of the departments with some aims and to satisfy some needs. We try to evaluate the success of the instruction regarding these needs. Second, is the course offered to preservice teachers effective or not? (Expert B)

After answering these two questions, experts finalized their evaluation and according to the results they decide on the reviewing, reorganization of the course or execution of it.

As a summary, for evaluation of the instruction, data were gathered for three main purposes. First, the data was used for making a decision about performance of the students. Second, data provided information about the instructional design phases which needed to be revised. These two purposes aimed to conduct formative evaluation. The

final purpose of collecting information was indicated as deciding on worth of the course by the experts. This aimed to conduct summative evaluation.

2.k In which step of drama instructional design, *the evaluation* procedure is conducted?

Experts and teachers stated three kind of evaluation for the instructional planning: first one was evaluation conducted for measuring the success of the students, evaluation conducted for improving the instruction and evaluation conducted to deciding on success of the instruction. In that perspective, these decisions were given in different steps of the design process. About the assessment of the students' performances, drama teachers stated that evaluation was placed throughout the instruction: "Since drama is a process-oriented discipline, I assess students' performance during the instruction" (Teacher B).

I assess both success of my lesson and students' achievement in the lesson so I don't have to wait until the end of the term to conduct an evaluation. Using the interviews and observation, I can see the obstacles and I can review my lessons (Teacher A).

Unlike the drama teachers who only did an evaluation for their lesson plans, drama experts stated conducting evaluation in every step of the instructional design. Experts explained the reason of putting evaluation in every stage: "the purpose of my evaluation is to pinpoint specific errors in my instruction in order to correct it; to do it I check all the steps I followed" (Expert B). "The evaluation process needs to yield information about the location of and the reason for any problem" (Expert C). For detecting the problem, one of the experts the strategies followed explained:

We don't conduct an evaluation which focuses only on the goals and objectives. Although they are my first reference point, we prefer collecting data about all the stages of the design process. It sometimes yields some data that are irrelevant and incomplete but this system provides information about where errors occur, and why they occur (Expert A).

Another expert explained the evaluation system she followed during the instructional planning:

I conduct my evaluation regarding the instructional strategy I developed because it has the basis of the instruction. I think this step is likely to hold the key to the nature of errors I made in producing them (Expert D).

Two of the expert explained the data collecting process for evaluation. They stated that in developing process of the design, they paid attention to produce instruments which were efficient in gathering information from participants. At a minimum, they wanted to collect data including the followings: “data collected via pretests-posttests and retention tests, comments of students about the instruction, data collected on attitudes of students toward drama, comments and notations of colleagues” (Expert B). According to these data, the steps of evaluation were indicated from the beginning of the design process to the end of it:

I come to apply evaluation for improving my instruction from the beginning of the process. After developing the assessment instruments, I applied them for learner analysis. In that point, if an error occurs, I will turn back to my goals or to my instruments for trouble shouting. After that I design and develop my instruction, in that point I benefit from both my goals and results of the learner analysis. If there is a no congruency between them, I go back to the learner analysis and review it. If there is no problem, there I check my goals whether they are suitable or not. After that I implement my instruction which is the main data source for evaluation of the course. According to the ideas of the students and their posttest score show me the imperfect part of the all system and I go back to revise and renew them (Expert E).

Another expert pointed out using test results for evaluation the design process:

The difference between pretest-posttest, posttest-retention test and pretest-retention test give me the necessary information about the effectiveness of the instruction. The analysis about learner is also helpful to get a decision. If the results are not as good as expected, I review my materials. During the instruction, I organize small group discussion which also helpful to supply information for evaluating the design process like setting goals and objectives, selecting content, developing materials and strategies (Expert C).

Another expert explained the different data sources to conduct a more reliable evaluation for the course:

In instruction, I invite an observer to my classroom to give me information about the success of the process and I also consider the ideas of observer while evaluating my course. Additionally, I use students' portfolio performances and their exam scores. Although these provide important information about the efficiency of the lessons; I give great importance to their ideas. For this reason, at the end of the term, I distributed a "drama attitude scale" and a "course evaluation paper". Scale is crucial to see their attitude toward drama method and paper is important to detect the inaccurate part of the instruction (Expert B).

In addition to the formative evaluation conducted in most of the stages of the instructional design, experts stated that at the end of the entire process, they also did a summative evaluation for the final decision. As experts said, sometimes the execution of the course was point at issue: they could decide not to go with this course planning. This last decision was given by experts after all the steps completed and the necessary chances conducted throughout the instruction:

At our university, under the faculty of engineering, they opened an elective drama course for the students. They conducted it with different groups of students during the semester. However, the course found unsuccessful, for improvement and revision, they asked for help and we evaluate the course. At the end, since the objectives selected and strategies developed were not suitable for the students at faculty of engineering. We decided on start from the beginning and develop a new material for the elective drama course (Expert E).

The results of the analysis showed that in developing a drama instructional design, experts were using evaluation to improve their instruction and to decide on the future of this course implemented. Generally, they prefer review and renew the mistaken parts but in some occasions, it was possible to stop implementation of the instruction.

Research Question – 3: To what extent is the drama instructional design model is effective to conduct a drama education course for second year preservice teacher at the Department of English Language Teaching?

In answering the question about the effectiveness of conducted drama education course based on the drama instructional design model, three sources were consulted. First the expert opinions about the model were taken, then the implementation process started and drama teachers observed and evaluated the materials developed and used. Finally, the opinions and suggestions of the participants were taken into consideration. For answering this question, the data was gathered through questionnaire, focus group interviews, and observation logs.

Effectiveness of the Drama Course According to the Expert Opinions

After developing the model according to the observations and interviews conducted (explained under the second research question), the model and the drama education course developed according to the model (explained in chapter III) was evaluated by the experts. They declared their ideas through e-mails:

This is a well-organized, properly-defined model for a drama education and the elements developed regarding this model seem sufficient to manage the process successfully (Expert A).

The feedback mechanism looks very nice to turn back and review the parts when it is necessary. Selected instruments and strategies are appropriate for drama process. I think if the planned lesson plans conduct as they written, it is impossible to be unsuccessful in this process (Expert B).

I think, with the corrections you did, the model completed and it is ready to use for developing drama courses for preservice teachers (Expert C).

Although, I cannot find any problem about the model and drama education you developed, you should be flexible to do the necessary changes when the product is faced with the audience. Probably, these would small changes, because the model seems to cover all the important stages (Expert D).

The Effectiveness of the Drama Course According to the Observers

In this study to ensure the appropriateness and effectiveness of the application part of the drama education, two observers, experienced drama teachers, were used. They evaluated both lesson plans and 10-week instruction process through the observation logs (see Appendix B). The blank spaces were also provided them to write their opinions about the process. In observation log, the applications conducted by researcher were evaluated in two aspects: first the effectiveness of the lesson and second the leadership of the researcher. The instrument organized under the four subcategories which were goals and objectives; materials; application; structuring.

The analysis of the observation logs showed that there was congruency between the evaluations of the observers. They filled the logs and they also indicated their opinions and suggestions the blank space provided. In assessing the items of the log, there were three categories: yes, no and partial. Observers did not indicate any of the items as “no”. They generally found the objectives appropriate for the lesson and for the participants. However, after the first lesson, they indicated the problem about the clearness and assessment of the objectives: “Objectives of the lesson are too general to be achieved” (Observer A), “Although the lesson was conducted properly according to the objectives identified, the standards of specified in objectives did not tested in the lesson. It could be better to question class without constructing an examination atmosphere” (Observer B). According to these suggestions, researcher turned back to the design phase of the instruction and reviewed the objectives and lesson plans. The solution steps of this kind of problems were indicated in the stages of formative evaluation. By following the arrows in formative evaluation (see Figure 3.6), the researcher turned back to the related step and revised the objectives.

In the second part of the observation logs, the materials were evaluated. The responses of the observers showed that the content, the lesson plans and the lessons conducted were appropriate in material selection. The content selection was found successful during the entire process. One of the observers noted that “the contents selected for the

lesson are original and authentic” (Observer A). Materials used in this study were evaluated according to the appropriateness with respect to objectives and participants. For the week 2, 5 and 8, observer stated: “materials are well-organized to achieve the intended goals in the lesson” (Observer B). In addition to the sufficiency, the item of whether the material was ready or not added to the log to be sure about usage of the indicated material properly. Observers evaluated materials at the end of the process:

All material selection was supporting the lessons and all materials written on the lesson plan was used during the instruction. The music, worksheet, costume, décor, letters, newspapers were ready to use and the number of them was enough for the participants (Observer A).

Other observer pointed out that: “there was not any problem faced because of the materials” and “variety of materials used and all of them was enjoyable” (Observer A).

In the third part, the application of the drama instruction was evaluated by the observers. In this section, the implementation process of drama lesson and the leadership of the researcher were observed. The observer found researcher successful as a drama teacher. The items in the log like using of voice, controlling the group and flow of the lesson , being active during conducting drama were filled as “yes” for each of the class:

Researcher is qualified to conduct a drama lesson. The attitude of the researcher creates a positive and supporting environment. Although some problems occur during the application, she solves them immediately and continues to the planned lesson (Observer A).

The item about application of planned lessons was tried to make sure to conduct just the same program in the instructional design. The observers though that lesson were conducted as they planned. However, they indicated that in fifth week, because of the performance of the participants, the changes done to attract the attention:

In this week, participants are very tired because they explained that they took an exam at university. As a result of this, researcher can not start with the content as it is planned. Additional warm-up activities done and some of the activities planned canceled (Observer B).

This week, participants did not want to conduct a three hour drama lesson and they insisted on cancel the session. However, after the different and improvisational activities, they focused on the day's topic. Although the lesson plan was not conducted properly, researcher motivates students and makes them participate to the process (Observer A).

Also, the assessment procedure of the lesson was observed. Observers responded half of the items about the assessment as "partial". They thought that the participants were not assessed in each lesson: "In this lesson, researcher did not measure what the learners learner through the session" (Observer A). The lessons where assessment conduct was explained by one of the observers: "questioning was conducted in this lesson to be sure about that participants can explain the techniques of drama and give at least one example" (Observer A), "In this lesson, researcher use a worksheet to test whether concepts of the drama can be defined by the participants or not" (Observer A). The reason of not assess participants in each lesson was that a posttest covering most of the objectives to measure their performance conducted at the end of the instruction.

Finally, the structure of the lesson was evaluated by the observer. The analysis of the observers' responses to the fourth part of the observation log indicated that the lesson plans were constructed and applied properly. Observers thought that three stages used in structuring drama lessons was organized successfully:

After the warm-up activities which are suitable and enjoyable for the participants, the main part of the drama starts where the content is organized in a step by step fashion from simple to complex. Each lesson concludes with an evaluation; researcher asked the feelings and thoughts of the participants (Observer B).

Observers stated that in each lesson, a proper structuring was conducted to achieve the objectives. They noted that in this structure, the elements of the drama were used: "drama is following a path from individual to the group: in the lesson, researcher start the process by asking questions to individuals, then they grouped into two and three, at the end, they prepared an improvisation as a whole group" (Observer A). The drama process was in a relation with the objectives:

Today's topic is approaches in drama and from the beginning of the process; the relationship is settled between activities and approaches in drama. I observed that, even the games played during warm-up were interrelated with the objectives (Observer B).

Observers also highlighted the fluent nature of the conducted lesson: "the steps in lessons are organized in a consecutive manner, the flow is fluent and participants adapt this process easily" (Observer A). At the end of the each log, a place was provided for observers for taking general notes about each lesson. In general, they stated that the planning and application of the process was well-designed and successful:

Although this is the first week of the drama education, through the good organization and the satisfying discussion conducted on drama and game; participants achieved the objectives and they understand the nature of the drama (Observer A).

Drama method used to teach the approaches of drama. The lesson was covering all the criteria in the log and it was also successful to make participants learn both the subject matter and the usage of drama as a method (Observer A).

This lesson (9th week) was important to come the participants understand using drama in their subject area. In the first week, they even could not produce a game, now they expressed their ideas on constructing a drama session in teaching English (Observer B).

The learning environment constructed, the atmosphere created in this lesson was incredible. Participants were in another world during these 3 hours and at the end they come to the real world with the concepts of drama in their pockets. While lesson was covering all the criteria, it made participants enjoy while teaching (Observer A).

The objectives of the lesson plan were achievable and appropriate. Researcher conducts the lesson faithful to the original plan and at the final part of the lesson; I observed that participants could answer questions asked by researcher easily (Observer B).

The Effectiveness of the Drama Course According to the Participants

In the implementation of the study, questionnaire administered to the participants ($n=16$) three times: at the beginning of the process as pretest, at the end of the instruction as

posttest and after a period of times as retention test. In addition to the objective measurements, to take into account the personal experiences and interpretations of the participants, they were also interviewed three times during the instruction. In this part, the declarations of participants were taken place to bring out the effectiveness of the education according to them.

This drama education was designed as a basic drama course for preservice ELT teachers. In that concept, with the help of the analysis conducted, a questionnaire (Appendix A) developed according to the goals of the education. The instructional goals were teaching selected drama topics and creating a tendency to use drama in their future profession. In this regard, the effect of this instruction was given by evaluating each of the items in questionnaire. Also, the results were given in tables. The items related with the tendency were covered in the following question in detail. In this part the items which were related with participants' drama knowledge covered; they were 1-2-3-5-6-7-8-9-15-18-19-20.

The first item was “drama can only be used for motivation and entertainment tool in an English class”. In the pretest 12.25% of the participant ($n=2$) responded this question as “Yes”, 31.25% of them ($n=5$) of them responded as “No” and 56.25% of them ($n=9$) responded as “I have no idea”. In the posttest which was given after the instruction, the proportion changes positively toward the answer of “No”. According to the posttest results, all of the participants ($n=16$) answered this question “No”. The results of the retention test were also the same as the posttest for this item. The records taken from focus group interviews also supported this result. In the second interview, participants stated the changed of her ideas about drama:

...now, I understand, drama is not an entertainment tool. Of course, drama activities are amusing but the main focus is on teaching (Participant C).

I understood that if I have no chance of using drama as a method, I will use it at least as a motivation tool to attract students' attention or give a break (Participant E).

The second item was “is it possible to conduct an English lesson with using only drama method?” In the pretest, 18.75 % of the participants ($n=3$) gave the answer of “yes”, 31.25 % of them ($n=5$) selected the answer of “no” and 50% of them ($n=8$) mark the answer of “I have no idea”. After the instruction, in the posttest, participants ($n=16$) agreed on that by using only drama method, an English content could be taught. The results of the retention test were also the same as the posttest for this item. The analysis of participants’ responses in the focus group interviews showed that participants wanted to plan drama based English lessons for their future classrooms:

I would like to conduct a drama lesson to teach the directions and address descriptions. I think, I can start with arranging a journey to the Spain or America and we can always repeat the basic phrases while giving the driving directions. In that concept, I can always be in a role of a tourist guide (Participant C).

Today, we experienced a lesson which is a perfect example of teaching English through drama and I see ho difficult it is. I really need to get a proper drama education to construct such a lesson (Participant G).

Rather than using drama in some part of the lesson, I think it would be more effective to use drama while constructing the lesson (Participant J).

The third item was: drama becomes more effective when it is used for preparing a year-end performance. In pretest, 12.5% of the participants ($n=2$) responded this item with “yes”; 25% of them ($n=4$) with “no” and 62.5% of them ($n=10$) with “I have no idea”. In posttest, the responses were changed and all of the participants ($n=16$) answered that drama is not more effective while preparing a performance. The results of the retention test showed similarity with the posttest.

The fifth item was: “drama provides long-lasting learning”. In pretest, 50% of the participants ($n=8$) marked this item as “yes” while 50% of them ($n=8$) marked as “I have no idea”. However, in the posttest, a positive increase was seen and all of the participants responded the question as “yes”. In retention test, apart from one participant, all of them ($n=15$) gave the same answer of “yes”. Also, the interviews and

observation notes showed that participants did not forget the information learned through drama:

I can not forget the lesson about the immigrants. I was affected from the social aspects of the process but it was also important to use the language in formal situations (Participant B).

Drama enabled me experience some life pieces; yesterday, in school I used a phrase unconsciously that I learned here. I think, drama put the knowledge in my mind while I am interested in the activity and one day, I use this knowledge somewhere in my life (Participant N).

Today, I enjoy a lot and it is not possible to forget Heathcote after the funny improvisation we conduct. I will always remember her and Pelin's face (Participant K).

It is about the emotions. Drama uses our feelings while teaching a subject just because of this we don't forget things learned through drama (Participant C).

Last week, I had not taken note during the lesson and before coming today's class, I remember this so I started to write the approaches on my notebook. It was really easy because everything was on my mind. I think, one year later, I will still remember these approaches (Participant H).

The sixth item was about structuring of drama process: a sequence of a structure was given in four steps: doing physical warm-up activities, reading a dialog from the textbook, playing this dialog through dramatization and evaluating of how they played. In the item, it was asked whether this drama was structured truly or not. Although this structure was not a correct to conduct a drama lesson, the results of the pretests showed that 25% of the participants ($n=4$) responded this item with "yes"; 12.5% of them ($n=2$) responded with "no" and 62.5% of them ($n=8$) responded with "I have no idea". In posttest and retention test, the results showed that participants comprehended the structure of drama correctly, because all of them ($n=16$) respond this question with "no".

The ninth item was also about assessing the knowledge of structuring drama. The question was organized same as the item six but the given example of structuring was different. The example given this item was constructed by putting different activities sequentially without combining them: playing game called "don-ateş", conducting

“mirror” activity, introducing themselves in pairs, finishing the session. In pretest, the entire participants ($n=16$) responded this item with “I have no idea” and in posttest all ($n=16$) responded it with “no”. The results of the retention test showed similarity with the posttest. Besides, the participants’ responses to the second and third focus group interviews showed that preservice teachers figured out the structure of a drama session. Both participants declarations and the analysis of questionnaire proved that this instruction was sufficient to teach the structure of the drama:

It is obvious that drama lesson should be a process rather than the small activities followed each other (Participant A).

While structuring a drama lesson, there is a need for conducting a dramatic structure where exposition, rising activity, climax, falling activity and resolution exist (Participant K).

In structuring a drama lesson, the activities are arranged from simple to complex. In each lesson, we conduct here, we started with simple and easy games but then we continue with very problematic situations. Additionally, I think there is a great emphasis on group work so in each lesson we achieved some aims as a group (Participant C).

I think that I have to take previous courses about drama to learn conduct a drama lesson properly because, I need to know all the elements to conduct a lesson using drama method (Participant H).

While I am in high school, we were doing dramatizations and our teachers was called all those activities as drama but now, I see that these were the only the techniques of drama (Participant I).

The seventh question was that: “drama is not a method appropriate for English lessons. Only some techniques like role playing and dramatization can be used in the class”. In pretest 6.25% of the participants ($n=1$) answered “yes”, 25% of them ($n=4$) answered “no” and 68.75% of the participants ($n=11$) answered “I have no idea” to this question. In posttest, all participants ($n=16$) answered “no”. The results of the retention test were parallel to the posttest results. These results showed that all participants agreed on the appropriateness of drama for English language classrooms. During the focus group interviews, the ideas of the participants supported these results:

Since in the textbook drama method was explained as role playing, I thought that we would play games here. However, it is obvious that, drama is more than role playing (Participant A).

Actually, drama is very suitable for English language teaching because we can create lots of situation using drama and we can investigate variety of issues with our students while speaking in English (Participant P).

Although drama requires empty space and more time than 45 minutes, I will probably conduct at least some of my lessons using drama method in the future (Participant M).

I think drama is a powerful classroom tool. Having established the need for drama in the classroom, I will specifically apply it to the teaching of English as a Foreign Language. In teaching English as a Foreign Language the balance of receptive and productive skills is an important area to address. I think, drama effectively deals with these requirements. Through drama a class will attend to, practice and integrate reading, writing, speaking and listening (Participant C).

While I am in high school, we were doing dramatizations and our teachers was called all those activities as drama but now, I see that these were the only the techniques of drama (Participant I).

At its most basic level drama can be used via drama games. Drama games introduce basic language skills and are a great way of introducing vocabulary. Games require speaking and listening skills and many words and sentences are repeated. They are a way of focusing on the externalization of language rather than the internal study of it. However, I think using only the games in a lesson is not a fair; there is need for conduct whole drama session (Participant O).

I think using drama techniques and real life situations similarly encourage students to organize and activate the English language in a developmental way. It is important to consider vocabulary, word order, tense, correct grammar and pronunciation yet because the communication approximates reality, the language is brought to life (Participants B).

For me, drama efficiently covers all the language skills. For example, let's say we set the class the task of creating a missing scene. They are given a short story about a lady who starts work as a fashion designer and falls in love with the boss. In this part the skills of reading and comprehension can be practiced. The missing scene they choose to write is the scene where the girl is interviewed for the job. This part includes lots of skills like: imagination, group discussion, Decision making, literary contextualization (Participant M)

The eighth item was: drama is the sub-field of theatre and there is no relation between education and drama. In pretest, 62.5% of the participants ($n=10$) responded this item with “no”; while 37.5% of them ($n=6$) with “I have no idea”. In posttest, the responses were changed and all of the participants ($n=16$) answered “no”. This meant that all participants agreed on that drama is directly related with the field of education. The results of the retention test showed similarity with the posttest.

Following table was summarized the participants’ responses in posttest, pretest and retention test for the items of 1,2,3,5,6,7,8,9.

Table 4.1

The distributions of the Participants’ Responses according to the Tests

	Pretest (%)			Posttest (%)			Retention Test (%)		
	Yes	No	NI	Yes	No	NI	Yes	No	NI
Question - 1	12.50	31.25	56.25	-	100	-	-	100	-
Question - 2	18.75	31.25	50	100	-	-	100	-	-
Question – 3	12.50	25	62.50	-	100	-	-	100	-
Question – 5	50	-	50	100	-	-	93.75	6.25	-
Question – 6	25	12.50	62.50	-	100	-	-	100	-
Question – 7	6.25	25	68.75	-	100	-	-	100	-
Question – 8	-	62.50	37.50	-	100	-	-	100	-
Question – 9	-	-	100	-	100	-	-	100	-

In fifteenth question, it asked to the participants what the drama was. In addition to the choices: theatre (represented as ‘Theat.’ in table), a method of education (represented as ‘MoE’), a technique (represented as ‘Tech.’), a discipline used for personal development (represented as ‘PD’), improvisation-role playing and dramatization (represented as ‘I-RP-D’); a blank space provided for participants to make them write their own explanations (represented as ‘Others’). In pretest, 31.25% of the participants ($n=5$) defined drama as theatre, 43.75% of them ($n=7$) described drama as method of education, again 43.75% of them ($n=7$) declared that drama is a technique, 50% of them

($n=8$) identified drama as a discipline for personal development and 18.75 of them ($n=3$) explained drama as improvisation-role playing and dramatization. In pretest, any of the participants wrote additional comment about this question. The distribution of the responses of participants according to their selections was given in Table 4.2. In posttest, all of the participants ($n=16$) marked two choices which were drama is a method of education and drama is a discipline for personal development. Only one participant chose the option which defined drama as improvisation, role playing and dramatization. Also, 25% of the participants ($n=4$) preferred to explain what drama was, more detailed:

Drama is a process which focused on both self *awareness* and *awareness* of others or understanding others' thoughts (Participant D).

Drama is dramatic activities which have the experience of the participants as the goal (Participant B).

Drama is an informal and improvisational form of drama, created by the participants. As a teaching tool it blends well with the teaching of English as a foreign language (Participant J).

Drama is one of the teaching methods that can be utilized to improve these aspects of student. Drama seems to be an effective teaching method for acquisition of particular knowledge and attitudes (Participant O)

Table 4.2

The Distribution of the Responses of Participants for Question 15 in Pretest

	Theat.		M o E		Tech.		PD		I-RP-D		Others	
	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>
Question-15	31.25	5	43.75	7	43.75	7	50	8	18.75	3	-	-

Table 4.3

The Distribution of the Responses of Participants for Question 15 in Posttest

	Theat.		M o E		Tech.		PD		I-RP-D		Others	
	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>
Question-16	-	-	100	16	-	-	100	16	6.25	1	25	4

The results of the retention test was similar with the posttest, to choices selected was as illustrated in Table 4.3. In retention test, the same participants were conducted their own explanation. Since these declarations were similar with the previous ones, in this part, they were not given place. According to the participants' results, it can be interpreted that participants gained an insight about drama and their existing wrong ideas about drama changed in this instruction.

The eighteenth item was an open-ended question which investigated participants' knowledge on the structuring of drama process. In pretest, any of the participants answered this question. According to their responses in posttest and retention test, the results analyzed through the key words. The important words used by participants were given in Table 4.4. In posttest, all of the participants described the structure of drama explaining three main stages: warm-up, main part of drama and evaluation; games used in warm-up activities and individual to group building. Nearly all of them were indicated the same key words while answering the question in retention test. There was a decrease of using the key words in the range of 18.25% to 6.25 %. The result of this item showed that from pretest to posttest, participants learned the stages of drama structure and the retention test revealed that this knowledge was not forgotten after a period of time.

Table 4.4

The Distributions of the Key Words used by Participants for Question 18 in Posttest and Retention Test

Words	Posttest		Retention Test	
	%	<i>n</i>	%	<i>n</i>
Warm-up, Main part of drama, Evaluation	100	16	100	16
Organic relation between elements	68.75	11	50	8
Using games in Warm-up	100	16	100	16
Using different techniques in evaluation	81.25	13	75	12
Simple to Complex structure	81.25	13	62.5	10
From Individual to the group	100	16	93.75	15
Dramatic context	62.5	10	50	8

The nineteenth question dealt with the approaches in drama. The participants were expected to explain two main approaches and related theoreticians. This open-ended question was not answered in pretest by the participants. According to their responses in posttest and retention test, the results analyzed through the key words. The important words used by participants were given in Table 4.5. In both posttest and retention test, the phrase of ‘two main approaches, Dorothy Heahcote and drama in education or method of education, Peter Slade and creative drama or drama for personal development’ was written in each of the participants’ paper. Additionally, in pretest some of them explained mantle of expert, teacher in role, importance of play, Gavin Bolton and Brian Way properly. However, there was a decrease of usage of these phrases in retention test. From pretest to posttest and retention test, the students’ responses stated that the instruction was sufficient acquiring the important aspects of drama approaches.

Table 4.5

The Distributions of the Key Words used by Participants for Question 19 in Posttest and Retention Test

Words	Posttest		Retention Test	
	%	<i>n</i>	%	<i>n</i>
Two main approaches	100	16	100	16
Dorothy Heathcote- Drama in Education	100	16	100	16
Method of education				
Peter Slade- Creative Drama,	100	16	100	16
Drama for personal development				
Mantle of Expert	75	12	75	12
Importance of Play	43.75	7	18.75	3
Teacher in Role	50	8	56.25	9
Brian Way	31.25	5	12.5	2
Gavin Bolton	31.25	5	31.2	5

The twentieth question focused on the techniques of drama. Participants were expected to give the name of the techniques used in drama and defined five of them. This open-ended question was not answered in pretest by the participants. In posttest, the explained techniques were dramatization, improvisation, teacher in role, head-in voice, role play, forum theatre, mantle of expert, role cards, costuming, sound tracking, role on the wall and narration. In retention test, it was seen that the participants defined the same techniques. Although they gave proper examples, 50% of the participants ($n=8$) were fail to write the definition of the techniques. From the results of this question, it can be interpreted that techniques were not covered as successful as other topics of drama instruction.

Research Question 4 - How does the drama education course which is designed using drama instructional design model affect the second year English Language preservice tendency toward drama?

In investigating of effectiveness of drama education, another aspect searched for was how this education affected preservice teachers' tendency towards drama. In this regard, two main titles specified: the change in the ideas of English Language preservice teachers about taking drama courses at undergraduate level and about using drama method in their future profession. For answering this question, the data was gathered through questionnaire and focus group interviews. In addition to the objective measurements, in this part the declarations of participants were taken place to bring out the effectiveness of the education according to them.

In this part, the items of questionnaire which were related with participants' tendency toward drama covered; they were 4-10-11-12-13-14-16-17.

4.a To what extent are the ideas of preservice teachers changed about taking a drama course at undergraduate level?

The eleventh question of questionnaire dealt with the drama education for the preservice teachers: "Whether taking drama education is fundamental for every teacher." In pretest 31.25 % of the preservice teachers ($n=5$) responded this question with "yes", 31.25 % of them ($n=5$) with "no" and 37.50% of them ($n=6$) with "I have no idea". In this question, it was asked from participants to write the reason of their choice. Only two of them who responded with "yes", were written their opinions:

As the use of creative drama in different subjects in different lessons has started to be used, preservice teachers must be educated about the effective use of creative drama as a teaching method (Participant E).

It is an enjoyable and different technique. It is important to learn such different techniques to enrich our teaching repertoire (Participant M).

In posttest, the answer of the preservice teachers changed positively and all of them ($n=16$) responded this question with “yes”. Also, 62.5% of them ($n=10$) made their explanations about the necessity of this method:

Drama should be offered to all teachers because it offers participants the opportunity to practice constructive behavior and provides a medium through which students learn to cooperate and collaborate and it develops self-confidence and self-esteem as well as providing learning and socialization. It emphasizes social potential energy that is thanks to being a member of a group, and it develops problem solving skills and communication skills (Participant C).

I think drama is important because it provides active participation rather than being passive, being independent rather than dependency and making independent decisions, becoming democratic, and noticing one’s own skills. Teachers have to learn to conduct such a classroom (Participant D).

In education, we need to teach to our student to actualize their selves. In that point, one of the most important characteristics of drama processes is to give the individuals the opportunity for self-actualization, group work and sharing responsibilities (Participant O).

Drama creates an environment which provides individuals with an opportunity to get encouraged, to have new experiences, to be at peace with themselves and with the others, and to be tolerant towards others since every member of the group has the opportunity to participate in the process. Group members examine a particular topic, analyze, play, revise, synthesize, apply the knowledge obtained to real life, take lessons from their experiences, and reflect these lessons into real life. Teachers should use all these opportunities drama created in their classrooms (Participant K).

Whether teachers use drama method in their classroom or not, they should get this education. Because through drama individuals can recognize themselves better, develop a creative personality, and realize their skills (Participant M).

Drama activities are now done in all stages of education, ranging from preschool education to university and graduate education. In addition, drama is considered important not only in education but also in many other fields. While school teachers, students, and other personnel in education are attending courses for self-development and to use drama in their classes, those out of the field join drama activities (Participant A).

A teacher should be creative and I recognized that creativity is not a mystery, but a concept known by everybody; however, a few people can improve and enhance it. Through drama, it is possible to be a creative and enjoyable teacher (Participant G).

I think creativity is important in especially teaching profession and it is not a divine inspiration or a special instinct that can be obtained by chance by a few people; but it is a skill and behavior, which can be improved by practices. Drama provides these practices to be creative (participant I).

Taking drama courses are important for each teacher because this method provides many opportunities to make lessons more effective and enjoyable (Participant F).

In retention test, the results were parallel with the posttest. All of the participants ($n=16$) answered “yes” and some of them ($n=9$) wrote their explanations about the necessity of drama education for teacher. The results of this item also illustrated in Table 4.6. The declarations focused on creativity, personal development and effective teaching method as indicated in posttest. However, there was one different interpretation which was related with empathy:

Drama can helps individuals develop themselves in multi dimensions by empathizing with others. I think this is the first rule of being a teacher (Participant G).

Table 4.6

The Distribution of the Responses of Participants for Question 11

	Pretest (%)			Posttest (%)			Retention Test (%)		
	Yes	No	NI	Yes	No	NI	Yes	No	NI
Question - 11	31.25	31.25	37.50	100	-	-	100	-	-

The twelfth question was about the shape of drama education offered to preservice teachers. Six choices were provided in this question including “I have no idea” and “others” (O) where they can write their own suggestion. Choices were drama education should be given; to the preservice teachers as one-term course (1-TC), to the preservice teachers as two-term course (2-TC), to the teacher in in-service training (I-ST) and teachers can learn drama through reading books (RB). In pretest, 37.5% of the participant ($n=6$) responded it with “one-term course”, 12.5 % of them ($n=2$) responded with “in-service training” and 50% of them ($n=8$) with “I have no idea”. There weren’t any participants who write any other recommendation. In posttest and retention test,

75% of the participants ($n=12$) were agreed on giving drama education to preservice teachers as two-term course. The results were shown in Table 4.7. In the posttest and retention test 25% of the preservice teachers ($n=4$) preferred to write their own suggestion about the drama education for teachers:

I think all of the item provided above should be done in drama education. Teachers should take two-term drama education, then this education should be supported with in-service trainings and also they should read books related with drama (Participant C).

I think drama education should be more than two term in faculties (Participant K).

The basic drama education should be supported by arts education (Participant M).

It should be one-term must course and two-term elective course. After taking the must course, the preservice teachers who want to develop themselves can take the following courses (Participant A).

I think, it should be an elective course at universities because when it is a must course, the spell is broken (Participant I).

Table 4.7

The Distribution of the Responses of Participants for Question 12

	Pretest (%)						Posttest & Retention Test (%)					
	1TC	2TC	IST	RB	NI	O	1TC	2TC	IST	RB	NI	O
Question12	37.5	-	12.5	-	50	-	-	75	-	-	-	25

The thirteenth question was designed to investigate reason of giving drama course to the preservice teachers. The choices were: “for their personal development (PD), to learn a new method of education (M), to make their lessons more enjoyable (E), to prepare a performance when it is demanded (P), to support students’ personal development (SPD).” In addition to these alternatives, “others (O)” option was included to make participants write their own ideas. They could select more than one answer. In pretest, the analysis showed that 12.5 % of the participants ($n=2$) thought that drama was for personal development, 87.5% of them ($n=14$) declared that drama course was for

learning a method of education, 62.5% of them ($n=10$) said that drama was for conducting more enjoyable lessons, 50% of them ($n=8$) stated that drama was for preparing performances and 50% of them ($n=8$) pointed out that drama was for developing students' personality. From posttest to retention test, the results of the questionnaire showed that the opinions of the participants were not changed. In the latter administrations of questionnaire, all of the participants ($n=16$) selected the answers of "drama for personal development, drama for learning a new method and drama for supporting students' personal development". Also, 75 % of them ($n=12$) declared that drama courses had to be taken for more enjoyable lessons and 12.5 % of them ($n=2$) agreed on that drama was for preparing performances in schools. In this question, participants did not write any comment or their own thought about the reasons of offering drama courses at undergraduate level. The distribution of participants' responses was shown in Table 4.8 Analysis of the focus group interview records supported that preservice English language teachers emphasized the importance of taking drama courses at university. Their ideas categorized under two main aspects of drama: personal development and learning an enjoyable and effective method of education:

Drama is an instructional method, which helps individuals develop themselves in multi dimensions by empathizing with others, be active in educational and instructional processes, be able to express themselves, be creative, perceive life from many perspectives, be keen on research and on learning as opposed to the fact of education's getting dull and non-productive (Participant B).

Table 4.8

The Distribution of the Responses of Participants for Question 13

	Pretest (%)						Posttest & Retention Test (%)					
	PD	M	E	P	SPD	O	PD	M	E	P	SPD	O
Question13	12.5	87.5	62.5	50	50	-	100	100	75	12.5	100	-

4.b To what extent are the ideas of preservice teachers changed about using drama as a method in their future classroom?

The fourth question was: “drama is more appropriate for the areas of social sciences, science and technology than English language.” In pretest, 12.5% of the participants ($n=2$) responded to this item with “yes”, half of them ($n=8$) responded with “no” and, 37.5% of them ($n=6$) with “I have no idea”. In posttest, the responses were changed and all of the participants ($n=16$) answered “no”. This meant that all participants agreed that drama could be used also in English language teaching. The results of the retention test showed similarity with the posttest as illustrated in Table 4.9. Analysis of the focus group interviews reinforced these results:

I think drama is a student-centered and real-to-life way of teaching English (Participant C).

...now, I realized that drama is very suitable to create imaginary worlds to practice English language (Participant M)

In our area, there is a problem with learning English. I observed that students have a negative attitude to learn a foreign language. Especially, drama can be useful overcoming the fear of learning English language (Participant G)

Table 4.9

The Distribution of the Responses of Participants for Question 4.

	Pretest (%)			Posttest (%)			Retention Test (%)		
	Yes	No	NI	Yes	No	NI	Yes	No	NI
Question - 4	12.5	50	37.50	-	100	-	-	100	-

In tenth question participants’ tendency toward using drama in their future class was investigated. The question was “Are you planning to use drama in your future profession?” The results of it were given in Table 4.10. 37.5% of the preservice English language teachers’ ($n=6$) answer was “yes”; while 62.5% of their ($n=10$) answer was “I have no idea”. The distribution of the participants’ responses was given in Table 4.10. It was requested to explain the reasons of their answer. The declarations can be categorized under two reasons which were drama was a new and effective method of

education. In both posttest and retention test, all of the preservice teachers indicated that they would use drama in their professional life and they explained the reasons:

At least, I am going to use drama in the classroom to gain and hold students' interest (Participant K).

I am going to use drama to conduct more effective lessons (Participant H).

I certainly use drama to understand my students better (Participant E).

This drama process was gained me lots of skills and I will use it to make my students gain all those skills (Participant M).

Table 4.10

The Distribution of the Responses of Participants for Question 10

	Pretest (%)			Posttest (%)			Retention Test (%)		
	Yes	No	NI	Yes	No	NI	Yes	No	NI
Question 10	37.5	-	62.5	100	-	-	100	-	-

The fourteenth question focused on the teachers' role in drama. The item was: "what do you think about this idea: teachers should be raised like a player and they could play lots of role in the classroom." For this question five choices was given: totally correct (TC), correct (C), not sure (NS), wrong (W), totally wrong (TW). In pretest as shown in Table 4.11, 18.75% of the participants ($n=3$) declared that this assertion was correct, 50% of them ($n=8$) indicated that they were not sure and 31.75 % of them ($n=5$) stated that it was wrong. The results of posttest and retention test were the same: 87.5 % of preservice teacher ($n=14$) thought this idea was totally correct, while 12.5% of them ($n=2$) thought it was correct. The results of the focus group interview supported this chance on their opinions. One of the participants explained her previous and present point of view on this issue:

Although I was trying to raise myself as a reformist teacher, I would not accept taking all those roles in front of the classroom before this drama education. I realized that by using the strategy of teacher in role, the learning opportunities are greatly increased. Although the teacher never ceases in reality from being the teacher, by simply accepting a different role in the drama, a subtle change is

allowed to occur whereby, the power structure of the class has changed: the responsibility of the class is transferred to the students (Participant C).

Table 4.11

The Distribution of the Responses of Participants for Question 14

	Pretest (%)					Posttest & Retention Test (%)				
	TC	C	NS	W	TW	TC	C	NS	W	TW
Question 14	-	18.75	50	31.25	-	87.5	12.5	-	-	-

In sixteenth question, the ideas of preservice English language teachers were asked whether drama education was necessary for themselves or not. As given in Table 4.12, 43.75% of the participants ($n=7$) responded this question with “yes”, while 56.25% of them ($n=9$) responded with “I have no idea”. However, in posttest and retention test, all of the participants thought that drama was essential for them in many directions: for personal development, for enriching their teaching repertoire, for creating healthier relationship with the students, for establishing creative and supportive education environment, for understand students’ needs better.

Table 4.12

The Distribution of the Responses of Participants for Question 16

	Pretest (%)			Posttest (%)			Retention Test (%)		
	Yes	No	NI	Yes	No	NI	Yes	No	NI
Question - 16	43.75	-	56.25	100	-	-	100	-	-

In seventeenth question, an issue about empathy was investigated. It was requested from participants to select the most suitable answer. In pretest, 43.75% of the preservice English language teachers ($n=7$) selected the answer of “teachers should put themselves in students’ place and plan the lesson accordingly. 37.5% of them ($n=6$) respond this question with the answer of: “Putting themselves in students’ place weakened the teachers’ authority”. 18.75% of them ($n=3$) chose the answer of: “Rather than teacher trying to put herself in students’ place, it should be achieved that students’ putting

themselves into teacher's place." In the posttest and retention test, all of the participants ($n=16$) gave the same answer which supporting the emphatic attitude toward the students. Also, the results of the focus group interview reports supported the results of this question:

As Heathcote indicated, it is really important to put yourself into student's shoes (Participant G).

I realized that it is crucial to understand where the students are and where they want to be (Participant L).

To conduct a successful drama lesson, as far as I understood it is important to care about their feelings. Sometimes, I am going to try to think what I feel if I were sitting there as a students (Participant A).

The findings of the study were presented in this chapter addressing each research question. The results were presented according to the data gathered through questionnaire, interview with drama experts and teacher, focus group interview, observation logs and observations. In the next chapter, discussion on the results of the study and recommendations were presented.

CHAPTER V

DISCUSSION AND RECOMMENDATIONS

In previous chapters, after conducting an introduction to the study, the literature review was presented to draw the theoretical boundaries of the study, then the methodological details were explained and then the results of the study were presented. Finally, in this last chapter, under the discussion part, the conclusions drawn from the results of findings take place and they are discussed. It follows by recommendation part where the suggestions about drama course and future researches are made.

5.1 Discussion

Why do I teach drama? Perhaps it has something to do with the excitement of momentarily escaping from dreary reality and entering an imagined and unknown world (Taylor, 1992).

As Taylor (1992) stated drama created an unreal elsewhere, where teachers and students can appear to be anything and do anything they want to. They can assume the roles of gangsters, lawyers, aliens, even spies. They can enter time capsules, experience journey through ancient streets and stumble upon mysterious beings. Any adventure that the mind can picture can seemingly be experienced in a drama.

Using drama in education allows teachers and students to use this environment to deal with the curriculum subjects. Through drama based instruction student can improve and construct a meaning of a word, a concept, an idea, an experience or an event (San, 1996) by using drama techniques and characteristics of play. This method constructs an atmosphere where students construct their own knowledge by means of their

experiences rather than imitating what has been taught (Bolton, 1986). Since the students actively build their meaning of the concepts, they feel more ownership and the knowledge and also thoughts become permanent (Malczewski, 1988). As the cooperation with others is encouraged in this method, social negotiation promotes the construction of common interpretations of events and objects (Heathcote, 1972). Drama method enables students to express their own feelings and ideas freely and develop different way of communication (Heinig, 1981).

This effective method entered into the curriculum of schools at the first part of the twentieth century (Bolton, 1984). First, drama was used for its own sake. This meant that it was used to support personal development of students. Then, drama became popular as a method of education and it used in the different subjects to promote learning. As Brand (1979) explained that drama in language learning was not a new idea. Dramatic techniques such as role-playing, dramatization and simulations were widely used in English language classes. Books advocating the use of drama in language learning or teaching are plenty in number (Butterfield, 1989; Dougill, 1987; Holden, 1981; Maley & Duff, 1980; Wessels, 1987). However there has been a new interest in the cooperation between drama in education and language teaching. The two fields: drama in education and language education has much in common. Both are ways of expressing ideas and emotions. In this regard, drama uses language to achieve this aim and it is possible to use drama to teach a language (Rızaoğlu, 2006). In language learning, two aspects of drama are used: drama in education as a learner-centered language learning method and drama in education as a language centered process. As McCaslin (1990) asserted that when drama used as a classroom methodology, it can provide a student-focused for learning. In this environment where students are at the center, drama seems “as a unique tool and vital for language development” (as cited in Dougill, 1987, p.24). A series of earlier studies by Pellegrini (1982; 1984) showed that the use of drama in education fosters language development in children. Rızaoğlu (2006) stated that drama can also have positive effects on foreign language development. Schaffer, Little and Felton (1984) found that drama provided opportunities

for students to use language for a wider variety of purposes than otherwise typically occurs in classrooms as a reason for this.

Using drama as an effective method in education creates the need of educating teachers to apply drama in their classroom (Courtney, 1980). This need tried to be satisfied in German, England and Australia by opening schools under the names of “Darstellung Spiel” (performing play, the play on a stage) and “Spiel und Theaterpaedagogik” (Pedagogoy of play and drama) (Adıgüzel, 2008). In addition to these schools, drama course were included into the program of Faculty of Educations. Then, drama came to be studied at graduate level (Somers, 1997). In Turkey, drama became popular in the late twentieth century and it gained acceleration by introducing the new curricula by MoNE. It was based on the constructivist approach which aimed to encourage the learner as active at the setting that the teacher provides guidance and encourages them to have meaningful learning constructing of their knowledge in the learning environment (YÖK). In that sense, the aims of drama and common components and skills defined in the new curricula is overlap with each other (Köksal, 2007). With accepting the effectiveness of drama and it is suitability for new curricula, the course of curricula was placed as a must and an elective course in the curriculum of departments of education faculties. One of the departments whose curriculum included drama is English Language Teaching. The preservice teachers from those departments came to take this course and implemented drama as a teaching method in their professional life.

After accepting drama as must course at most of the department in Faculty of Educations, the numbers of researches on effectiveness of drama have increased recent years. Some of them were conducted with preservice teachers on effectiveness of drama based instruction in achieving curricular subject (Cisovská & Karaffa, 2003; Gaith, 1996; Gillmore, 2007; Özdemir & Akkuş, 2005; Tuncel, 2007; Yılmaz, 2003) and on effectiveness of supporting personal development (Bertiz, 2005; Kahraman, 2001; Kara & Çam, 2007; Okvuran, 2000; Tahta, 1999; Tekin, 2007; Wright, 1996). The other researches on drama based instruction conducted with different grade levels (Erdoğan, 2006; Omniewski, 1999; Soner, 2005; Sözer, 2006; Tanrıseven, 2000) were also

important to learn about the drama process. Although lots of studies have conducted to explore the effect of drama, no study had been seen about instructional design aspects of drama education. The previous studies were mainly focused on developing a drama-based instruction and evaluate effectiveness of drama method. In this respect, the present study focused on trying to develop an instructional design model for drama and to plan a drama education for preservice English Language teachers originated through this model. Following an instructional design model is important because it provides “an integrated set of strategy components” (Reigeluth 1983, p. 21). Also, a model shows what many different aspects of the instruction process are to be like in order to best achieve the desired outcomes under the anticipated conditions (Molenda, 2003). Instructional Design is the systematic development of instructional specifications using learning and instructional theory to ensure the quality of instruction. It is the entire process of analysis of learning needs and goals and the development of a delivery system to meet those needs. It includes development of instructional materials and activities; and tryout and evaluation of all instruction and learner activities (Seels & Glasgow, 1998). In that sense, an instructional design model provides a step by step process helps specialist analyze, plan, develop, implement and evaluate the instruction properly (Diamond, 1998).

In drama, literature is insufficient in explaining the instructional design process of drama education and unfortunately, there is no model suggested for drama education. Because of this deficiency, there is no organized representation of instructional design steps of drama education. Since, the studies, in general emphasized the implementation process of drama based instruction, there is no explicit illustration of development or evaluation processes of conducted instruction. The information provided mainly about structuring and planning lesson plans to conduct a successful drama based lecture.

In that perspective, to investigate drama education process and to construct an instructional design model suitable for drama course offered at universities, this study was conducted. In the first part of the study, existing instructional design models examined to get a conclusion about their appropriateness for drama course offered at

Faculty of Educations. Regarding this, ADDIE Model, Dick and Carey Model (2005), Smith and Ragan Model (2005) and Morrison, Ross and Kemp's Model (2006) was taken into consideration. These models were investigated by the interviews conducted with drama experts from three different universities and drama teachers. Additionally observations carried out in drama courses at universities to get a conclusion about the appropriateness of these models. The results of these data gathering process was that although drama courses were following analysis, design, development, implementation and evaluation stages as indicated in the models, it was not suitable to use one of these models to develop a proper drama course. After this conclusion, a drama instructional design model was developed and it was shaped through the information collected, researchers' own experience, literature and expert opinions. The created model was illustrated in Figure 3.5 (Chapter III). In this model, the instructional design process was started by selecting the approach followed. According to the approach identified and with the help of the literature and experts, goal setting was administered. In this step general goals which were related with the common outcomes of a drama process and specific goals which were the exact instructional outcomes were settled down. After that learner analysis started, but to conduct a learner analysis, there was a need for developing the assessment instruments which aimed to assess drama background and to gather information about students' characteristics. Using the results of the learner analysis and the pre-determined goals, first specifying the instructional objectives and then selecting and organizing content were taken place before the instructional planning. While planning the instruction, the learning context analysis was conducted to do a better planning. After the preparation of instructional materials, instruction was implemented with the learners. Then, the assessment instruments used as pre-test while analyzing learner applied second time as posttest and the first evaluation was done. Finally, to assess the permanency of information, students were assessed for the last time after which final evaluation about both instruction and students were conducted. This model shows parallelism with the ideas about developing drama program. Developed model included the components declared by Poston-Anderson (2008) who stated that the planning of drama involves taking into consideration the students' needs, the specific school situation, and curriculum subject outcomes in order to create an

overview of the content and skills to be addressed during schooling. The context analysis was conducted as Stinson (2000) indicated that a teacher had to have idea of what kind of a place she would use during the drama course before starting to the course. “Knowing the audience” which was taken place as learner analysis was declared by Dunn (2005, p.43) as the main aspects of the planning. According to the needs and characteristics of students, there was a need for specifying outcomes and design the instruction that help students meet these outcomes (Dupont, 1989). In this model, after conducting goal establishment process, students’ prior knowledge and their characteristics were taken into consideration in design and development process. The exact instructional objectives were developed regarding the audience. While explaining the planning process of a drama education, Stinson (2000) and Poston-Anderson (2008) highlighted the importance of the assessment. In this model, the assessment procedure was divided into three part and the instruments applied to the students to get detailed and more accurate information. Since previous studies were not focused on the instructional design process, there was no information about formative and summative evaluations of the processes. To evaluate this model, the data gathered by the assessment instruments, observations and focus group interviews was used to conduct both formative and summative evaluation. As Dick and Carey (2005) stated formative evaluation was applied in order to improve the effectiveness of the instruction. For this reason a path was developed as illustrated in Figure 3.6 (see Chapter III). This path was started from the second evaluation and was directed backward until the assessment instruments. When the instructor or designer faced a problem, this path was followed to solve it. At the end of the design process, summative evaluation as emphasized by Dick and Carey (2005), Smith and Ragan (2005) and Kemp (2006) was conducted to make decision about the acquisition or continued of the instruction.

After development of the instructional design model for drama course, this model was implemented to the participants who were preservice English language teachers at METU. To try out the model, a drama course developed based on this model and it implemented to the sample which included 16 participants. In this course, basic drama knowledge was offered to the participants. The information about play, game, drama;

the main concepts of drama; the basic techniques of drama; the approaches in drama and the relationship between drama method and second language teaching were determined as the content of the education. In addition to the knowledge of drama, the effect of this course in participants' tendency toward drama was investigated while assessing the effectiveness of it.

Findings of the study confirmed that with using drama instructional design model, a drama course suitable for preservice English language teachers could be organized and implemented successfully. Conducting such a basic drama course resulted with gaining insight and information about the method. The findings showed that from pretest to posttest, the course designed achieved the objectives. Both the notes of the observers and questionnaire responses supported this result. At the beginning of the process, the pretest results showed that most of the students had no idea about drama or they had wrong conception about this method. However, through the instruction, they were informed and their responses changed accordingly. First, they had no exact idea about the use of drama in classroom. In pretest, preservice teachers had different ideas about using drama as entertainment and motivational tool. However, later they recognized that drama was a holistic method of education which had many aspects. In addition to these aspects, it was enjoyable in nature and also it could be used as motivational tool. As Heathcote (1984) and Bolton (1986) stated if a teacher had not the chance of conducting a proper drama lesson, he or she could use drama at the beginning of the lessons to motivate the students. O'Toole (1992) explained that drama provided an enjoyable and unexceptionable experience but as Aslan (1999), San (1996) and Heathcote (1984) emphasized that the focus was not on the enjoyable nature of drama, but on teaching. From pretest to posttest, the responses of participants showed that there was a change in their ideas about using drama to prepare a performance. As O'Neill (1995) stated that the focus was on process not product, so it was possible to conduct a year-end performance but still teacher ought to educate students through this process. In this regard, drama in education was a field of education as participants in the study agreed at the end of the process. The instruction was also effective to make students learn structuring of drama. In pretest, they did not respond the questions regarding this topic

whereas they stated the correct answers in posttest. As Heathcote (1984), Slade (1954) and O'Neill (1995) explained that drama was a process and there was a need for careful structuring. In that sense, participants could differentiate the structure which did not offer process from the proper drama structure. Additionally, the participants could answer the open-ended questions in the questionnaire and they could gain an understanding about the techniques of drama in detail after the instruction.

This finding of the study related with achievement supported the findings of the previous studies (Omniewski 1999; Saab, 1987), which provided evidence to show the efficiency of drama based instruction in facilitating an explicit understanding of the concepts. The results were also parallel with the findings of the effectiveness of drama based instruction on the preservice teachers' achievement on science and mathematic (Özdemir & Akkuş, 2005; Özdemir & Akkuş, 2006), preservice teachers' achievement on learning basics in professional practice (Cisovská & Karaffa, 2003), students' achievement on English as a foreign language (Aynal, 1989), students' achievement on standardized proficiency test (Barnes, 1998), students' reading achievement (Dupont, 1989) and science achievement (Kamen, 1992), and also high achieving science and mathematics students' science achievement (Kase-Polisini & Spector, 1992).

The results of the present study showed that this course also affected the preservice teachers' tendency toward drama. In pretest, it was found that the participants had no negative attitudes toward drama. They mainly responded the items about using drama for their personal development or for their undergraduate education with "I have no idea." However, in posttest their answers were changed and they indicated that drama courses were necessary both for supporting their personality and for learning a new method. Additionally, while in pretest they were not sure about using drama in their own classes, in posttest they pointed out that they would conduct drama-based instructions, as possible. This finding was supported by previous studies. Barnes (1998) stated that students develop positive tendency toward drama when they attend this education. As Özdemir and Akkuş (2006), İpek and Sezer (2008), Şahin and Topuzkanamış (2008), Okvuran (2000), Eratay (2008), Saab (1997), Sözer (2006) explained that preservice

teachers wanted to use drama method in their future classroom. As a result of this, after introducing drama in these studies, preservice teachers attended to other drama courses to improve themselves in this area. Heathcote (1986) and Hornbrook (1989) stated that drama was found to be essential both in personal development and in education. In previous studies conducted by Tahta (1999), Kara and Çam (2007), Morgül (1999) and Özdemir (2003), it was found that preservice teachers thought that drama was important for supporting both themselves and their students' personality in many aspects like self-consciousness, empathy, social skills, etc. As a result of this, preservice teachers wanted to be educated to use drama method in their lessons. In this study, participants pointed out both in focus group interviews and in the questionnaire that they found drama necessary for their personal development and for enriching their teaching repertoire. They also agreed on to take at least two-semester drama course in undergraduate level to be able to use this method in their classrooms.

In the present study, the results showed that drama was an appropriate method to teach English language. From pretest to posttest, the ideas of participants about planning whole lesson through the drama method were changed. Wessels (1987), Maley and Duff (1980), Ay (1997) and Aynal (1989) conducted studies with different grade levels on using drama to teach English language effectively and they also suggested lesson plans in language learning. This study was concluded with the same results indicated in the literature. Unlike using drama as a method for preparing theatre performance or as a motivational tool, participants declared that it was crucial to use this authentic method to conduct an English language lesson.

The effectiveness of the drama education and the increase in tendency toward drama can be explained by the fun of the students during the drama course. In this study drama content covered through drama. This method provided students understand the topic through an enthusiastic engagement. In the interviews, some students mentioned how enjoyable time they had during the activities. While they had fun during the lessons, their attitude was changed in positive direction. They implied that they willingly participated to the lessons. As suggested in the literature, the development of positive attitudes

toward the content is linked to the direct involvement of the students in the activities (cited in Bergeson, Fitton, & Bylsma, 2000). The results of the study related with the attitude were similar to the findings of Üstündağ (1997) and Kamen (1992), who found attitude toward content area significantly increased through the use of the drama based instruction. Drama based instruction had a positive effect on some or all dimensions of attitude. As the students indicated in the interviews some of them realized the importance of drama in their daily life, some students gained confidence by engaging activities, because of several reasons (excitement, group work, etc.) students got motivation to the lessons.

In this study, the other point investigated was permanent learning through drama. Ulas (2008) made an explanation that learning became easier and more permanent in drama environment where there was more than one stimulus. When more than one sensory route was used in the learning process, there was an increase in retention rate which was of great importance in foreign language teaching. A study conducted by Ekwall and Shanker (1998) provided further evidence, the results revealed that people generally recall about 10% of what they read; 20% of what they hear; 30% of what they see; 50% of what they both see and hear; 70% of what they say and finally 90% of what they simultaneously say and do. As creative drama involves all the senses, it can be claimed that the drama concepts learned or used through drama will have better chance of retention. This result was also supported by the studies of Chao, Sigler and Woodward (2000) and Aslan (1999). Chao, Sigler and Woodward (2000) stated that drama provided permanent learning because it supplies experience based learning which is the impression caused by the individual's interaction with other individuals and the environments around him. Aslan (1999) explained that long-lasting learning in drama occurs when emotions were activated; by the way the moment became unforgettable. Another cause for long-lasting learning can be attributed to active involvement of the students by improvising, measuring, forming, discussing, thinking, helping, explaining, etc. and the benefits of this participation like learning better, remembering longer, and enjoying more. Students emphasized in the interviews that they were more active by physically and cognitively in these lessons. As it is suggested by the constructivism, the

learner should be the constructor of the personal knowledge rather than receivers and repeaters of the given knowledge. Only by this way, learning is more meaningful, applicable and memorable (Davis, Maher & Noddings, 1990). In this study, one month after the instruction, retention tests applied to the participants to measure to what extent were the information remembered. It was found that participants did not forget the key points of the content. This result was also supported with the other previous studies conducted on permanency of drama education (Erdoğan & Baran, 2009; Frakes & Kline, 2000; Malczewski, 1988; Peterson, 2004; Sözer, 2006; Ulas, 2008).

5.2 Recommendations

This study included both development of an instructional design model for drama and implementation of drama instruction with groups of preservice English language teachers. Actually, development process continued while applying the model and necessary changes conducted according to the issues faced throughout the process of designing the drama course. At the end, with the data gathered the model took its last form, and also the last decision was given about the appropriateness of the model. In this part, two kinds of suggestions were provided for drama practitioners who will use this model and conduct a drama courses for preservice teachers and for the future researches.

Suggestions for drama practitioners who will use this model and conduct drama course for preservice teachers:

- In developing drama instruction, the approach followed should be identified according to the literature to produce more scientific approach toward drama in education.
- The practitioners in drama should be experienced, if they not, they should study with the drama teachers or consult to the drama experts.
- In planning drama instruction, process should be considered instead of product.
- A drama process should contain lots of drama techniques and it should be planned in the structure from individual to the whole group.

- In planning the lessons, simple to complex flow should be considered and lesson plans should be examined by field experts.
- While planning the lessons, instructor should have backup plans like Plan B and Plan C to conduct more flexible and student-centered drama session.
- The potential of the target group should be measured by conducting a learner analysis and the content should be selected according to the results of this analysis.
- While planning the sessions according to the content, the entertainment aspects of drama should not stand in the forefront. It is important not to draw a picture in participants' mind that drama equals to fun.
- While conducting the model, participants' own declarations should be taken into account. The focus group interview is an appropriate strategy to get students' ideas and feelings about the process.
- In drama courses, there should be an organized lesson where drama examples were provided in the field of preservice teachers. For example, preservice English language teachers should see the examples of using drama in teaching/learning English language.
- Not only the assessment instruments developed but also observations and interviews should be conducted for evaluating the design.
- Formative evaluation path should be followed strictly to review the steps of the instructional design.
- At least in the five weeks of drama course for preservice teachers should be separated for creative drama activities where participants should be adapted to the process and to know each other.
- A positive environment should be created during the drama lessons and every participant should be encouraged to attend the process actively.
- The environment which supports cooperative group work should be built during the lessons.
- Practitioners should have positive tendency towards the participants, drama and themselves.

- The expert opinion should be taken after designing a drama course in the light of this model.
- Practitioners should consult to an experienced drama expert in any steps they face with difficulty.
- The drama practitioners should continue to improve themselves in drama field.

Suggestions for further researches are as follows;

- Drama Instructional Design for ELT should be implemented for drama courses at different departments of Faculty of Education.
- The implication of Drama Instructional Design for ELT for drama courses in the different faculties should be explored.
- Long-term drama courses (more than one-term) should be designed using Drama Instructional Design for ELT and more detailed drama knowledge should be provided to the preservice teachers.
- In a long-term drama course, the chance of conducting drama applications should be given to the preservice teachers. Under the supervision of an expert in the field, the ability of creating drama application of the preservice teacher should be evaluated and guidance should be provided if necessary.
- The implication of Drama Instructional Design for ELT for drama courses on different grades and different subjects should be investigated.
- A course which provides drama-based instruction to convey the curriculum subjects should be developed using this instructional design model.
- The implication of Drama Instructional Design for ELT on different grades in primary and secondary schools should be studied.
- This model should be conducted by using different drama approaches for teaching drama to the preservice teachers.
- Different models should be developed for drama courses offered at universities.
- The assessment of the basic skills developed through drama should be conducted to get more comprehensive results.

- This model should be improved by regarding the other theories in education. With establishing the relations between drama and behaviorism or drama and multiple intelligence or drama and brain-based learning, more eclectic model can be produced.

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APPENDIX A

Sayın Katılımcılar,

Bu çalışma, Orta Doğu Teknik Üniversitesi Eğitim Bilimleri Bölümü öğrencisi Gökçen Özbek tarafından yüksek lisans tez çalışmasına yönelik veri toplama amacıyla yapılmaktadır. Çalışmanın amacı, öğretmen adaylarının drama eğitimine yönelik tutum ve bilgilerine ilişkin bilgi toplamaktır. Çalışmaya katılım tamamıyla gönüllülük temelindedir. Cevaplarınız tamamıyla gizli tutulacak ve sadece araştırmacılar tarafından değerlendirilecektir; elde edilecek bilgiler sadece bilimsel yayın amaçlı kullanılacaktır. Bu nedenle ankette, sizden kimlik belirleyici hiçbir bilgi istenmemektedir.

Anket, kişisel rahatsızlık verecek soruları içermemektedir. Ancak, katılım sırasında sorulardan ya da herhangi başka bir nedenden ötürü kendinizi rahatsız hissederseniz cevaplamamayı tercih edebilirsiniz. Böyle bir durumda anketi uygulayan kişiye, anketi tamamlamadığınızı söylemeniz yeterli olacaktır. Anket sonunda, bu çalışmayla ilgili sorularınız varsa araştırmacı tarafından cevaplanacaktır.

Bu çalışmaya katıldığınız için şimdiden teşekkür ederim. Çalışma hakkında daha fazla bilgi almak için araştırmacı ile (E-posta: e133481@metu.edu.tr) iletişim kurabilirsiniz.

Bu çalışmaya tamamen gönüllü olarak katılıyorum ve istediğim zaman yarıda kesip çıkabileceğimi biliyorum. Verdiğim bilgilerin bilimsel amaçlı yayımlarda kullanılmasını kabul ediyorum. (Formu doldurup imzaladıktan sonra uygulayıcıya geri veriniz).

Ad Soyad

Tarih

İmza

Alınan Ders

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Drama Eğitime Karşı Tutum ve Bilgi Ölçme Anketi

		Evet	Hayır	Fikrim yok
1	“Drama, İngilizce dersinde ancak motivasyon ve eğlence aracı olarak kullanılabilir.” İfadesine katılıyor musunuz?			
2	Bir İngilizce dersi tamamen drama yöntemi kullanılarak işlenebilir mi?			
3	Drama süreci gösteri amaçlı olarak hazırlanırsa daha etkili ve öğretici olacaktır.			
4	“Drama sosyal bilgiler, fen ve teknoloji gibi alanlarda, İngilizce alanına göre daha kolay kullanılabilir.” İfadesine katılıyor musunuz?			
5	“Drama yöntemi öğrenilen bilginin kalıcı olmasını sağlar.” İfadesinde katılıyor musunuz?			
6	1. Vucüt ısınma çalışmaları yapılır. 2. Kitaptaki garsona sipariş verme konulu diyalog okunur. 3. Gönüllü iki öğrenci tarafından canlandırılır. 4. Öğrencilerin nasıl oynadıkları konuşulur. Yukarıdaki bir drama çalışması yapılandırması mıdır?			
7	Drama İngilizce dersi için uygun bir yöntem değildir. Yalnızca içindeki rol oynama ve dramatizasyon tekniği bazı durumlarda kullanılabilir. ” İfadesine katılıyor musunuz?			
8	Drama daha çok tiyatro alanıdır, eğitim öğretim ile doğrudan ilişkili değildir.			
9	1. Don-Ateş oyunu oynanır. 2. Ayna çalışması yapılır. 3. Eşler birbirlerine kendilerini anlatırlar. 4. Teşekkür edilerek çalışma bitirilir. Yukarıdaki bir drama çalışması yapılandırması mıdır?			
10	Öğretmenlik yaşamınızda, kendi dersiniz içinde dramayı kullanmak ister misiniz? <input type="checkbox"/> Evet (Nedenini yazınız) <input type="checkbox"/> Hayır (Nedenini yazınız) <input type="checkbox"/> Drama hakkında bilgim yok, o nedenle bilmiyorum.			

11	<p>Drama eğitimi almak öğretmenlik mesleğini yapacak herkes için gerekli midir?</p> <p><input type="checkbox"/> Evet (Nedenini yazınız)</p> <p><input type="checkbox"/> Hayır (Nedenini yazınız)</p> <p><input type="checkbox"/> Fikrim yok.</p>
12	<p>Drama eğitimi sizce; (en uygun gördüğünüz bir tanesini işaretleyiniz)</p> <ol style="list-style-type: none"> 1. Öğretmen adaylarına bir dönemlik ders olarak verilmeli 2. Öğretmen adaylarına iki dönemlik ders olarak verilmeli 3. Öğretmenlere hizmetiçi eğitim programlarında ya da günlük seminerlerde verilmeli 4. Öğretmen adaylarının kitaplar yolu ile kendi kendilerine öğrenmelerine bırakılmalı 5. Bir fikrim yok 6. Diğer (kendi öneriniz varsa belirtiniz):.....
13	<p>Üçüncü soruda bir (1) veya ikiyi (2) işaretlediseniz; Öğretmen adayları neden drama eğitimi almalıdır? (Birden fazla seçenek işaretleyebilirsiniz)</p> <p><input type="checkbox"/> Kendi bireysel gelişimleri için</p> <p><input type="checkbox"/> Yeni bir öğretim yöntemi öğrenmek için</p> <p><input type="checkbox"/> Derslerini daha zevkli kılmak için</p> <p><input type="checkbox"/> Okuldan talep olduğunda gösteri hazırlayabilmek için</p> <p><input type="checkbox"/> Öğrencilerinin kişisel gelişimlerini destekleyebilmek için</p> <p><input type="checkbox"/> Diğer.....</p>
14	<p>“Öğretmenler oyuncu gibi yetiştirilmelidir. Öğretmen sınıf içi öğretim sırasında çeşitli rolleri öğrencinin önünde sergileyebilmelidirler.” Yukarıdaki ifade;</p> <p><input type="checkbox"/>Çok doğru <input type="checkbox"/>Doğru <input type="checkbox"/>Kararsızım <input type="checkbox"/>Doğru değil <input type="checkbox"/>Hiç doğru değil</p>
15	<p>Drama eğitiminin kendiniz için gerekli olduğunu düşünüyor musunuz?</p> <p><input type="checkbox"/> Evet (Nedenini yazınız)</p> <p><input type="checkbox"/> Hayır (Nedenini yazınız)</p> <p><input type="checkbox"/> Fikrim yok</p>

16	<p>Sizce en doğru ifade hangisidir? Bir tanesini işaretleyiniz</p> <ul style="list-style-type: none"><input type="checkbox"/> Öğretmen, planlama ve ders işleme süresince öğrencilerin yerine kendini koyup onların ne düşünüp ne hissedeceğini anlamaya çalışmalıdır.<input type="checkbox"/> Öğretmenin, konum itibarı ile öğrencilerin yerine kendini koyması farklı bir iletişim geliştirerek otoritesinin sarsılmasına neden olabilir.<input type="checkbox"/> Öğretmenin öğrencilerinin yerine kendisi koymasından çok öğrencilerin öğretmenin yerine kendilerini koyması sağlanmalıdır.<input type="checkbox"/> Kendini başkasının yerine koymak kendin olarak düşünmeyi engelleyeceği için böyle bir iletişim kurulmamalıdır.
17	<p>Drama nedir? (Birden fazla işaretleyebilirsiniz)</p> <ul style="list-style-type: none"><input type="checkbox"/> Tiyatro<input type="checkbox"/> Bir eğitim-öğretim yöntemi<input type="checkbox"/> Bir teknik<input type="checkbox"/> Bireysel gelişim için kullanılan bir disiplin<input type="checkbox"/> Doğaçlama-rol oynama ve dramatizasyon<input type="checkbox"/> (Diğer, lütfen yazınız).....
18	<p>Dramanın yapılandırılmasına dair bildiklerinizi yazınız.</p>
19	<p>Dramanın temel yaklaşımlarını ve temsilcilerini yazınız; birer cümle ile açıklayınız.</p>
20	<p>Dramada kullanılan teknikler nelerdir; beş örnek veriniz ve açıklayınız.</p>

APPENDIX B

Drama Çalışması Değerlendirme Gözlem Formu					
Gözlemcinin Adı-Soyadı:					
Çalışma Tarihi:					
Çalışma oturum numarası:					
		EVET	KISMEN	HAYIR	YORUM
1) Hedef/Kazanımlar					
a	Hedef/Kazanımlar açık mı?				
b	Kazanımlar yaş grubuna uygun mu?				
c	Çalışma içeriği kazanımlar için uygun mu?				
d	Aşağıda ders için belirlenen kazanımlar oturumda elde ediliyor mu?				
K1					
K2					
2) Materyal					
a	Kullanacağı materyal hazır mı?				
b	Kullanacağı materyal hedef yaş grubuna uygun mu?				
c	Materyal dersin kazanımlarını destekler nitelikte mi?				
3) Uygulama					
a	Yönergeleri açık ve anlaşılır mı?				
b	Ders planlandığı şekilde uygulandı mı?				

c	Gruba hakim mi?				
d	Çalışmaya hakim mi?				
f	Grupla uyumlu mu?				
g	Grubu motive edebiliyor mu?				
i	Katılımcıları dinliyor mu?				
k	Değerlendirme yaptı mı?				
l	Kazanımlarla, değerlendirme ilişkili mi?				
m	Liderin değerlendirmesini algısı nasıl?				
n	Sürece aktif olarak katıldı mı?				
o	Sesini kullanımını nasıl?				
4) Yapılandırma					
a	Isınma, asıl çalışma ve değerlendirme arasında ilişki var mı?				
b	Aşamalar arasındaki geçiş doğal mı?				
c	Hedef ve kazanımlara uygun bir ders yapılandırılmış mı?				
d	Çalışma biçimsel olarak bireyden gruba doğru bir akış izliyor mu?				
e	Çalışma içerik olarak basitten karmaşığa doğru bir akış izliyor mu?				
Notlar:					

APPENDIX C

INTERVIEW INSTRUMENT

Merhaba,

Ben Gökçen Özbek; Orta Doğu Teknik Üniversitesinde yüksek lisans öğrencisiyim ve Oluşum Drama Enstitüsü drama eğitmeniyim. Üniversitelerde, lisans düzeyinde, eğitim fakültelerine verilen drama dersi; bu dersin içeriği; dersin yöntemi, amaç va kazanımlarına dair bir araştırma yapıyorum. Bu araştırma ile geliştirdiğim bir öğretim tasarımı modelini, Eğitim Fakültesi İngilizce Öğretmenliği bölümünde okuyan öğretmen adaylarına uygulamak istiyorum. Sizinle de üniversiteniz/enstitünüz dahilinde sürdürdüğünüz program hakkında konuşmak istiyorum. Sizin uygulamalara, dramanın önemine dair fikir ve deneyimlerinizden yararlanmak isiyorum.

Bu görüşme sürecinde sadece araştırma odaklı sorular sorulacak ve verilen bilgiler araştırmacı dışında biri ile paylaşılmayacaktır. Görüşme, görüşülen kişi istediği takdirde yarım bırakılır veya bilgiler araştırma kapsamında yer almayabilir.

Görüşme 15 sorudan oluşmakta ve ortalama 30 dakika sürmektedir. Görüşmede, izin verilirse ses kaydı yapılacaktır.

Araştırmaya katıldığınız için teşekkür ederim.

1. Ne kadar zamandır drama dersleri veriyorsunuz?
2. Hangi gruplara drama dersi veriyorsunuz?
3. Drama dersini nasıl planlıyorsunuz? Planlarken kullandığınız bir öğretim tasarımı modeli var mı? Yoksa siz hangi adımları takip ediyorsunuz?
3. Verdiğiniz drama derslerindeki amaçlarınızı neye göre belirliyorsunuz?
4. Drama dersindeki amaçlarınız nelerdir?
5. Hedef ve kazanımlar doğrultusunda, verdiğiniz drama dersindeki yaklaşımınız nedir?
6. Hedef gruba dair bir analiz yapıyor musunuz? Eğer yapıyorsanız, bu analiz neleri içeriyor?
7. Nasıl bir drama yapılandırması kullanıyorsunuz?
8. Dersinizde öğrenciler metodu mu öğreniyorlar, kendilerini mi geliştiriyorlar?

9. Drama uygulamalarında bir sorun olduğunda, sizce bunun çözümü için nasıl bir yol takip edilmelidir?
10. Bir drama dersinin başarısı nasıl değerlendirilmelidir/ölçülmelidir?
11. Drama dersindeki öğrencilerin başarısı nasıl değerlendirilmeli/ölçülmelidir?
12. Farklı bölümlere verdiğiniz drama dersleri farklılık gösteriyor mu? Eğer bir farklılık oluşuyorsa, ne bağlamda olmaktadır ?
13. Öğretmen adayları için verilen drama dersleri, öğretmen adaylarının dramayı kendi sınıflarında uygulayabilmeleri için yeterli midir?
14. Öğretmen adaylarının eğitimin öncesinde ve sonrasında dramaya karşı tutumları nasıldır?
15. Bu konuda belirtmek istediğiniz başka görüş ve önerileriniz var mı?

APPENDIX D

FOCUS GROUP INTERVIEW INSTRUMENT

Giriş: Görüşmenin amacına dair bilgi verildi. Görüşmenin katılımcıların izni dahilinde kaydedileceği söylendi ve görüşmenin en fazla bir saat süreceği belirtildi. Görüşmenin temel kuralları hatırlatıldı: konuşmaya başlamadan önce ismin söylenmesi, anlaşılır konuşulması ve konuşanların sözlerinin kesilmemesi, ve benzeri.

1. Böyle bir drama dersinin sizin kişisel gelişiminize ne gibi bir katkıda bulunduğunu düşünüyorsunuz?
2. Böyle bir drama dersinin sizin gelecekteki mesleki yaşantınıza ne gibi katkıları olduğunu/olacağını düşünüyorsunuz?
3. Dramanın İngilizce dil eğitimindeki yeri hakkında ne düşünüyorsunuz?
4. Bu drama dersi süresince hoşunuza giden ve gitmeyen noktalar nelerdir?
5. Sürece dair herhangi bir öneriniz veya eklemek istediğiniz bir şey var mı?

Teşekkür ederim...

APPENDIX E

EXAMPLE OF CREATIVE DRAMA LESSON PLAN

ÇALIŞMA – 1	
Tarih	4 Nisan 2009
Süre	3 saat
Materyal	Kağıt, kalem, boya kalemleri
Konu	Isınma-Tanışma-Kaynaşma
Kazanımlar	Bu dersin sonunda katılımcılar bir drama süreci ile tanışmış olurlar. Bu derste öğrenciler ortak yaratım ortamı oluşturarak işbirliği yaparlar. Bu dersin sonunda katılımcılar, drama ile oyunun farkını listelerler. Bu dersin sonunda katılımcılar, drama ile oyunun benzer özelliklerini söylerler.
ISINMA	
Müzik eşliğinde liderin gösterdiği şekilde dans edilir. Tek tek isimler söylenir. İsimlerdeki hece sayısı kadar hareket bulunur. İsmin son harfine göre birer kelime bulunur. Kelimeler ritmik olarak söylenir. Çeşitli ritimlerle tekrarlanır.	
ASIL ÇALIŞMA	
Herkes kendi kelimesinin içinde olduğu bir absürd cümle kurar. Cümleler gruba söylenir Kelimeleri benzer olanlar ikili eş olurlar ve iki cümleden anlamlı birer cümle oluştururlar. Cümleler bestelenir. İkili gruplar birleştirilir ve dörderli gruplar oluşturulur. Dörderli gruplar, yeni bir beste yaparlar. Bestelere birer klip yapılır ve hazırlanan klipler gösterilir. Birer album kapakları hazırlanır. Grupların albümlerini tanıtacakları bir kokteyl düzenlenir. Kokteylde herkese rolü sorularak roller netleştirilir. Herkes rolünü, rolünün üç temel özelliğini ve orada olma amacını bir kağıda yazar. Yazılanlar temel alınarak kokteyl ortamı canlandırılır. Kokteylde çıkabilecek olası çatışmalar konuşulur ve içlerinden bir tanesi seçilerek oynanır. Oyun ve drama üzerine konuşulur ve grup ikiye ayrılarak varolan oyunlardan birini	

seçerek oynamaları istenir.
Aynı gruplar birer oyun yaratırlar.
Oyun ve drama sürecinin temel özellikleri söylenir.

DEĞERLENDİRME

Katılımcılar süreçte neler hissettikleri sorulur.
Oyun ve dramanın farklılıklarını ve benzerliklerini listelemeleri istenir.

APPENDIX F

EXAMPLE OF DRAMA IN EDUCATION LESSON PLAN

ÇALIŞMA – 9	
Tarih	29 Mayıs 2009
Süre	3 saat
Materyal	İngilizce müzik, İngiltere haritası, kağıt kalem
Konu	Dramanın İngilizce Öğretiminde Kullanılması
Kazanımlar	<p>Katılımcılar, bu dersin sonunda dramanın İngilizce dersindeki kullanımını ve kullanım şekillerini aşağıda belirtilen kapsamlarda açıklayabilirler:</p> <p>Katılımcılar, günlük dilde kullanılacak belirli kalıpları uygun yerlerde söyleyebilirler.</p> <p>Katılımcılar seçtikleri mesleklerin jargonuna dair kelimeleri oluşturdukları oyunlarda kullanırlar.</p> <p>Katılımcılar ortak bir şekilde hareket ederek, karşılaşılan probleme dair çözüm yolları üretirler.</p> <p>Katılımcılar, isteklerini İngilizce olarak yazılı bir biçimde ifade ederler.</p>
ISINMA	
<p>“İnsanlar neden buldukları yeri bırakarak başka bir ülkeye giderler?” konusu katılımcılarla tartışılır.</p> <p>İkili gruplar oluşturulur. Bir kişi başka bir ülkeye giden; diğeri ise bunu açıkladığı arkadaşı-akrabası-eşi, vb olur.</p> <p>Dinleyen eşler, arkadaşlarının anlattıkları gidiş sebepleri ve nereye gittiklerini bütün gruba anlatırlar.</p>	
ASIL ÇALIŞMA	
<p>Grup toplanır ve ısınmada yoğunlaşılan sebeplerden bir tanesi nedeniyle, İngiltere’ye göç edecekleri söylenir. İngiltere’nin haritasında gidilecek ve geçilecek olan güzergah katılımcılarla belirlenir.</p> <p>Bilinen İngilizce şarkılar, şiirler gruplar halinde hazırlanarak sunulur.</p> <p>Yolculuk sırasında gerekli olabilecek İngilizce kalıplar çalışılır.</p> <p>Oraya gidince yapılabilecek mesleklere karar verilir; sürekli İngilizce konuşmak gerektiği için gerekli olabilecek jargon gruplar içinde tartışılır.</p> <p>Olculuk şekli, zamanı, süresi ve orada kalınacak yerler belirlenir ve bir sonraki gün yola çıkılır.</p>	

Liderin uçak kaptanı olması ile yolculuk başlar; çalışılan kalıpların katılımcılar tarafından kullanılması sağlanır.
İngiltere'ye gelince belirlenen meslek dallarında işlerine başlarlar ve işlerinde neler yaptıklarını oynarlar.
Lider göçmen bürosu yetkilisi olarak bütün katılımcıları toplar ve artık İngiltere'de kalamayacaklarını söyler: grup nedenini anlamaya ve çözüm yolu bulmaya çalışır.
Lider, bundan sonraki görüşmeler için isteklerini yazılı olarak beyan etmelerini söyler.
Katılımcılar isteklerini belirttikleri dilekçelerini yazarlar.
İkinci bir toplantı düzenlenir ve katılımcıların bu ülkede kalıp kalmayacaklarına dair bir karara varılır.

DEĞERLENDİRME

Katılımcılara çalışmada neler hissettikleri sorulur.
Bu dersin kendi derslerinde nasıl uygulanağı tartışılır.
Dramanın yukarıdaki İngilizce dersindeki kullanımını, kullanım şekillerini ve amaçlarını açıklamaları istenir.