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The Views Of Pre-Service Teachers About Creative Drama: A Study According To Gender

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ABSTRACT. In this study, it is aimed to determine whether the view points of pre-service teachers, studying at Uludag University, Primary School Teaching Programme, on "Drama in Primary School" course show a significant difference according to gender or not, and to state the contribution of the creative drama course on their personal and professional development through their own point of views. As a result of this study, the analysis of the data was revealed that there was not a significant difference according to gender.The pre-service teachers stated the necessity of "Drama in Primary School" course.

Keywords: "Drama in Primary School" course, pre-service teachers, creative drama in education.

INTRODUCTION

Nowadays when rapid technological developments are experienced, a remarkable decline is observed in interpersonal relationships. This situation inevitably causes individuals to lead an introverted style of life. In all age groups, in order to express oneself easily and to have the ability to use one's feelings, the necessity of presenting conditions to improve and solidify one's abilities is set forward by many specialists. (Haselbach, 2003)

The studies of creative drama in education in Turkey have become popular in the lead of Tamer Levent, an actor, and Prof. Dr. İnci San, an educator, in the 1980s. Following to the 'International Drama in Education' seminars first held in 1985, courses, leadership programmes and seminars have become widespread, and in this direction drama lessons have been included in the curricula for primary schools and also for universities (MEB,1999).

At the present day in which interdisciplinary education stands out, the concept of "creative drama" has gained more importance. Burton (1981) defines creative drama, helping people gain a critical point of view, the ability of self-confidence and free thinking, as a holistic activity and states that drama is related to one's environmental, physical and mental inner and outer potential. In general, Way (1967) summarizes that creative drama is concerned with the whole person (Freeman, Sullivan & Fulton, 2003).

According to Inci San, who is one of the leaders of creative drama in Turkey (2006a), creative drama is individuals' animating and explaning an experience, an event, an idea, and sometimes an abstract concept or a behaviour. She continues that by rearranging old cognitive patterns in game processes in which observations, experiments, feelings and experinces are overviewed by using drama techniques like "improvisation, role playing and etc. in a group work. According to Adiguzel (2006a), creative drama in education is animating any subject by using improvisation, role playing and the life experiences of a group.

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With drama technique, an activity aiming to reflect students' feelings or opinions on events, students do not only play roles, but also make criticism at the same time. Creative drama in education ensures students' active participation by pulling students into historical, political and social incidents and helps them learning to eventuate 80% by using their participation and experiences. Thus, students' behaviours and ideas improve and they gain information (Barth and Demirtaş, 1997).

Creative drama as a social process also plays a role in developing social skills by enabling group work and social interaction (Akfirat, 2004). Bolton (1985) states that creative drama in education improves students' self-confidence and self-esteem, increases social attendance skills, and develops all skills in all related fields from communication to problem solving.

As mentioned in Freeman, Sullivan and Fulton (2003); Schattner & Courtney (1981) point out that creative drama activites have been used for curative and educational reasons at clinical settings and schools. Landy (1982) also expresses that creative drama is commonly used in some programmes to improve children's perceptions and social skills. Nonetheless, creative drama includes all the activities to improve children's creativity and the concept of game also stands out in great respect in all these activities.

By playing games, a child makes acquaintance with his environment, learns life and gains new instructions. Thus, physically, mentally, emotionally and socially, he develops as a whole. Spencer asserts that children play roles, change clothes, paint faces, sing songs as they create chants (Nutku, 1998). The similarity between the interaction in a game and the interaction in social reality, in some way, enables the usage of game for drama in education at the same time (Adiguzel, 2006c).

Through creative drama activities used in classroom education, some abstract facts and concepts for the child are become concrete. Besides, as it deals with any incident, occasion, object, concept and role from many dimensions with different discussion levels, creative drama in education presents a wide range of options for child for to give meaning to some incidents (Onder, 2007).

Currently in education systems, many studies have been done to increase student's knowledge and to carry him to success in his present and future life. These studies, in multi-intelligence operations and restructured approaches, focus on improving student's creativeness, providing healthy and consistent personal development and making him active in learning media (Adiguzel, 2006a). In drama-centered education, since students restructure the information given on their own by making use of the cognitive processes rather than getting the information directly from the teacher, creative drama in education is regarded as a method belonging to constructivist approach (Duatepe and Akkus, 2006). Therefore, curriculum of education faculties' programmes in Turkey were rearranged in 1997 and as a result of this, creative drama has been placed as compulsory lessons in the programmes of Pre-school and Science Teaching in 1997, and Turkish Language Teaching, Social Studies Teaching, Physical Education and Sports, and Foreign Language Education in 2007–2008 academic years (Adiguzel, 2006b). Thereby, learning through experience, interaction between disciplines, interpersonal interaction, active role taking and improvisation techniques will commonly take part in educational system. Thus, students don't memorize the knowledge, they develop abilities for critical thinking, debating, and questioning (San, 2006b).

In order to reveal the students' inner potential and to achieve permanent signs of behaviours, teachers have to develop active learning conditions in class. Therefore, besides teachers having a clear knowledge on new methods and approaches, they also have to have

necessary experience on how to apply knowledge with suitable techniques in its best into their fields. With this important direction, in this study, it is aimed to determine the view points of the students, studying at Uludag University, Primary Education Department, Primary School Teaching Programme, on the "Drama in Primary School" course.

Purpose of the study

The aim of the present study is to determine whether the view points of the pre-service teachers, who are educated in Uludag University, Primary School Teaching Programme, on "Drama in Primary School" course taught in the seventh semester show a significant difference according to gender or not and to state the contribution of the creative drama course on their personal and professional development through their own point of views. To achieve this aim, answers to sub- goals specified below are searched:

1. What are the view points of the primary school pre-service teachers on "Drama in Primary School" course?

2. What are the contributions of "Drama in Primary School" course on personal and professional development of primary school pre-service teachers?

METHOD

The method used in this study is a descriptive research investigating and comparing the view points of the primary school pre-service teachers included in the study on "Drama in Primary School" course.

Participants

The senior students were randomly selected from the population of this research. Samples include 130 pre-service teachers taking "Drama in Primary School" course in the 2007–2008 academic year.

Table 1. The frequency and percentage distributions of the pre-service teachers included in the study according to gender

Gender	f	%
Female	80	61,5
Male	50	38,5
TOTAL	130	100

As shown in Table I, 61% of the pre-service teachers answering the questionnaire are females and 38. 5% are males.

Instruments

A questionnaire prepared by the researchers was used as an instuments of this study. The questionnaire consists of 20 questions, 8 of which are open-ended to determine the view points of the teacher candidates on "Drama in Primary School" course.

Data Analysis

The questionnaire was administered to those randomly chosen pre-service teachers taking "Drama in Primary School" course by the researchers. The collected data using the questionnaire administered to 130 pre-service teachers was tabled and analyzed by arranging its frequency and percent distributions. By using the "Statistical Package Programme for Social Sciences" (SPSS 13.0) to analyze the collected data, the frequency and percent distributions for the data were calculated in tables, also the significance levels of the data

between gender groups were examined by using "Chi-square"(χ^2) test. In statistical calculations the level of significance was found to be 0.05.

RESULTS

In this section, research results are given and analyzed.

Table II. The frequency and the percentage distribution of the answers to the question; "Have you attended in a creative drama process before?"

	Yes		No		**TOTAL**	
Gender	f	%	f	%	f	%
Female	34	42,5	46	57,5	80	100
Male	5	10	45	90	50	100
TOTAL	39	30	91	70	130	100

χ^2=15 ,476 sd=1 p=.000

It is shown in Table II that 30% of the pre-service teachers (42.5% of females, 10% of males) have attended a creative drama process before and 70% of them (57.5% of females, 90% of males) have not. When the pre-service teachers, who have been in a creative drama process before taking "Drama in Primary School" course, are compared according to gender; a significant difference is seen ($\chi^2_{(1)}$ = 15.476 p<.05).

Table III. The frequency and the percentage distribution of the answers to the question; "If your answer is 'Yes', mark the type of the programme you attended".

	Seminar		Course		Workshop		**TOTAL**	
Gender	f	%	f	%	f	%	f	%
Female	2	5,9	31	91,2	1	3	34	100
Male	1	20	3	60	1	20	5	100
TOTAL	3	7,7	34	87,2	2	5,1	39	100

In table III, the pre-service teachers, who have attended some kind of creative drama process before taking "Drama in Primary School" course, have replied that 87% of them (91.2% of females, 60% of males) have attended courses, 7.7% of them (5.9% of females, 20% of males) to seminars, 5.1% of them (3% of females, 20% of males) to workshops.

Table IV. The frequency and the percentage distribution of the answers to the question; "Do you think, "Drama in Primary School" course, which you have taken this semester, is necessary?

	Yes		Partially		No		**TOTAL**	
Gender	f	%	f	%	f	%	f	%
Female	70	87,5	10	12,5	-	-	80	100
Male	46	92	4	8	-	-	50	100
TOTAL	116	89,2	14	10,8	-	-	130	100

χ^2= ,648 sd=1 p=.565

In table IV, 89.2% of the pre-service teachers (87.5% of females, 92% of males), who have taken "Drama in Primary School" course, stated the necessity of this lesson. While 10.8% of pre-service teachers (12.5% of females, 8% of males) see this course partially necessary, there have been no teacher candidates who think it is not necessary at all. No significant differences between genders are seen (χ^2 =.648 p>.05). The female pre-service

teachers, who have given the answer "yes", have stated their views as; "I think, teaching and learning will be more effective, efficient and long lasting" (37.14%), "It is necessary for the personal and professional development" (25.71%), "The individual can express himself easily" (21.43%), "It is necessary for the teacher/pre-service teachers" (20%), "It is a method which supports children's ability to gain empathy, creativity and critical thinking, become social and talk correctly"(18.57%), "Since it provides learning through games and joy for children, it is necessary" (12.86%). The male pre-service teachers, who have given the answer "yes", stated their views as; "It is necessary to have an effective, efficient and enjoyable lesson" (63.04%), "It is necessary for the personal and professional development" (30.43%), "It is necessary for the individual to express himself and have self-confidence" (28.26%), "It helps individuals in improving their abilities, creativeness and imagination" (13.04%).

Table V. The frequency and the percentage distribution of the answers to the question; "Do you think it is necessary to be talented for the drama course you have taken this semester?"

	Yes		Partially		No		**TOTAL**	
Gender	f	%	f	%	f	%	f	%
Female	10	12,5	50	62,5	20	25	80	100
Male	12	24	32	64	6	12	50	100
TOTAL	22	16,9	82	63,1	26	20	130	100

χ^2=5,016 sd=2 p=.081

Table V shows that, 63.1% of the pre-service teachers (62.5% of females, 64% of males) stated the necessity of being partially talented, as 16.9% of them (12.5% of females, 24% of males) stated the necessity, 20% of them (25% of females, 12% of males) stated the unnecessity of being talented for the drama lesson. No significant difference between the genders is seen. ($\chi^2_{(2)}$ =5.016 p>.05). The female pre-service teachers, who have given "partially" answer, have stated their views with statements like; "those talented ones act their roles more comfortably and effectively" (30%), "It is necessary for some activities" (24%), "To personate a different mood and personality, one needs to be talented"(22%), "Talent is important, yet willpower and endeavor is more important" (20%). The male teacher candidates who have given "partially" answer have used such statements like; "It is necessary for some activities" (40.63%), "Those with talent become more successful"(40.63%).

Table VI. The frequency and the percentage distribution of the answers to the question; "Has attending to activities in this course bothered you?

	Yes		Partially		No		**TOTAL**	
Gender	f	%	f	%	f	%	f	%
Female	5	6,3	18	22,5	57	71,3	80	100
Male	2	4	8	16	40	80	50	100
TOTAL	7	5,4	26	20	97	74,6	130	100

χ^2=1,225 sd=2 p=.534

In Table VI, the percent of pre-service teachers who have not felt discomfort to attend to the activities in drama course was calculated as 74.6% (71% of females, 80% of males). The percent of pre-service teachers who have stated discomfort was 5.4% (6.3% of females, 4% of males); those who stated partial discomfort was 20% (22.5% of females, 16% of males).

There is no significant difference between genders. ($\chi^2_{(2)}$ =1.255 p>.05). While the female pre-service teachers mentioning their not being uncomfortable in getting involved in class activities with statements like: "There were enjoyable activities which can professionally improve us" (66.67%) "Thinking that it was necessary, I did not feel uncomfortable" (14.04%), the male pre-service teachers, however have denoted that because they think the course was necessary and enjoyable (65%), they did not feel uncomfortable in attending in activities.

Tablo VII.The frequency and the percentage distribution of the answers to the question; "In which activity or activities, do you think you had difficulty the most?"

	İndividual activities		Partner/Pair Work		Group Works		None		**TOTAL**	
Gender	f	%	f	%	f	%	f	%	f	%
Female	22	27,5	11	13,8	19	23,8	28	35	80	100
Male	15	30	6	12	10	20	19	38	50	100
TOTAL	37	28,5	17	13,1	29	22,3	47	36,2	130	100
χ^2=,410	sd=3		p=.938							

Table VII shows which activities the pre-service teachers had the most difficulty during the course. 38% of male and 35% of female participants stated that they did not have difficulty in the activities applied in drama class. It was determined that the pre-service teachers who stated having had difficulty in individual activities are 27.5% of females and 30% of males. The pre-service teachers who stated having had difficulty in partner/pair work activities are 13. 8% of females, 12% of males and those who had difficulty in group works are 23.8% of females, 20% of males. No significant difference was seen when the groups were compared according to gender variable ($\chi^2_{(2)}$ =.410 p>.05).

Table VIII. The frequency and the percent distribution of the answers to the question;"Would you prefer "Drama in Primary School" course to be elective rather than obligatory?

	Yes		Partially		No		**TOTAL**	
Gender	f	%	f	%	f	%	f	%
Female	20	25	9	11,3	51	63,8	80	100
Male	9	18	5	10	36	72	50	100
TOTAL	29	22,3	14	10,8	87	66,9	130	100
χ^2=1,033	sd=2		p=.596					

As shown in Table VIII, 66.9% of the pre-service teachers (63.8% of females, 72% of males) prefered "Drama in Primary School" course to be obligatory. While the percent of the pre-service teachers have given partially answers, prefer it to be elective is 10.8% (11.3% of females, 10% of males), the percent of those who prefer it to be elective rather than obligatory is 22.3% (25% of females, 18% of males). No significant difference has been found when evaluated according to the genders ($\chi^2_{(2)}$ = 1.033 p>.05). While pre-service teachers who preferred to have this course as obligatory use statements such as; "It is necessary for the personal and professional development" (76.47%), "Prejudgements against the course can hinder students' taking it" (15.69%), a view like; "All the pre-service teachers have to take the course, we should not lose the key to the heart of a child" is also used. The male pre-service teachers also denoted that every pre-service teacher has to take this course (94.44%) and therefore it should be obligatory.

Table IX. The frequency and the percentage distribution of the answers to the question; "Have your expectations towards the "Drama in Primary School" course that you have taken this semester fulfilled?"

	Yes		Partially		No		**TOTAL**	
Gender	f	%	f	%	f	%	f	%
Female	56	70	23	28,8	1	1,3	80	100
Male	39	78	8	18	2	4	50	100
TOTAL	95	73,1	32	24,6	3	2,3	130	100
χ^2=2,722	sd=2		p=.256					

When table IX is analyzed, it is seen that the percent of the pre-service teachers, whose expectations towards "Drama in Primary School" course are fullfilled is 73.1% (70% of females, 78% of males), those whose expectations are partially fullfilled is 24% (28.8% of females, 18% of males), and those whose expectations are not fullfilled is 2.3% (1.3% of females, 4% of males). There is no significant difference between the groups related to genders ($\chi^2_{(2)}$ =1.033 p>.05). 62.5% of the female pre-service teachers have expressed the fullfillment of their expectations on personal and professional development with statements like; "I have learnt how to use drama", "I have learnt to transfer goals into gain", "I have learnt how to bring in creativity, critical thinking and empathy skill in a child". To show the fullfillment of their expectations on the development of communication skills statements are used such as; "I was relaxed communicating with students during my internship", "We have learnt to smile to friends whom we do not know", "I have learnt to speak comfortably in public", "I have learnt to express myself". 43.59% of the male pre-service teachers said that they have become more social and 38.46% of them stated the fullfillment of their expectations on personal development by statements like; "I feel more relaxed", "I can think more creatively", " I have improved my problem solving skills", "It helped me express myself freely in public" and "My self-confidence increased".

Table X. The frequency and percentage distribution of the answers to the question; "Do you think, individuals and the group they were involved in attending drama process have gained positive features?"

	Yes		Partially		No		**TOTAL**	
Gender	f	%	f	%	f	%	f	%
Female	69	86,3	9	11,3	2	2,5	80	100
Male	45	90	8	13	2	3	50	100
TOTAL	114	87,7	13	10	3	2,3	130	100
χ^2= ,408	sd=2		p=.816					

When Table X is analyzed, 87.7% of pre-service teachers (86.3% of females, 90% of males) expressed that individuals and the group they were involved in attending drama process have gained positive features, 2.3% of pre-service teachers (2.5% of females, %3 of males) expressed that the group and individuals have not gained those positive features. 10% of pre-service teachers (11.3% of females, and 13% of males) think that they have partially gained positive features. When the answers to this question are examined; no significant difference was found between gender groups ($\chi^2_{(2)}$ =.408 p>.05). As female pre-service teachers who have given the answer "Yes", express that they have become sociable, gained responsibility (35.53%), have behaved more comfortably in public and have expressed themselves much easily (11.84%), and gained different perspectives (10.53%). Male pre-

service teachers stated that they have not only become sociable but also improved communication skills (48.84%), activities in class were qualified enough to provide personal and professional skills (39.53%).

Table XI. The frequency and percentage distribution of the answers to the question; "Do you think, taking "Drama in Primary School" class in previous terms would be more beneficial?"

	Yes		Partially		No		**TOTAL**	
Gender	f	%	f	%	f	%	f	%
Female	51	63,8	8	10	21	26,3	80	100
Male	34	68	7	14	9	18	50	100
TOTAL	85	65,4	15	11,5	30	23,1	130	100
χ^2= 1,419	sd=2		p=.492					

In Table XI, the views of the pre-service teachers on whether it would be beneficial to take "Drama in Primary School" class in previous terms or not is exposed. Taking "Drama in Primary School" class in previous terms is denoted as beneficial according to 65.4 % (56.38 % of females, 68 % of males), partially beneficial according to 11.5% (10% of females, 14% of males), not beneficial according to 23.1 % (26.3% of females, 18% of males) by the pre-service teachers. The views of the pre-service teachers on this question show no significant differences related to gender groups ($\chi^2_{(2)}$ =1.419 p>.05). Female pre-service teachers who gave the answer "Yes", besides thinking that it is necessary to take the course in second and third classes within a longer period (41.18%), if taken earlier, they could have been more successful in other class presentations (37.25%), their friendships would improve in an earlier stage (19.61%). Also the female pre-service teachers expressed that taking the course in the seventh semester would be inappropriate because of the preparations for the Public Employees Elimination Exam (KPSS). On the other hand, as male pre-service teachers stated that it would be beneficial to increase course hours and divide them to semesters (29.41%), and in the case of taking the course in previous terms they would become sociable earlier (29.41%). Also they would use the activities, which they have learnt, in practice schools (26.47%), and like the female pre-service teachers, they too stated that was not a proper semester for this course since they are busy with getting prepared for the KPSS.

Table XII. The frequency and percentage distribution of the answers to the question; "Do you believe that "Drama in Primary School" course will add something to your professional career?"

	Yes		Partially		No		**TOTAL**	
Gender	f	%	f	%	f	%	f	%
Female	75	93,8	4	5	1	1,3	80	100
Male	46	92	3	6	1	2	50	100
TOTAL	121	93,1	7	5,4	2	1,5	130	100
χ^2= ,180	sd=2		p=.914					

It is stated by the 93.1% of pre-service teachers (93.8% of females, 92% of males) that they believe in getting something from "Drama in Primary School" course for their professional career, whereas 5.4% of them (5% of females, 6% of males) partially agree. The views of the pre-service teachers on this question show no significant differences related to gender groups ($\chi^2_{(2)}$ =.180 p>.05). The female pre-service teachers who gave the answer "Yes" used statements like; "I may be more successful in my career by using different activities" (29.33%), "I can use it to improve students' empathy skills, have a better

communication with them, run a more effective and comprehendable lesson" (14.66%), "I can use it to provide my students versatile development, increase their motivation and self-confidience"(13.33%), "I can use it for an effective and long-lasting learning and teaching"(6, 66%). On the other hand the male pre-service teachers have expressed their views as; "I will be a self-improving and open-minded teacher" (45.65%), "It has provided development of empathy and communication skills within the group and awareness of the abilities" (26.08%), and "I have gained a lot related to socialization and professional sufficiency (17.39%)."

Table XIII. The frequency and percentage distribution of the answers to the question; "Make a list of the three courses in which you can use the creative drama method the most according to order of importance."

Order of the importance		***Gender***					
		Female		Male		**TOTAL**	
	List of the Courses	f	%	f	%	f	%
	Humanities	42	33,6	31	15,5	73	94,9
	Turkish	19	15,2	4	2	23	29,9
First Place	Social Sciences	13	10,4	9	4,5	22	28,6
	Music	4	3,2	4	2	8	10,4
	Physical Education	2	1,6	2	1	4	5,2
	Turkish	36	28,8	16	8	52	67,6
	Social Sciences	5	4	20	10	25	32,5
	Humanities	17	13,6	4	2	21	27,3
	Physical Education	6	4,8	5	2,5	22	14,3
Second Place	Maths	6	4,8	2	1	8	10,4
	Science and Technology	3	2,4	3	1,5	6	7,8
	Music	4	3,2	-	-	4	5,2
	Health and Traffic Education	2	1,6	-	-	2	2,6
	Art	1	0,8	-	-	1	1,3
	Physical Education	10	8	16	8	26	33,8
	Turkish	11	8,8	11	5,5	22	28,6
	Science and Technology	21	16,8	-	-	21	27,3
	Social Sciences	10	8	8	4	18	23,4
Third Place	Maths	13	10,4	4	2	17	22,1
	Music	8	6,4	3	1,5	11	14,3
	Humanities	4	3,2	4	2	8	10,4
	Art	3	2,4	2	1	5	6,5
	English	-	-	2	1	2	2,6

Table XIII shows which lessons according to order of importance the pre-service teachers can use creative drama method most in their professional lives. It is stated in sequence that the pre-service teachers listed Humanities (94.9%), Turkish (28.6%), Social Sciences (28.6%), and Music (10.4%) lessons in the first place. In the second place, it was determined that 67.6% of the pre-service teachers think of using it in Turkish lessons, 32.5%,of them in Social Sciences, 27.3% of them in Humanities, 14.3 % of them in Physical Education, and 10.4 % of them in Maths. It is observed that the pre-service teachers stated the possibility of using drama method in Physical Education (33.8%), Turkish (28.6%), Science and Technology (27.3%), Social Sciences (23. 4%), Maths (22.1%), Music (14.3%), and Humanities (10.4%) lessons.

DISCUSSIONS AND CONCLUCIONS

30% of the pre-service teachers have attended a drama process before, but 70% of them have not. When compared according to gender, a significant difference was found in favor of the female pre-service teachers. It was determined that most pre-service teachers (87.2%)

had attended courses. Mc Lennan & Smith (2007) determined that the female students were more active in getting involved in drama activities when compared to the male students who acted more reserved at the beginning, yet took active roles in activities within the course of time.

89.2 % of the pre-service teachers stated the necessity of "Drama in Primary School" course. The participants think that with the creative drama activities their classes will be more efficient, long-lasting, effective and enjoyable. Based on this finding, it can be stated that the pre-service teachers have comprehended the necessity of the "Drama in Primary School" course. Ismihan (1992) expresses that learning by acting and experiencing is included in the active principle of education, and looking into incidents by dramatization provides permanency in education. A parallelism was observed between the results from this study and those from Gurol's (2003) and Ozdemir and Ustundag's (2007) studies.

63.1 % of the pre-service teachers think that partially being talented is necessary for the drama course. However, O'neil and Lambert (1991) stated that no theatre skills are needed in order to attend drama activities, and with such activities students' theatre skills can be improved during that process. (Akyol, 2003)

36.2 % of the pre-service teachers, who have taken part in this study, expressed having no difficulty in any of the activities, as for 28.5% of them had difficulty in self- studies. 74, 6% of the pre-service teachers stated that they had not felt uncomfortable in taking part in the activities applied in class. It can be said that this difference is related to the individual differences of the pre-service teachers. In the study by Kocayoruk (2000), it was determined that because the students find drama activities enjoyable, their motivation increases and they spend time without getting bored. In Unal's study (2004), it was observed that female students in drama class are more reserved and excited, yet within the course period they showed positive developments on courage, self-expression, self-confidence and discussion, besides it was also denoted that there was a similarity between the views of the female and male students on the course and the views of the pre-service teachers who have taken part in this study.

66.9% of the pre-service teachers prefer "Drama in Primary School" course to be obligatory. In the study by Unal (2004), it was stated that the female students implied the appropriateness of creative drama as a method of teaching and the necessity of pre-service teachers' having training in this field by all means. He also denoted when compared to the male students, the female students' interest and sympathy were more positive. When it was evaluated related to the views of the female pre-service teachers, it can be said that the two studies show parallelism.

73.1% of the pre-service teachers express that their expectations towards "Drama in Primary School" course have been fulfilled. While those female pre-service teachers given answer "Yes" imply that they have socialized, learnt to work together and gained responsibility (35.53%), acted more comfortably in public and expressed themselves better (11.84%), gained different perspectives (10.53%). Male pre-service teachers also stated that they have become sociable and improved communication skills (48.84%), the activities applied in class are qualified enough to provide personal and professional benefits (39.53%). Kocayoruk (2000) in his study, also stated that students who participate in a drama process become more popular and take part in all kinds of school activities, especially active roles in festivals in front of community, and by this way it is easier to carry the education with drama to social life on. Heathcote and Bolton (1997), also stated that drama provides social skills among students, supplements individuals' cultural development, helps improve sense of trust, improves reading, speaking and writing skills and empathy feelings related to human

experiences. Furthermore, it is determined that drama method is effective for the students' gaining problem solving and self-control abilities. (Torrance, 1975; Mathis, 1980; Bolton, 1985; Kara and Cam, 2007)

It is observed that the female (86.3%) and the male (90%) pre-service teachers think that the individuals and the groups they were in have gained positive features from this process. Ozdemir and Ustundag (2007) stated that some participants noted, both in their diaries and interviews, which attending this process for their own sake and for their future career, was a great luck for them. Through the studies made, it was determined that participants had developed positive features such as using empathy, being part of a group, self-esteem, expressing oneself, self-confidence (Bolton, 1985; Ozdemir and Ustundag, 2007; Mc Lennan and Smith, 2007; Mc Lennan, 2007). In the study by Akın in 1993, it was determined that creative drama has a positive influence on socialization with the third-year students of primary school. Moreover, Bieber-Schut (1991) in their study with the individuals who have sight-disability, denoted that drama improves individuals' communication in and out of a group and increases level of self-esteem and attention.

65.4% of the pre-service teachers think it would be beneficial to take "Drama in Primary School" course in previous terms. Also Unal (2004) stated that courses related to drama should be widespread in Education Faculty curricula and that it should be placed not only in senior year but also in freshman year. When this finding is evaluated in the light of others, the result that the pre-service teachers think of the necessity of taking this course in previous terms related to their earlier socialization, gaining self-confidence and not only for using it in other class presentations, but also in teacher training, can be concluded.

93.1% of the pre-service teachers stated that "Drama in Primary School" course will have contribution to their professional career. Bozdogan (2003), in the end of his study with teachers, determined that in order to use drama as a method in classes, having knowledge of drama would make a contribution to teachers' professional career.

In this study, pre-service teachers stated that, in an order of sequence, they will use drama as a method in their Humanities (94.4%), Turkish (67.6%), and Physical Education (33.8%) classes. In his study with the second year of primary school students, Ustundag (1988) determined that dramatization-based method is more effective than narration method in Humanities. Adiguzel (2006), expresses that drama can be used as a method in suitable contents of Turkish, Humanities, History, Geography, Social Sciences, Art, Music and Science classes. Also Ustundag (2006), denotes that in order to go beyond the designated frame in education programme, creative drama is a good method to use in courses like Social Sciences, Turkish, Foreign Language, Science and Mathematics. Besides, Akyol (2003) states the necessity of replacing drama activities in a wide spectrum from basic courses like Turkish, History, Geography, Maths, and Psychology to Economics, Politics, İndustry and Human Relations. Also in his study Ozsoy (2003) expressed the positive influence of creative drama activities in Maths classes. Humanities being a basic course can be the reason being percepted as the most suitable lesson to apply drama method by the pre-service teachers.

As it can be understood from the studies which is thought to have a possible relation with the topic; methods making individauls active, creative and productive, besides making education easier and enjoyable at the same time, make important contributions to individual developments. Being one of the methods, creative drama as a contemporary education method brings new dimensions to education.

For future studies, it's recommended that the importance of creative drama in education should be explained to teachers through various seminars, meetings and work-shop activities.

In order to widespread the use of creative drama method in different courses, in service training seminars should be organized not only to class teachers but also to branch teachers. Studies related to the comparison of the acquisition of the students whose teachers have attended and have not attended to the creative drama process in various classes should be made.

As a follow-up study, studies should be made to determine the views of the teachers who have taken "Drama in Primary School" course on the sufficiency of the method and to remove the problems that are likely to occur in practice. The number of similar studies should be increased to make a contribution to the field.

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Sınıf öğretmeni adaylarının "İlköğretimde Drama" dersine yönelik görüşlerinin cinsiyet değişkenine göre incelenmesi

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Amaç ve Önem: Araştırmanın amacı, Uludağ Üniversitesi Eğitim Fakültesi İlköğretim Bölümü Sınıf Öğretmenliği Anabilim Dalı'nda öğrenim gören öğretmen adaylarının yedinci yarıyılda okutulan "İlköğretimde Drama" dersine yönelik görüşlerinin cinsiyete göre anlamlı bir farklılık gösterip göstermediğini tespit etmek ve yaratıcı drama dersinin öğretmen adaylarının bireysel ve mesleki gelişimlerine katkısını kendi bakış açılarından ortaya koymaktır. Bu amaç doğrultusunda aşağıda belirtilen alt amaçlara yanıt aranmıştır:

1. Sınıf öğretmeni adaylarının "İlköğretimde Drama" dersine yönelik görüşleri nelerdir?

2. "İlköğretimde Drama" dersinin sınıf öğretmeni adaylarının kişisel ve mesleki gelişimlerine katkısı nelerdir?

Yöntem: Bu araştırma, araştırma kapsamına alınan sınıf öğretmen adaylarının "İlköğretimde Drama" dersine yönelik görüşlerinin alındığı ve bu görüşlerin cinsiyete göre karşılaştırıldığı betimsel bir çalışmadır. Örneklem 2007–2008 öğretim yılında Uludağ Üniversitesi Eğitim Fakültesi Sınıf Öğretmenliği Anabilim Dalı'nda son sınıfa devam etmekte olan ve "İlköğretimde Drama" dersini alan 130 öğretmen adayıdır. Bu araştırmada veri toplama aracı olarak, konuyla ilgili yapılan çalışmalarda kullanılan anket formlarından da yararlanılarak araştırmacılar tarafından hazırlanan anket formu kullanılmıştır. Anket, öğretmen adaylarının "İlköğretimde Drama" dersine yönelik görüşlerini belirlemek amacıyla, 8'i açık uçlu olmak üzere toplam 20 soru maddesinden oluşmaktadır. Elde edilen verilerin analizi, frekans ve yüzdeleri tablolar halinde düzenlenmiş, verilerin cinsiyet grupları arasındaki anlamlılığı ise "Kay-Kare Testi" ile incelenmiştir.

Bulgular: "İlköğretimde Drama" dersini almadan önce herhangi bir yaratıcı drama sürecine katılan öğretmen adayları cinsiyet açısından karşılaştırıldığında; kız öğretmen adayları lehine anlamlı bir farklılık görülmüştür. Öğretmen adaylarının % 89,2'si "İlköğretimde Drama" dersinin gerekli olduğunu belirtmiştir. Öğretmen adaylarının 63,1'i drama dersi için kısmen yetenekli olmak gerektiğini düşünmektedir. Araştırmaya katılan öğretmen adaylarının %36,2'si derste yapılan etkinliklerin hiçbirinde zorlanmadığını, % 28,5'i ise, bireysel çalışmalarda zorlandığını ifade etmiştir. Öğretmen adaylarının % 66,9'u "İlköğretimde Drama" dersinin zorunlu ders olmasını tercih etmektedir. Öğretmen adaylarının % 73,1'i "İlköğretimde Drama" dersine yönelik beklentilerinin gerçekleştiğini belirtmektedir. Öğretmen adaylarının %87,7'si drama sürecine katılan bireylerin ve içinde bulundukları grubun süreçten olumlu özellikler kazandıklarını belirtmektedir. Öğretmen adaylarının %65,4'ü "İlköğretimde Drama" dersinin daha önceki dönemlerde alınmasının yararlı olacağını düşünmektedir. Öğretmen adaylarının %93,1'i "İlköğretimde Drama" dersinin meslek yaşantılarına katkısı olacağını belirtmiştir. Öğretmen adayları sırasıyla Hayat Bilgisi (% 94,9), Türkçe (%67,6), Beden Eğitimi (%33,8) derslerinde dramayı bir yöntem olarak kullanacaklarını belirtmiştir.

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Tartışma, Sonuç ve Öneriler: Bireyi aktif, yaratıcı ve üretmeye yönelten yöntemler, öğrenmeyi kolaylaştırıp zevkli hale getirdiği gibi, aynı zamanda kişisel gelişime de önemli katkılar sağlamaktadır. Bu yöntemlerden biri olan eğitimde yaratıcı drama, çağdaş bir öğretim yöntemi olarak eğitime yepyeni boyutlar getirmektedir. Eğitimde yaratıcı dramanın önemi çeşitli toplantı, seminer ve atölye çalışmalarıyla öğretmenlere açıklanmalıdır.

Yaratıcı Drama yönteminin farklı derslerdeki kullanımını yaygınlaştırmak amacıyla sınıf öğretmenleriyle birlikte branş öğretmenlerine de, hizmet içi eğitim seminerleri düzenlenmelidir.

Yaratıcı drama sürecine katılan ve katılmayan öğretmenlerin öğrencilerinin, çeşitli derslerdeki kazanımlarının karşılaştırılmasına yönelik araştırmalar yapılmalıdır.

Bu çalışmanın devamı niteliğinde, "İlköğretimde Drama" dersini alan sınıf öğretmenlerinin yöntemin yeterliliğine ilişkin görüşlerinin belirlenmesine ve uygulamada ortaya çıkan aksaklıkların giderilmesine yönelik çalışmalar yapılmalıdır.

Bu konuya katkı getirmesi amacıyla yapılacak olan çalışmaların ve benzer örneklerin sayısı arttırılmalıdır.

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