



Examining the Creative Drama-Based Lesson Plans of the Prospective Turkish Language and Literature Teachers

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ABSTRACT

Purpose: The purpose of this study was to examine the creative drama-based lesson plans prepared by the prospective Turkish language and literature teachers in terms of structuring elements.

Research Method: The study was designed as a basic interpretive qualitative study. The data of the study were collected through the lesson plans prepared by the students. All the lesson plans were evaluated in general using Korkut's (2020) Drama Lesson Plan Rubric, and then five lesson plans

representing the good-moderate-poor were identified as the samples. The lesson plans identified as sample were analyzed in line with the structuring headings for the creative drama lesson plan developed by Adıgüzel (2006), and the common bad and good practices were exemplified through the plans.

Findings: Based on the results of the study, it was found that the lesson plans of the prospective teachers were moderate and good in terms of process (progressivity), language use, activity, and method and technique use. The shortcomings in the lesson plans were found to be as follows: identifying too many learning outcomes to cover in the time available, not preparing activities for all the learning outcomes, creating dramatic situations that do not involve dramatic conflicts and tension, and not evaluating all the learning outcomes.

Implications for Research and Practice: The research results revealed that designing and developing a creative drama-based lesson plan is important for the prospective Turkish language and literature teachers. Therefore, a two-semester drama course should be included into the curriculum, and one of these courses should have a content including the headings of plan design, plan analysis, plan evaluation, and plan application.

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Introduction

Lesson plans ensure the regular progress of the education and training activities, the effective and efficient management of them, the proper discussion of the subjects with due regard to their characteristics, the continuity of the lessons, and the integrity between the subjects. Thus, they contribute to providing feedback for the evaluation of the process and achieving the equality of opportunity in education. Planning serves as an organizational tool that can provide a strong basis for new teachers and as a draft for the experienced teachers to structure the classroom activities (Smith, 2019).

A good lesson plan is the key component of each lesson and the roadmap of a teacher. There have been studies showing a relationship between the teacher's lesson planning and the student success. Carnahan (1980) found that the students being taught at the focus of a well-designed lesson plan spent more time on the task. While Bilen (2002) asserted that the lesson plans prepared in detail increased the quality of teaching, Morine (1976) stated that more precise teaching planning should be used to increase the student's gain. In their study carried out with the participation of the experienced teachers, Li and Zou (2007) found that the lessons conducted using a lesson plan yielded a clearer and more effective result. On the other hand, Konyalioglu and Isik (2003) emphasized that the learning success of the group taught using a lesson plan was higher than that of the group taught without using a plan, and stated that preparing a lesson plan increased the quality of teaching and had a positive effect on the student success.

According to the Teaching Areas, Assignment, and Teaching Principles (2019) prepared and published by the Turkish Board of Education and Discipline, the Turkish language and literature teacher is responsible for conducting the drama courses as well as the language and literature courses. So, the competency of preparing a lesson plan is of capital importance for the Turkish language and literature teachers because they are supposed to master the planning in order to teach the discipline dimension of drama and use drama as a method.

There are various structural differences between the current daily lesson plans and the lesson plans in which the interactive methods are used such as creative drama. For this reason, some problems may be experienced in preparing a plan. Although there are some variations depending on different approaches, drama has a unique structuring system, and the headings for planning and structuring the drama processes are similar with each other across the world (Metinnam, 2019). In the schools, drama is divided into three areas of learning outcomes, that is, "making, performing, and responding" by the British Council of Art (1992). The first learning outcome "making" will encourage the students to examine the topics of the dramatic form and to express them in words; "performing" will add to this some topics regarding the dramatic skills; and finally "responding" will lead the children to reflect on what they think and feel about drama as a whole, allowing them to analyze what makes the drama good (Winston & Tandy, 2019, p.147-148).

While in his book titled "Teaching Drama in Primary and Secondary Schools", Fleming (2001) states that a lesson plan can be outlined under the headings of objective,

content focus (learning outcome), introduction, main/central task, analysis; in his book titled "Starting Drama Teaching" (2003), he outlines it under the headings of subject, content focus, resources, and instruction process [introduction, warm-up games, dual improvisation, group discussion, demonstration (teacher and volunteer), presentation of the work, evaluation opportunities, measurement]. In their book titled "Learning to Teach Drama", Kempe and Nicholson (2007) include the following headings to the lesson plan: date, class, aims, teaching objectives, continuity, progression, study program/exam curriculum, organizational resources and ICT, differentiation, homework, and evaluation. The practice process is explained under the headings of procedure, and the following activities are included in this section: warm-up games/activities, the activities in which the techniques are used, evaluation, and discussion activities.

In Turkey, according to San (1991), the creative drama is carried out in five stages. These stages are as follows; warm-up and relaxation exercises, games, improvisation, formation, and evaluation. Ustundag (2009) used the headings of unit, subject, objective, and behavior in the formal part of its planning based on MEB structuring; on the other hand, in the instruction part of the planning covering the teaching and learning, he used the headings of introduction, development, and conclusion activities. Based on the stages of San, Adiguzel (2006) outlined the creative drama plans in three stages: a) Warm-up/Preparation, b) Improvisation, and c) Evaluation/Discussion.

It has been observed that the studies in the field of creative drama have focused on its dimension of method (Adiguzel, 2016); however, there have been fewer studies dealing with the lesson planning and evaluation in the lesson plans in which the creative drama was used in the dimension of method (Korkut, 2020; Metinnam, 2019). However, it has been observed that the teachers and prospective teachers experience various problems especially during the process of preparing the drama-based lesson plan. In her study examining the primary school teachers' competencies in drama and its practice, Yildirim (2008) noted that the teachers were of the opinion that they were incompetent in terms of knowledge and practice.

On the other hand, in the study by Kara (2009), the teachers stated that although they had knowledge about the drama techniques, they did not know how to use them in their lessons. In the study carried out by Tutuman (2011) with the participation of Turkish language teachers, it was observed that the teachers' level of knowledge and practice in terms of the competencies in drama and its practice were lower than their levels of knowledge and practice in terms of the other competencies related to creative drama. In their study, Cetingoz and Canturk Gunhan (2011) examined the lesson plans prepared by the prospective preschool teachers and found that they had a lack of knowledge in planning the creative drama lesson.

According to the study by Akyel and Caliskan (2013), the teachers who work as preschool teachers in the educational institutions find themselves occasionally sufficient in the dimension of "Competency in Planning Drama." On the other hand, Katranci (2013) notes that about half of the primary school teachers find themselves insufficient in applying the creative drama method. According to the study of Elitok-

Kesici (2014), the primary school teachers feel insufficient while teaching the drama lesson. In her study, Cetingoz (2014) found that the preschool teachers' perceptions on their competency in practicing should be improved, and they expected more support in terms of practicing the technique. In their study carried out with the purpose of contributing to the prospective teachers in their efforts to be able to plan and practice drama, Kusdemir-Kayiran (2018) found that the prospective teachers had difficulties in planning the creative drama lessons. Metinnam (2019) carried out a study with the participation of the prospective primary school teachers and determined that they had problems stemming from the lack of knowledge about the drama, or the subject being discussed as well as the problems in the dimension of method arising from the lack of motivation for preparing a drama-based lesson plan.

There are various theoretical and practical studies on how to prepare a lesson plan for the Turkish language and literature course (Aslan, 2010; Aslan, 2017; Sever, 2011; Sever, Kaya & Aslan, 2011). These studies include some theoretical information and examples for organizing the educational situations that can be used in teaching language and literature. However, in the literature, there has been no study on the preparation and evaluation of the creative drama-based lesson plans in the field of teaching literature. It is thought that it is important, in terms of improving the quality of the practice, to examine the plans prepared with the purpose of improving planning and practicing skills by the prospective literature teachers who will use the creative drama as both a method and discipline. It is thought that this study will contribute to the field in terms of preparing and evaluating the creative drama-based lesson plans in literary education.

The purpose of this study was to evaluate the creative drama-based lesson plans prepared by the prospective Turkish language and literature teachers in terms of their appropriateness to the structuring of the creative drama lesson plan. In line with this purpose, the answers to the following questions were sought:

1. Are the creative drama-based literature lesson plans prepared by the prospective Turkish language and literature teachers appropriate to the structuring of the creative drama lesson plan?
2. What are the common bad and good practices in the creative drama-based literature lesson plans prepared by the prospective Turkish language and literature teachers?

Method

Research Design

This study, which intended to examine the creative drama-based lesson plans, was a qualitative research. Qualitative research is a method that allows to discover a problem or a topic, or to examine the determined topics in depth in terms of detail, scope, and differences (Creswell, 2013). This study was designed as a basic interpretive qualitative research. The basic interpretive qualitative research is an inductive research

strategy making use of the interviews, observations, and document analysis (Merriam, 2002). In this study, it was attempted to exemplify the bad and good practices by means of analyzing in detail the lesson plans prepared by the prospective teachers.

Study Group

The participants of the study consisted of 15 volunteer senior university students, that is, prospective teachers studying at the Department of Turkish Language and Literature Education at a state university in Ankara. The participants had received a creative drama education within the scope of the theater and improvisation course.

Research Instruments and Procedures

The lesson plans prepared by the students constituted the data collection tools of this study. With the lesson plans, it was aimed to create a teaching example by means of combining the prospective teachers' conceptual knowledge on the field and their knowledge on creative drama method. The data of the study were collected through the document analysis in the spring semester of 2017 academic year. The students who wanted to participate in the study voluntarily were informed in detail of the purpose and process of the study. Then, in line with the creative drama approach of Adıgüzel (2006), the drama activities with the subject of "Examining the narrative texts", which were planned according to the stages of warm-up, improvisation, and evaluation, were conducted. Within the scope of the study, a 24-hour teaching in the creative drama-based Turkish language and literature was carried out.

The Content of the Education Applied

Session	Content of the Education
Sesison 1	The participants went for a walk, and during this walk they reflected on the music from different times and their periods, and then, based on the lyrics, they matched the songs with the concepts related with the mentality. They wrote down which sentences would be suitable for the mentality elements in today's novel. In the animation part of the study, the continuation of Sabahattin Ali's story named " <i>Kanal</i> (Canal)" was animated. Sabahattin Ali was interviewed and a TV program was made about his life. In the evaluation, the stories involved were matched according to the author in terms of the tone, mentality, and author's attitude, and the experiences in that session were written as newspaper news.

Session 2

In the warm-up stage, the puzzle of "who is doing what with whom, where, and when" which was integrated with "character, place, time, event, work" in line with the structure of the text was solved; based on the game of "who is doing what with whom, where, and when", "tale, story, narrative in verse, and epic" were written. In the animation, the trailers promoting/narrating the texts created during warm-up were made. In the evaluation part, the text-structure puzzle was created, and the plot of the session was depicted with a photo frame, sculpture, and sentence.

Session 3

In the warm-up stage, the participants went for a walk and they walked around like an old woman, someone late for work, a police officer, and the strangers wandering around; and the neighborhood depicted in story named "*Duvar* (Wall)" was designed. In the animation stage, the following situations were animated: What would be your story if you were an object in the neighborhood? There are three people looking through the window; and what relationship do they have? Who are the two young people? Why do they always come there? What happens to them three years later? What do they write about that period and their experiences when they exchange letters while they are in prison? In the evaluation stage, a picture of the protagonist of the story was drawn and the personality traits were identified.

Session 4

In the warm-up stage, the participants went for a walk listening to different covers of the same song, and it was discussed whether the different covers of the same musical piece evoked the same feelings in everyone. In the animation stage, "*Tahir ile Zühre Meselesi* (The Case of Tahir and Zühre)" was read by different characters with different intonations. The following case was animated: "what if this poem were written for you?" Some inferences were made about the poets based on two poems and they were animated. The cartoons changing depending on the perspective were examined and the pictures and situations were depicted with different perspectives. In the evaluation, the parts from a scientific text, a folk story, and a poem were combined. This session was explained from three different perspectives through the eyes of different characters.

Session 5

In the warm-up stage, the elements that make up the structure of the text were written with music and bodies, and a riddle was prepared about them and they asked this riddle to each other. In the animation stage, at the teachers' meeting, the teachers were asked to offer solutions to the reasons why the students dislike literature and to apply this through the process of text analysis. In the evaluation, the text analysis practices prepared by the groups, as well as their suggestions, were evaluated.

At the end of the practice, the participants were asked to choose one of the narrative literary genres (tale, epic, story, narrative in verse, *mesnevi*) and prepare a lesson plan in which they discuss the literary genre they chose using the creative drama method. After the participants prepared their lesson plans, they presented their plans individually in the classroom environment, answered the questions about their plans posed by the researcher and other participants, and listened to their evaluations.

Data Analysis

The data were analyzed in two stages. In the first stage, the 15 lesson plans prepared by the prospective teachers using the creative drama method were evaluated based on the "Drama Lesson Plan Rubric" developed by Korkut (2020). This scoring rubric consisted of nine criteria and each criterion was evaluated using the four levels of performance indicators. The rubric in question was preferred because it was the first rubric developed for evaluating the lesson plans and there was no such other measurement tool to be used to determine the success level of the plans. Thus, the success levels of the plans were determined, the common mistakes were identified, and a framework was set for the lesson plans.

In order to show, describe, and compare certain features of the fifteen lesson plans, that is, the sample; five lesson plans representing good, moderate, and poor were chosen using the stratified purposeful sampling method and designated as the study group. Since Adiguzel's approach is the most widely accepted and used structuring approach in Turkey, and the participants structured the plans accordingly based on the application example they saw in this study; the five lesson plans were analyzed according to the structuring headings developed by Adiguzel (2006). Adiguzel's structuring headings include all criteria except the language and activity which were included in the rubric developed by Korkut (2017).

Validity and Reliability

In order to ensure the external reliability of the study, all the analysis process and the findings were described in detail. Furthermore, the lesson plans, which were obtained as the raw data, were kept in a way to allow other researchers to examine. Repeated inquiries are accepted as a powerful analysis method since early ethnographic studies (Thomas & Nye, 1998). In order to be objective in evaluating the prospective teachers' skill of preparing a lesson plan and to increase the internal

reliability of the study, all the lesson plans were evaluated once more by the researcher at a different time (one month after the first analysis) by adhering to the same criteria.

In qualitative research, reliability generally means the stability between the answers of more than one coder of the data (Creswell, 2016). Lesson plans were evaluated by another drama expert researcher within the scope of determined criteria. The percentage of consensus among coders exceeding 70% in line with the κ formula is considered reliable for research (Miles & Huberman, 1994). Within the scope of the study, the consensus percentage was calculated as 92%. The result showed that there was a high rate of consensus among the coders.

Results

The findings of the study were presented under two headings: "The findings on the overall evaluation of all the lesson plans" and "Analysis of the lesson plans: the findings on the bad and good practices in the plans."

The Findings on the Overall Evaluation of All the Lesson Plans According to the Drama Lesson Plan Rubric

The fifteen creative drama-based lesson plans prepared by the prospective Turkish language and literature teachers were evaluated using Korkut's (2020) Lesson Plan Evaluation Rubric and the findings are given in the Table 1.

Table 1.

Overall Evaluation of All the Lesson Plans According to the Drama Lesson Plan Rubric

Criteria	Lesson Plans															T
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
Language	3	3	2	2	2	1	3	2	2	3	3	2	2	2	2	34
<i>Learning Outcome</i>	3	2	1	1	1	1	2	1	1	2	2	1	1	1	1	21
Participant	3	2	2	2	1	1	2	2	2	3	3	2	2	2	1	30
<i>Material</i>	3	2	1	1	1	1	2	1	1	2	2	1	1	1	1	21
Activity	3	3	2	2	2	1	2	2	2	2	3	2	2	2	2	32
Warm-up	3	2	2	2	1	1	3	1	2	2	2	3	2	2	2	30
Improvisation	3	2	2	1	1	1	1	1	1	2	2	1	2	1	1	22
<i>Components of Dramatic Construct</i>	2	2	1	1	1	1	1	1	1	2	1	1	1	1	1	18
<i>Evaluation</i>	3	2	1	1	1	1	2	1	1	2	1	1	1	1	1	21
*Total	26	20	14	13	11	9	20	13	13	21	19	16	14	13	12	

*Poor: 1-9 / Moderate: 10-18 / Good: 19-27

When the success levels of the prospective teachers' lesson plans were evaluated based on the Table 1, it was found that one lesson plan (P6) had a poor score within the range of 1-9 points, nine lesson plans (P3, P4, P5, P8, P9, P12, P13, P14, P15) had a moderate score within the range of 10-18 points, and five lesson plans (P1, P2, P7, P10, P11) had a good score within the range of 19-27 points. These scores revealed that all but one of the prospective Turkish language and literature teachers were moderate and good at planning the creative drama-based lessons.

When the Table 1 was analyzed, it was seen that the criteria in which the prospective teachers were the most successful in the lesson planning process were the language, participant, activity, and warm-up. The prospective teachers' success in using language can be explained by the fact that they were studying at the department of Turkish language and literature. It was observed that the prospective teachers designated the number of participants as 12-15 and took into account the participant characteristics in their planning by means of providing information about the participants. It can be stated that the activities they prepared were appropriate to the number of learning outcomes, level, and subject, and the drama techniques were used in most of the activities. The prospective teachers were found to be successful in designing the warm-up stage due the fact that the activities, especially in the warm-up stage, were suitable for the subject, were designed so as to provide a basis for creating group dynamics, and prepared the participants for the improvisation both physically and mentally.

The criteria in which the prospective teachers were found to be less successful in the lesson plans were as follows: components of dramatic construct, evaluation, learning outcomes, improvisation, and material. Considering the fact that the prospective literature teachers were educated on the literary texts containing dramatic construct, their inability to transfer the construct in question to the drama plans and to establish a link between the two disciplines left a question mark over their competency in dramatic construct.

Analysis of the Lesson Plans: The Bad and Good Practices in the Plans

The five lesson plans representing the good, moderate, and poor levels were chosen from the fifteen lesson plans as the sample¹, and analyzed in line with Adiguzel's (2006) structuring approach. This analysis is given in the Table 2 and Table 3.

¹ The plans chosen as the sample from all lesson plans shown in the Table 2 were as follows; good (P1=P1, P10=P2), moderate (P12=P3, P15=P4), poor (P6 = P5)

Table 2.

Analysis of The Lesson Plans in Terms of Structuring of The Creative Drama Plan

Lesson Plan	P1	P2	P3	P4	P5
Subject	<i>Mesnevi</i> <i>Harnâme-Şeyhi</i>	Story <i>Çöpçü Ahmet</i> (Garbage Man Ahmet)	Narrative verse <i>Küfe</i> (Large Basket)	in Tale <i>Alaaddin'in</i> (Large <i>Sihirli Lambası</i>)	Epic <i>Yaratılış Destanı</i> (Epic of Creation)
Learning Outcome	-She/he analyzes the structure of the text she/he examined. -She/he finds out the theme of the text she/he examined. -She/he interprets and updates text.	the identifies the mentality behind the creation of text. -She/he finds the text analyzes the structure of the text. -She/he explains and explains the language expression characteristics of the text. -She/he interprets and updates the relationship between author and the text.	the identifies the mentality behind the creation of text. She/he analyzes the structure of the text. She/he examines the She/he finds out the theme of the text and examines the relationship between author and the text.	the identifies the mentality behind the creation of text. She/he analyzes the structure of the text. She/he examines the She/he finds out the theme of the text and examines the relationship between author and the text.	the analyzes the structure of the text she/he examined. She/he explains and expression characteristics of the text. She/he identifies the relationship between the author and the text. She/he identifies the relation of the text with tradition.
Duration	40+40+40+40	40+40+40	40+40+40+40	40+40+40	40+40+40
Grade	10	10	11	9	10
Participants	12 individuals (at the age of 16-17) Have drama experience	12 individuals (at the age of 16-17) Have drama experience	15 individuals (at the age of 16-17) Have drama experience	15 individuals (at the age of 16-17) Have drama experience	15 individuals (at the age of 16-17) Have drama experience
Place	Classroom	Classroom	Drama hall	Classroom	Classroom
Tools and equipment	Pencil, paper (A3, A4), and crayon for each person, <i>Harnâme Şeyhi</i>	Pencil and paper <i>Çöpçü Ahmet: Sait Faik (Şahmerdan)</i>	Pencil and paper	Pencil and paper	Pencil and paper
Method Technique	Improvisation, role playing, dramatization, photo frame, gossip circle, trailer, interview	Improvisation, role playing, interview, writing-in-role, slogan, headline	Role playing, improvisation, interview, headline, slogan, station, sculpture	Dramatization, frozen image, improvisation, role playing, frozen image, group discussion	Dramatization, improvisation, role playing, frozen image, writing-in-role

The five lesson plans representing the levels of moderate and poor were detailed in the Table 2 and Table 3. Based on the criteria shown in the table, lesson plans were analyzed in terms of their appropriateness to the literature teaching and the structuring by the creative drama method, and the bad and good practices were exemplified below in detail. The topic, duration, participant, and place titles in the formal part of the lesson plan were not evaluated due to the sufficient and accurate information about these titles.

Learning Outcomes

The participants determined themselves which learning outcomes about the narrative texts in the curriculum to be covered. What is important here is to determine the learning outcomes that are suitable for the time available, level, and subject, and to prepare a lesson plan with the activities appropriate to the learning outcomes they determined. The learning outcomes were analyzed in terms of their appropriateness to the duration, activity, level, and subject.

When the learning outcomes were evaluated in terms of their achievability within the specified course hours, it was found that five learning outcomes were covered in three lesson plans (P2, P3, P5), four learning outcomes in one lesson plan (P4), and three learning outcomes in one lesson plan (P1). Three learning outcomes were assigned to a 160-minute course in P1, five learning outcomes to a 120-minute course in P2, five learning outcomes to a 160-minute course in P3, four learning outcomes to a 120-minute course in P4, and finally four learning outcomes to a 120-minute course in P5. However, some of the learning outcomes such as "She/he analyzes the structure of the text" in the Turkish Language and Literature Curriculum are quite comprehensive because they contain many elements (place, time, person, conflict, etc.). Therefore, if such learning outcomes will be covered in the lesson plans, fewer number of learning outcomes should be included. For example, the three learning outcomes covered in P1, that is, "She/he analyzes the structure of the text", "She/he finds out the theme of the text", and "She/he interprets and updates the text" are feasible for a plan designed to be covered in 160 minutes. The lessons in P2, P4, and P5 were designed to be covered in 120 minutes; however, this period of time is not sufficient to achieve the specified learning outcomes. It is thought that 160 minutes are insufficient for the five learning outcomes specified in P3. When the learning outcomes are evaluated in terms of their achievability within the time available, it can be stated in general that there are too many learning outcomes to be covered within the specified time.

The compatibility of the learning outcomes with the activities in the lesson plans was analyzed in terms of whether there was at least one activity for each learning outcome. In P1, there were three learning outcomes, and almost two activities were carried out for each learning outcome. In P2, there were five learning outcomes and at least one activity was designed for each learning outcome; however, the allocated time was not enough to carry out all activities and achieve all the learning outcomes. In P3, there were five learning outcomes and eight activities; however, only five activities were directly related with the learning outcomes. There was no activity designed for the following learning outcomes: "She/he identifies the relationship between the author and the text" and

"She/he finds out the theme of the text she/he examined." In P4, there were four learning outcomes and seven activities; however, it was seen that no activity was designed for the learning outcome "She/he identifies the mentality behind the creation of the text." In P5, there were five learning outcomes and five activities were prepared in total; of these activities, only three were directly related with the learning outcomes and no activity was prepared for the learning outcomes "She/he explains the language and expression characteristics of the text", "She/he identifies the relationship between the author and the text", and "She/he identifies the relation of the text with tradition." Another problem about the learning outcomes was the fact that while more than one activity was prepared for some learning outcomes, no activity was prepared for some others.

Tools and equipment (Material)

It was seen that no tools and materials except pencil and paper were specified in all the plans except P1 and P2. In P1, in addition to the pencil and paper for each person, the crayons and the bibliographic information about the text to be used were mentioned in the plan. In some plans, the activities such as painting (P3) and newspaper publishing (P4) were included; however, they did not include the needs such as crayons in the tools section. This was a shortcoming. There was no information about the music to be used in the activity "walking & listening to music" in P4. This may cause a second person (teacher, colleague) who reads the plan to misunderstand the plan due to not being able to link the music to the subject.

The most important tool used in the lesson plans designed for teaching literature is the literary texts. The bibliographic information should be included in this section as well as the names of the texts to be covered. However, the bibliographic information about the text was not included in any plan except P1. The participant specified the name and author of the text in the tools section in P2; however, no information was provided about the texts used in other plans. It was a major shortcoming for the plans not to include the names of texts to this section, but to include them to the subject section. In fact, the subject was a literary genre and on the other hand, the tool was the text chosen as an example for that subject.

When the texts in the plans were evaluated in terms of their appropriateness to the level; it can be stated that *Harnâme* in P1, *Çöpçü Ahmet* (Garbage Man Ahmet) in P2, *Küfe* (Large Basket) in P3, *Aladdin'in Sihirli Lambası* (Aladdin and His Magic Lamp) in 4, and *Yaratılış Destanı* (Epic of Creation) in P5 were an appropriate example for the specified literary genre. However, the level of students should also be taken into consideration in choosing the literary genre. Therefore, the text titled *Aladdin'in Sihirli Lambası* (Aladdin and His Magic Lamp), which was covered in P4, was not appropriate because it was below the level of the secondary school students.

When the texts were evaluated in terms of using full text and original text; it was seen in P1 that the section "*Münâsebet-i Hikâyet* (Story of Comparison)", consisting of 126 couplets, from *Hârname* was used, and the original text and the contemporary Turkish language were covered together. Using original text and contemporary Turkish language in the process of literary education is very important in terms of learning unknown words and recognizing the forms, meter, and figure of speech in

the original text. The original texts of *Çöpçü Ahmet* (Garbage Man Ahmet) and *Küfe* (Large Basket) were covered as full text in P2 and P3, respectively. The abridged texts of *Alaaddin'in Sihirli Lambası* (Aladdin and His Magic Lamp) and *Yaratılış Destanı* (Epic of Creation) were used in P4 and P5, respectively, since their original texts were long. This resulted in missing some structural features (plot, persons, place, time, etc.) in the abridged texts.

Method and Technique

When the lesson plans were examined, it was found that the role playing, improvisation, and dramatization techniques were used in all plans; and in addition to these techniques, some of the following techniques were also included: photo frame, interview, trailer, gossip circle, slogan, newspaper news, headline, station, sculpture, group discussion, letter writing, and frozen image. In the lesson plans, there were various examples showing that the methods and techniques could be used in all stages of the process.

One of the mistakes encountered in terms of using the methods and techniques was that some techniques were misunderstood. For example, in P2 and P5, an activity was designed for writing letter to the protagonist of the text, and it was stated that the writing-in-role technique was used in this activity. However, in the writing-in-role technique, the participant takes a role and writes the letter (letter, poem, etc.) in that role. Writing a letter to the protagonist of the text in the role of student in daily life without taking another role is just an activity of writing letter, not the writing-in-role technique.

Table 3.

Analysis of The Lesson Plans in Terms of Structuring of The Creative Drama Plan

Lesson Plan	P1	P2	P3	P4	P5
Preparation Warm-up	- Walking in the place in the form of animal, making the animals speak - You know what! Our donkey... gossip circle, Mesnevi basket (sections of <i>Harname</i>) Combining <i>Harname</i> which was divided into parts	Matching (Finding out with which concepts of mentality said words are associated and matching them	- Walking in the place - Charade - Who am I? Station (the structural characteristics of the narrative in verse)	-Walking like the fairy tale protagonists in the place and listening to music -Let's be the sculpture of the fairy tale protagonists and tell their story	- Epic Book (adapted from fruit basket)

Table 3 Continue

Lesson Plan	P1	P2	P3	P4	P5
Follow-up Evaluation	What are the other texts involving animals? What are the features of this text?			-Who are the other fairy tale protagonists not mentioned here? -What features does the fairy tale have?	
	- Showing the plot using 5 photo frames, - Changing the person, place, and time of the <i>mesnevi</i> and improvising it - Interview with author and donkey - If <i>Harnâme</i> were written today, on which topic and in which genre would it be written? Trailer	- Trailer of the story - Changing the person, place, and time of the story and improvisation of it - Journalist and author interview (Is there a trace from your life in the text?) What would Garbage Man Ahmet do if he lived today?	- Dividing the narrative in verse "Küfe" in three parts and improvisation of them Updating and improvisation of the narrative in verse	-Improvising the exposition, conflict, and resolution sections of the fairy tale -Drawing the picture of fairy tale protagonists and improvising of them -Group discussion "Does fairy tale reflect culture?"	- Changing the person, place, and time of the epic and improvising it Showing in the form of body what is understood from the text
Evaluation - Discussion	- Let's create the comic book <i>Harnâme</i> Comparing <i>Harnâme</i> with a tale/story	- Creating three separate newspaper news from different perspectives - Let's write a letter to Garbage Man Ahmet - Dear Diary	- Unknown word sculpture Preparing the over page of the magazine using the narrative in verse	-Newspaper news of the fairy tale -Let's write a fairy tale of today	- Writing a letter to one of the epic protagonists and matching her/his behaviors What did you think? What did you feel?

Preparation and Warm-up

The purpose of the warm-up activities is to prepare the participants for the improvisation both physically and mentally by ensuring the relaxation of the participants. When the warm-up activities in the lesson plans were examined; it was seen that there were four warm-up activities in P1, one in P2, four in P3, two in P4, and one in P5. In three plans (P1, P3, P4), the lesson started with the activity "walking &

thinking in the place" which aimed for the focusing on the process and the simultaneous functioning of body and mind; and the participants were prepared for the process and the text they would work on with various instructions given by the tutor (such as "Let's think about the protagonists in the tale and walk like them", "Let's take the form of animals", etc.). It was seen that the warm-up started directly with the game in two plans (P2, P5), and the game was started after the activity "walking & thinking" in two plans (P1, P3). In P5, the "fruit basket" game was adapted to the subject and its name was changed into "epic book"; and an introduction was made to the subject using the features of the epic genre such as "verse, prose, omniscience, preternaturalness, and mythology" instead of the fruit names in the game. In P2, in the game "who am I?", the game was adapted to the subject by means of making the one who was designated as "it" sometimes a writer or a protagonist, and the preliminary information about the famous story writers who wrote in that period covered in the lesson, the protagonists in these stories were remembered, and the participants' readiness in the subject was enhanced. In this process, the activities of matching (matching the mentality elements in the story) and combining the text divided into parts (combining the parts of *Harnâme*) were carried out in two plans (P1, P2). With these activities, both curiosity and competition and speed were incorporated into the process, and by doing so, it was ensured that the participants excitedly get prepared for the text to be covered.

When the plans were evaluated in terms of shortcomings; it was observed that one of the frequent mistakes in the warm-up phase was the existence of too many games/activities. For example, in P3, before starting with the narrative in verse "*Küfe*" (Large Basket), after the activity "walking in the space & describing the conditions of the period"; the works and events of that period were explained by playing charade; the authors and story characters of that period were discussed by playing "Who am I?"; and then an activity was carried out on the structural characteristics of the text by applying the station technique. When the time allocated for these activities was calculated, it was seen that the most time was allocated to the warm-up phase in the plan.

Another mistake seen in the lesson plans was that there was not enough game/activity to prepare the student for the improvisation. For example, in P5, in the warm-up stage, after the game "epic book", a game about the features of the epic, the plan proceeded to the improvisation; and in P2, the improvisation phase started right after the matching activity for mentality characteristics. Both of these situations do not appear to be sufficient for preparing the participant for improvisation and exemplify the non-existence of enough activity.

All the activities prepared by the prospective teachers were the activities they learned from the examples provided to them within the scope of the study, and it is noteworthy that the preferences of the participants in choosing activity and game were very similar. Therefore, it can be asserted that the participants were sufficient to apply the activities they learned, but not yet sufficient to discover new activities and apply different forms of games.

Follow-up Evaluation

The purpose of interim evaluation is to provide a basis where some questions are posed, through the games and activities, to the participants about the relationship of the subject with the learning outcomes to be covered in that lesson, and the participants are expected to find out this relationship. When all the lesson plans were evaluated, it was observed that the interim evaluation did not find enough space in the plan. The fact that the interim evaluation was included in only two of the lesson plans (P1, P4) is a shortcoming observed in the plans. However, with the help of interim evaluation, the participant realized that the activities were not just for fun and they were still in the learning process. In P1, the students, who combined the parts of *Harnâme*, were asked to talk about the characteristics of the *mesnevi*, and some other texts involving animals were given as examples. In P4, after the warm-up activities related to the fairy-tale protagonist, the teacher asked the participants whether they knew any other fairy-tale protagonist or what other characteristics the protagonists have. These activities in P1 and P4, detailed above, would make it easier for the participants to integrate the subjects they consider as games with their prior knowledge.

Improvisation

The improvisation at this stage can be performed sticking to the text or independently of the text. Most of the improvisation in the lesson plans were text-based improvisation due to the fact that the texts were chosen from narrative texts. It can be stated that, in P1, an improvisation activity was designed for all of the learning outcomes by means of presenting the plot of *Harnâme* using five photo frames, animating the *mesnevi* by changing the time-place-person and plot, doing an interview with the author and donkey, and discussing the subject "what if it was written today?" and presenting "who would be the protagonists?" by the trailer technique. It was seen that, in P2, an improvisation activity was designed for three of the five learning outcomes by means of animating the story "*Cöpçü Ahmet*" (Garbage Man) by the trailer technique, animating the story by changing the time-place-person and plot, a journalist's doing an interview with the author, and presenting "what would a day of Garbage Man Ahmet be like if he lived today?" It was observed that, in P3, an improvisation activity was designed for two of the five learning outcomes by means of dramatizing and animating the three chapters of the narrative in verse "*Küfe*" (Large Basket) after adapting it to today. In P4, an improvisation activity was designed for two of the four learning outcomes by means of asking the participants to split up into groups and animate the exposition, conflict, and resolution sections of the fairy tale, animating the characteristics of the fairy-tale protagonists through drawing their pictures, and doing a group discussion based on the question "Does fairy tale reflect culture?" In P5, an improvisation activity was designed for two of the five learning outcomes by means of changing the time-place-person of the epic and animating it, and presenting the idea reached from the text by the frozen image. This shows that the improvisation activities were designed in all of the lesson plans, but not all of these activities were related to all of the learning outcomes.

An important problem faced in the improvisation stage was that the participants had difficulty in creating dramatic situations. The lesson plans were designed in a way that requires the improvisations to be carried out based on the text by directly using the dramatic situations in the text covered. Therefore, it is thought that it is quite easy to prepare the improvisation part of the plan based on a text already having a dramatic structure. However, it was observed that even if a text with a dramatic construct was used in the plans, there were some situations lacking curiosity, conflict, and dramatic tension. In some plans (P3, P4), the exposition, conflict, and resolution sections of the text were provided to the groups and then they were asked to dramatize the text. This shows that the participants were not successful in creating improvisation construct. This activity is effective for the preschool and primary school groups, but not effective for the secondary school students because it does not involve the participants and their opinions in the process, does not give them freedom of action, and does not arouse curiosity and excitement. The construct of the instruction given for improvisation should increase the desire of the participants to continue to improvise and encourage them to continue by means of keeping them within the improvisation. For example, asking the participants to animate the end of the text after giving the introduction part of the text or vice versa; or asking them to spontaneously continue the text of the previous group turns that activity into an engaging and intriguing activity. There must be a dramatic conflict in the improvisation; however, overall in the lesson plans, it was observed that the instructions given to the participant such as "now, let's animate this" without the existence of a conflict or problem between the parties resulted in short and boring improvisations that were not oriented toward the learning outcomes.

It is noteworthy, regarding the improvisation activities in the plans, that most of the activities were the repetitions of the activities carried out in the practice, and the improvisation activities in all plans were very similar. For example, the activity "changing the elements of time, place, and person and re-animating the text," and the activity "updating the text", which were seen in the improvisation stage of P1, P2, and P5, were used in many plans.

Evaluation-Discussion

The purpose in the evaluation stage is to determine whether or not the participants achieved the expected learning outcomes. Therefore, the activities in this stage were first discussed in terms of whether or not they were oriented toward evaluating the learning outcomes. When the lesson plans were examined in this regard, it was found that in P1 not only an evaluation was made for all the learning outcomes of the lesson but also a written narrative study was carried out by means of drawing the comic book of *Harnâme* and comparing it with a fairy tale text in terms of all elements. It was observed that four of the five learning outcomes in P2 were able to be evaluated through writing a letter to Garbage Man Ahmet and comparing this story with another story of Sait Faik in terms of structural features. Although the activity "writing a newspaper article about Garbage Man Ahmet from different perspectives" was included in P2 for the learning outcome regarding "language and expression"; since no activity was carried out for this learning outcome within the scope of the lesson, it

was considered that this was an activity oriented toward teaching the learning outcome rather than evaluating it. In P3, it was asked to design the cover page of a magazine on which the unknown word sculpture and the narrative in verse "Küfe" (Large Basket) were included. Although this plan was original and included five learning outcomes, it was seen that the planned activities were only for evaluating the learning outcome "comprehension and interpretation of the text", and no activity was designed for evaluating other learning outcomes. In P4, it was seen that an activity was planned for all four learning outcomes except the learning outcome "text and tradition" by means of the activities "writing the fairy tale as newspaper news" and "writing today's fairy tale." However, likewise in P2, there was no activity for the learning outcome "language and expression" in the whole process; therefore, in the evaluation stage, it did not appear to be possible to evaluate whether or not that learning outcome had been achieved; so, it is thought that this activity was oriented toward the learning outcome, not the evaluation. In P5, an evaluation was designed by means of writing a letter to one of the epic protagonists criticizing her/his behavior and asking the participants what they think and feel. However, these activities did not have the qualification to evaluate whether or not the five learning outcomes in P5 had been achieved. The evaluation activities should have the qualification to evaluate all the learning outcomes. However, it can be stated that in most of the lesson plans, the evaluation activities were prepared to evaluate some of the learning outcomes, not all of them.

Another mistake observed in the lesson plans was that there were some evaluation activities that were not oriented toward the learning outcome. In P3, the learning outcome "language and expression" was not addressed; however, an activity such as creating an "unknown word sculpture" was designed for this learning outcome. In P5, the participants' thoughts were guided directly towards judging someone else's behavior with the activity "writing a letter to one of the epic protagonists criticizing her/his behavior"; however, this activity was not appropriate for evaluation since it was not directly related to a learning outcome and involved a manipulative question. The questions frequently asked at this stage were "What did you think?" and "what did you feel?" Although these questions help the participants in their self-evaluation for the process, it is thought that in case the questions are used as the only evaluation activity and they are not linked with the subject, the questions steer away from being evaluation and make this stage very subjective.

Another problem faced in the evaluation stage of the lesson plans was that there were some activities in the evaluation stage which were oriented toward teaching the learning outcome, not evaluating it. In the lesson plans in which the number of learning outcomes was high, the unaccomplished learning outcomes were continued to be discussed in the evaluation phase. Yet in fact, the evaluation phase is the part of the plan where whether or not the learning outcomes are achieved is evaluated and the discussions are carried out about the subject. For example, in P2 and P4, the learning outcome "language and expression" and the activity "writing a newspaper article about the text from different perspectives" were skipped in the warm-up and improvisation stages, and covered in the evaluation stage of the lesson. This appears

to be a time management problem and also is a good example showing that the lesson plan constitutes a whole and how a specific factor (number of learning outcomes, duration, etc.) can affect others. But, it should also be noted that in case the activities oriented toward the relevant learning outcomes are carried out in the warm-up and improvisation stages, the activities in question can also be considered as a qualified assessment activity. Most of the evaluation activities prepared by the participants had the qualifications to evaluate the learning outcomes. However, it is thought that the main problem that the prospective teachers should solve is to determine a reasonable number of learning outcomes.

It is another positive point about this stage that the prospective teachers design the evaluation activities that make it possible to carry out both group and individual evaluation. It was made possible for the participants to carry out individual evaluations by means of the letter writing activities in P2 and P5, and the fairy tale writing activities in P4; on the other hand, it was made possible for the participants to carry out group evaluation by means of writing newspaper news in P2 and P4, preparing a magazine cover page in P3, and making a structural comparison in P1. It was observed that the prospective teachers were able to create a large number and great variety of product-based evaluation activities especially in the evaluation stage. Especially types of written expression such as newspaper news writing, letter writing, fairy tale writing, text comparison, and preparation of magazine cover page, creating comic book, diary writing were also used as an evaluation tool. This showed that the participants were able to merge and use their knowledge on written expression and drama. Considering the diversity of activities and their relevance, it can be stated that the participants were successful in the process of designing the evaluation activity.

Discussion, Conclusion and Recommendations

The creative drama practices are carried out in a systematically intra-linked structuring. According to Wee (2009), each of these stages has an independent role as well as interacting with each other as a whole, and this systematic structuring has positive effects on the student success. It was revealed that good lesson planning was significantly associated with better learning (Clark & Dunn, 1991). Within this context, it was found that all the lesson plans prepared by the prospective Turkish language and literature teachers were structured in line with the stages of warm-up, improvisation, and evaluation.

When the prospective Turkish language and literature teachers were evaluated in terms of their success level in the creative drama-based lesson planning, it can be asserted that all but one of them were moderate and good at planning the creative drama-based lessons. It was found that the criteria in which the prospective teachers were the most successful in the lesson planning process were the language, participant, activity, and warm-up. It can be asserted that the prospective teachers were more successful in designing the activities oriented toward the warm-up stage. The criteria in which the prospective teachers were found to be less successful in the lesson plans

were as follows: components of dramatic construct, learning outcome, improvisation, evaluation, and material (tools and equipment).

When the lesson plans were examined in terms of “learning outcomes”; it can be stated that the learning outcomes were appropriate to the subject and group, and they were expressed correctly. However, the shortcomings in this regards were as follows: identifying too many learning outcomes to cover within the time available; not preparing activities for all the learning outcomes; and continuing to carry out, in the evaluation phase, the activities designed for teaching the learning outcomes. The prospective teachers should reconsider the consistency of the number of learning outcomes and the duration allocated for them in the plans. According to Neelands (2004), if the teachers have the knowhow to use the drama education as part of their teaching, the limited time does not challenge them (cited in Toivanen, 2012).

It was observed that the information provided in the tools and materials section of the lesson plans was not sufficient in general. In many groups, the tools except pencil and paper were not written down in this section, and the names of the texts used in the lessons and the bibliographic information about them were not included in any plan except two plans. When the texts were analyzed in terms of their appropriateness to the level, it was observed that the sample texts were appropriate to the level and subject in all the plans except one plan, and the original texts were used in most of the plans. It is thought that choosing a lesser-known text when determining which text to include to the plans is important in terms of arousing curiosity in the students and contributing to the development of the student regarding that genre.

The fact that many different techniques were used in the lesson plans as well as the role playing, improvisation, and dramatization, and they were able to use these techniques at every stage of the lesson proved the competency of the participants in using technique. *Bowell and Heap (2019, p.116)* state that techniques can be used as different forms of action depending on the purpose of learning and serve more than one purpose simultaneously. Most of the techniques (interview, slogans, newspaper article, headline, and letter) used by the prospective teachers were related with literature; this shows that they were able to merge literature and drama. According to *Bowel and Heap (2019, p.114)*, choosing the right drama techniques ensures a drama session with the highest quality possible. The instructor is advised to master a basic set of tools in drama techniques as a beginning and then add new ones to this set of tools as she/he feels confident.

It was found that most of the activities in the warm-up stage of the lesson plans were appropriate for the learning outcomes, sufficient for creating group dynamics, and able to prepare the participants for the process physically and mentally. One of the shortcomings faced in the warm-up stage was to include too many or too few games and activities compared to the time available. *Winston and Tandy (2019, p.11)* assert that games replace drama because too many games are included in the lesson plan; and therefore, some drama specialists feel uneasy about this situation: *“Games can become a substitute for drama, being easier to organize and readily enjoyed by children; and they can, by implication, place drama too firmly within the area of personal and social*

education, ignoring its nature as an art form and neglecting the contribution it can make to other areas of the curriculum with 'harder' learning outcomes." Gunay Bilaloglu (2020) asserts that in case the games are frequently included in the warm-up stage; the entertainment becomes the main purpose and other stages of the creative drama are not carried out, and the idea "game is a drama" may develop. It can be hard for the children who have lots fun to proceed to the improvisation stage and take a role and play it.

The fact that the follow-up evaluation was included only in few of the lesson plans was one of the shortcomings observed in the plans. Even though the follow-up evaluation is not a heading directly included in the plan structuring, the discussion environment created by the questions asked after the activities provides a bridge between the child's own thoughts and the focus of the lesson. In Dewey's words, it ensures establishing an organic link between the personal experience and education (1938, p.25). According to Winston and Tandy (2019, p.95), questions are very important in the structuring process. The questions link the activity to the original purpose of the drama. Questions will be beneficial to keep the drama as the focal point by means of preventing it from steering away from the objective the teacher intends to reach in the plan.

Most of the improvisation activities in the improvisation part of the lesson plans were text-oriented. The texts were animated by using the dramatization, role playing, and improvisation techniques in every group. However, it was observed that even if a text with a dramatic construct was used in the improvisation stage, there were some situations lacking curiosity and conflict. In most of the lesson plans, the instructions were given just to animate a part of the text without the existence of a conflict or problem between the parties. Yet in fact, there must be a dramatic tension in the improvisation. Dramatic tension is the fuel required to ignite the game, and this situation is created by the disagreement between different values, beliefs, opponents, and characters' desires (Bowel & Heap, 2019, p.70). As the drama emerges, what stimulates the reactions and responses of the characters is their attitude towards the events and the others' behaviors.

According to Winston and Tandy (2019, p.8), "boredom is the cardinal sin as far as drama is concerned and it is the structure of a drama as much as its subject matter which keeps audiences and participants engaged." When planning their drama lessons, teachers should take into account the principles of a good dramatist and structure the material at hand to deepen and diversify the level of participation. The construct of the instruction given for improvisation should increase the desire of the participants to continue to improvise and encourage them to continue by means of keeping them within the improvisation. The elements of the dramatic structure such as roles, tension, focus, place, and time should be clearly identified, and the questions "who, what, where, when, and why" should be answered while creating the improvisations (Adiguzel, 2016).

It was observed that the prospective teachers were able to create many and various product-based evaluation activities especially in the evaluation stage. Especially the

types of written expression such as newspaper news writing, letter writing, fairy tale writing, text comparison, and preparation of magazine cover page, creating comic book, diary writing were also used as an evaluation tool. This showed that the participants were able to merge and use their knowledge on written expression and drama. The prospective teachers designed the activities in a way to make it possible to evaluate the student both individually and as a group. This shows their competencies in this stage. In their study examining the prospective preschool teachers' opinions about their planning skills after they received an education on creative drama planning, Cetingoz and Canturk-Gunhan (2011) also found that the prospective teachers improved their awareness on the evaluation approaches that can be used in the process of drama practices by means of expressing their evaluations through some evaluation sub-themes, that is, question, observation, and painting.

An important problem in the evaluation stage of the lesson plans was the fact that the evaluation activities were prepared to evaluate some of the learning outcomes, not all of them. Another problem was that there were some activities which were included in the evaluation stage but aimed at teaching the learning outcomes. In the lesson plans in which the number of learning outcomes was high, the unaccomplished learning outcomes were continued to be taught in the evaluation stage. Showing the relationship between learning outcomes, duration, and evaluation; this situation is important in terms of revealing to what extent each element in the lesson plans affects each other and that the lesson plan should be considered as a whole.

When an overall evaluation is made on the lesson plans; it can be asserted that the participants reached the required planning knowledge in terms of the staged structure, the link between the stages, the learning outcomes addressed, the harmony between learning outcomes and activities, the improvisations created based on text, choosing and using the right techniques, the appropriateness to the evaluation features; however, their planning knowledge should be developed in terms of duration, number of learning outcomes, and structuring the improvisation (dramatic construct).

Drama lesson planning ensures the success in drama lessons and supports especially the inexperienced teachers (Owens & Barber, 2009, p.15). Therefore, a two-semester drama course should be included into the curriculum. One of these courses should cover the theoretical structure of drama and the other should cover the topics of plan design, plan analysis, plan evaluation, and plan application especially in order to overcome the shortcomings of the prospective teachers in planning and to improve their experiences. It is advised that the evaluation studies be carried out on the drama-based lesson plans designed for different disciplines in order to develop the planning skills in every discipline.

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Türk Dili ve Edebiyatı Öğretmen Adaylarının Yaratıcı Drama Temelli Ders Planlarının İncelenmesi

Atıf:

Adiguzel Burgul, F. (2021). Examining the creative drama-based lesson plans of the prospective turkish language and literature teachers. *Eurasian Journal of Educational Research* 91, 205-236, DOI: 10.14689/ejer.2021.91.10

Özet

Problem Durumu: Yaratıcı drama alanında yapılan çalışmalarda özellikle dramanın yöntem boyutuna yoğunlaşıldığı (Adıgüzel, 2016) ancak derslerin planlanması ve ders planlarının değerlendirilmesine ilişkin çalışmalara daha az rastlandığı görülmektedir (Metinnam, 2019; Korkut, 2020). Oysa öğretmen ve öğretmen adaylarının özellikle drama temelli ders planı hazırlama sürecinde çeşitli sorunlar yaşadıkları görülmektedir. Tutuman'ın (2011) Türkçe öğretmenleriyle yaptığı çalışmada öğretmenlerin drama ve drama uygulamasına yönelik yeterlilikleri bilme ve uygulama düzeylerinin, yaratıcı dramayla ilgili diğer yeterlilikleri bilme ve uygulama düzeylerinden daha düşük olduğu görülmüştür. Cetingöz ve Canturk- Gunhan (2011)'in çalışmasında, okul öncesi öğretmen adaylarının hazırladıkları ders planlarından hareketle yaratıcı drama dersini planlama konusunda bilgi eksikliğine sahip oldukları saptanmıştır. Akyel ve Caliskan'ın (2013) çalışmasına göre, eğitim kurumlarında okul öncesi öğretmeni olarak çalışann öğretmenler "Dramayı Planlama Yeterliği" boyutunda kendilerini ara sıra yeterli görmekte; Katrancı'nın (2013) araştırmasında sınıf öğretmenlerinin yaklaşık yarısının kendini yaratıcı drama yöntemini uygulamak için yetersiz gördüğü belirtilmektedir. Celikkaya ve Koc'un (2015) öğretmenlerin sosyal bilgiler dersinde drama yöntemi uygulama yeterlilikleri hakkındaki çalışmada en düşük ortalama "Drama yöntemine uygun ders planı yaparım." maddesine aittir. Kusdemir-Kayıran (2018), öğretmen adaylarının dramayı planlayabilme ve uygulayabilme süreçlerine katkı yapmak amacıyla gerçekleştirdiği araştırma için yaptığı ön görüşmede öğretmen adaylarının en çok yaratıcı drama dersini planlama konusunda sıkıntı yaşadıkları bulgusuna ulaşmıştır.

Yaratıcı drama ders planında yer alan öğelerin adları ve ders planı aşamaları çeşitli araştırmacılara göre (Fleeming, 2001; Kempe ve Nicholson, 2007; San, 1991; Ustundag, 2009; Adiguzel, 2006) değişiklikler göstermektedir. Türkiye'de yaratıcı drama çalışmaları San'a (1991) göre beş aşamada gerçekleştirilmektedir. Bu aşamalar; ısınma

ve rahatlama çalışmaları, oyunlar, doğaçlama, oluşum ve değerlendirmedir. Üstündağ (2009, s.41) MEB yapılandırmasını esas aldığı planlamasının biçimsel bölümünde ünite, konu, hedef ve davranış; öğretme öğrenmeyi kapsayan işleniş bölümünde ise giriş, geliştirme ve sonuç etkinlikleri başlıklarını kullanmıştır. Adiguzel (2006), San'ın aşamalarından yola çıkarak yaratıcı drama planlarını üç aşamalı olarak ele almıştır. Aşamaları ise a) Isınma/Hazırlık, b) Canlandırma ve c) Değerlendirme/Tartışma şeklindedir. Türkiye'de yapılan çalışmalarda esas alınan en yaygın planlama yaklaşımı Adigüzel'in (2006) aşamalandırma sistemi olup bu sisteme göre ders planlarında yer alan başlıklar; konu, kazanım, süre, sınıf, katılımcı, mekân, araç-gereç, yöntem-teknik, hazırlık-ısınma, ara değerlendirme, canlandırma, değerlendirme-tartışma şeklindedir.

Talim Terbiye Kurulu tarafından hazırlanan ve sunulan Öğretmenlik Alanları, Atama ve Ders Okutma Esaslarına (2019) göre, Türk dili ve edebiyatı öğretmenin dil ve edebiyat dersleri ile birlikte drama derslerini de yürütme yükümlülükleri bulunmaktadır. Bu nedenle Türk dili ve edebiyat öğretmenleri için drama temelli ders planı hazırlama yeterliği büyük önem taşımaktadır. Türk dili ve edebiyatı dersine ilişkin ders planı hazırlamaya yönelik çeşitli kuramsal ve uygulamalı çalışmalar bulunmaktadır. Bu çalışmalarda dil ve edebiyat öğretiminde kullanılabilecek eğitim durumlarının düzenlenişine yönelik kuramsal bilgiler ve örnekler yer verilmektedir. Ancak alan yazında edebiyat öğretiminde yaratıcı drama temelli ders planlarının hazırlanması ve değerlendirilmesine yönelik bir çalışmaya rastlanmamıştır. Yaratıcı dramayı hem yöntem hem de disiplin boyutuyla kullanacak olan edebiyat öğretmeni adaylarının planlama ve uygulama becerilerinin geliştirilmesi amacıyla hazırladıkları planların incelenmesinin uygulamaların niteliğinin artırılması açısından önemli olduğu düşünülmektedir. Bu çalışmanın edebiyat eğitiminde yaratıcı drama temelli ders planı hazırlama ve değerlendirme açısından alana katkı sağlayacağı düşünülmektedir.

Araştırmanın Amacı: Bu çalışmanın amacı, Türk dili ve edebiyatı öğretmen adaylarının yaratıcı drama temelli ders planlarını yaratıcı drama ders planı yapılandırmasına uygunluğu açısından değerlendirmektir. Bu amaç doğrultusunda aşağıdaki sorulara yanıt aranmıştır:

1. Türk dili ve edebiyatı öğretmeni adayları tarafından hazırlanan yaratıcı drama temelli edebiyat ders planları, yaratıcı drama ders planı yapılandırmasına uygun mudur?

2. Türk dili ve edebiyatı öğretmeni adayları tarafından hazırlanan yaratıcı drama temelli edebiyat ders planlarında görülen doğru ve yanlış etkinlik örnekleri nelerdir?

Araştırmanın Yöntemi: Araştırma, temel yorumlayıcı nitel araştırma deseninde tasarlanmıştır. Temel yorumlayıcı nitel araştırma; görüşmelerden, gözlemlerden, doküman analizinden yararlanan tümevarımsal bir araştırma stratejisidir (Merriam, 2002). Bu çalışmada öğretmen adayları tarafından hazırlanan ders planları araştırmanın veri setini oluşturmuştur. Ders planları ayrıntılı analiz edilerek hatalı ve doğru tasarlanan etkinlikler örneklendirilmeye çalışılmıştır.

Uygulama sürecinde, bir dönem öncesinde tiyatro ve canlandırma dersi kapsamında drama eğitimi alan on beş öğrenci ile Adiguzel'in (2006) yaratıcı drama yaklaşımı dikkate alınarak ısınma-canlandırma-değerlendirme aşamalarına göre planlanan 24 saatlik uygulama gerçekleştirilmiştir. Uygulamanın ardından, öğrencilerden edebiyat ile ilgili bir konunun yaratıcı drama yöntemiyle öğretimine ilişkin ders planı hazırlamaları istenmiştir. Öğrencilerden edinilen on beş ders planı araştırmanın ilk veri setini oluşturmuştur. Verilerin analizi iki aşamada gerçekleştirilmiştir. Birinci aşamada öğretmen adayları tarafından hazırlanan 15 ders planı Korkut'un (2020) geliştirdiği "Drama Ders Planı Rubriği" doğrultusunda puanlandırılarak ders planlarının yaratıcı drama ders planı yapılandırmasına uygunluğu açısından incelenmiştir. Rubrikte yer alan ölçütler; dil, kazanım, katılımcı, materyal, etkinlik, ısınma, canlandırma, dramatik kurgunun bileşenleri, değerlendirmedir. İncelenen ders planlarından iyi, orta ve zayıfı temsil eden beş ders planı, örneklem olarak alınan ikinci veri seti olarak belirlenmiştir. Beş ders planı, Adiguzel'in (2006) yapılandırma yaklaşımı başlıkları (konu, kazanım, süre, sınıf, katılımcı, mekân, araç-gereç, yöntem-teknik, hazırlık-ısınma, ara değerlendirme, canlandırma, değerlendirme-tartışma) doğrultusunda ayrıntılı analiz edilmiştir.

Araştırmanın Bulguları: Araştırmanın birinci alt problem doğrultusunda, öğretmen adaylarının ders planları Korkut'un (2020) "Drama Ders Planı Rubriği"ne göre değerlendirildiğinde; bir ders planının 1-9 puan aralığında zayıf düzeyde olduğu, dokuz ders planının 10-18 puan aralığında orta düzeyde olduğu, beş ders planının 19-27 puan aralığında iyi düzeyde başarılı olduğu belirlenmiştir. Araştırmanın ikinci alt problemi doğrultusunda öğretmen adaylarının ders planlarında görülen doğru etkinlik örneklerinin çoğunlukla "dil", "katılımcı", "etkinlik" ve "hazırlık-ısınma" başlıklarında olduğu belirlenmiştir. Öğretmen adaylarının ders planlarında hatalı etkinlik örneklerinin çoğunlukla "değerlendirme", "kazanım", "canlandırma" ve "materyal" (araç-gereç) başlıklarında olduğu belirlenmiştir.

Araştırmanın Sonuçları ve Öneriler: Türk dili ve edebiyatı öğretmen adaylarının yaratıcı drama temelli ders planlama düzeyleri değerlendirildiğinde, biri dışında hepsinin yaratıcı drama temelli ders planlamada orta ve iyi düzeyde başarılı olduğu söylenebilir. Ders planları Korkut'un rubriğinde yer alan ölçütler açısından değerlendirildiğinde; planların aşamalı yapısı, aşamalar ve etkinlikler arasındaki bağlantı, ele alınan kazanımlar, kazanımların etkinlikler ile uyumu, doğru tekniklerin kullanımı açısından katılımcıların planlama bilgisine ulaştığı söylenebilir. Ancak planlardaki kazanım sayısı, araç gereç, canlandırmanın yapılandırılması (dramatik kurgunun bileşenleri) ve değerlendirme açısından katılımcıların planlama bilgilerinin geliştirilmesi gerekmektedir.

Ders planları, "kazanım" başlığı açısından incelendiğinde; kazanımların konu ile gruba uygun olduğu ve doğru ifade edildiği söylenebilir. Ancak belirlenen ders süresine oranla fazla sayıda kazanımın belirlenmesi, bazı kazanımlara yönelik etkinlik hazırlanmaması ve kazanımları işlemeye yönelik etkinliklerin değerlendirme aşamasında devam etmesi gibi problemler bu ölçüte ilişkin karşılaşılan sorunlardır. Ayrıca ders planlarının araç- gereç bölümünde verilen bilgilerin genellikle eksik olduğu görülmektedir. Derste kullanılması düşünülen metinlere ilişkin kaynakça

bilgilerinin bu başlıkta verilmediği, kullanılacak müziklere ilişkin eser-besteci-müzişyen adının belirtilmediği dikkat çekmektedir.

Ders planlarında çok sayıda ve çeşitte tekniğin kullanılması ve bu tekniklerin dersin her aşamasında kullanılabilmesi, katılımcıların teknik kullanımına ilişkin yeterliklerini göstermektedir. Bowel ve Heap'e (2019, s.114) göre doğru drama tekniklerini seçmek, drama oturumunun mümkün olan en yüksek kalitede gerçekleşmesini sağlar. Kullanılan tekniklerinin çoğunun (röportaj, slogan, gazete haberi, mektup) edebi türler ile ilgili olması ise öğrencilerin edebiyat ve dramayı birleştirebildiklerini göstermektedir.

Ders planının ısınma aşamasında yer alan etkinliklerin çoğunun kazanımlara uygun, katılımcıları bedensel ve zihinsel olarak sürece hazırlayan etkinlikler oldukları belirlenmiştir. Isınma aşamasına ilişkin karşılaşılan hatalardan biri, ders süresine göre fazla ya da az sayıda oyun ve etkinliğe yer vermektir. Winston ve Tandy (2019, s.11) çok sayıda oyunun ders planında yer alması nedeniyle oyunların dramanın yerini aldığını ve bu nedenle bazı drama uzmanlarının bu durumdan rahatsızlık duyduklarını belirtmektedir. Gunay-Bilaloglu'ya (2020) göre de ısınma aşamasında oyunlara sık yer verilmesi, eğlencenin temel amaç haline gelmesi ve yaratıcı dramanın diğer aşamalarına geçilmediği takdirde oyunun drama olduğu düşüncesi gelişebilir. Ancak drama, kişinin kendi dışında bir kişi, kavram, nesne ya da duygunun rolüne girmek, oymuş gibi yaparak onu canlandırmaktır. Yaratıcı dramada oyun, katılımcıyı canlandırmalara hazırlamak için kullanılan bir araçtır ve bu sürecin en önemli parçalarındandır.

Ders planlarının çok azında ara değerlendirmeye yer verilmiştir. Bunun nedeni Adiguzel'in (2006) örnek ders planı şablonunda ara değerlendirme başlığına doğrudan yer vermemesi olduğu düşünülmektedir. Ancak Adiguzel (2016) gerekli durumlarda ara değerlendirmenin kullanılması gerektiğini ve önemini kitabında belirtmektedir. Ara değerlendirme ile etkinlikler sonrasında sorulan sorularla oluşturulan tartışma ortamı aracılığıyla çocuğun kendi düşünceleri ve dersin odağı arasında köprü kurması sağlanır. Dewey'in deyişle kişisel deneyim ve eğitim arasında organik bağlantı kurmayı sağlar (1938, s.25). Winston ve Tandy'e (2019, s.95) göre de yapılandırma süreci içerisinde sorular çok önemlidir. Sorular, etkinliği dramanın özgün amacı ile ilişkilendirir. Dramayı öğretmenin planında ulaşmayı amaçladığı yer ile alakası olmayan yerlere gitmekten alıkoyarak odak noktasında tutmak için sorular yararlı olacaktır.

Ders planlarında dramatik kurgusu olan bir metinden yararlanılmış olsa dahi çatışma içermeyen dramatik durumlar oluşturulduğu, metnin bir bölümünün canlandırılması şeklinde yönergeler verildiği görülmektedir. Oysa dramatik gerilim, oyunu ateşlemek için gerekli olan yakıttır ve bu durum farklı değerler, inançlar, rakipler ve karakterlerin arzuları arasındaki uyumsuzlukla yaratılır (Bowel ve Heap, 2019, s.70). Winston ve Tandy'e göre (2019, s.8) "*drama söz konusu olduğunda en ölümcül günah sıkıcılıktır*" ve izleyici ile oyuncuyu tutan şey, dramanın yapısı kadar konusudur.

Öğretmen adaylarının değerlendirme aşamasına ilişkin olarak öğrenciyi hem bireysel hem de grup olarak değerlendirmeye olanak tanıyan, ürün temelli

değerlendirme etkinlikleri oluşturabildikleri görülmüştür. Gazete haberi yazma, dergi kapağı hazırlama, çizgi roman oluşturma gibi yazılı anlatım türlerinin bir değerlendirme aracı olarak kullanılması, katılımcıların drama ile edebiyat arasında bağ kurduğunu göstermektedir. Ders planlarının değerlendirme aşamasında karşılaşılan önemli bir sorun, değerlendirme etkinliklerinin kazanımların tümünü değil bir kısmını değerlendirmeye yönelik hazırlanmasıdır. Ders kazanımları, o ders sonunda öğrencinin bilmesi/anlaması/yapabilmesi beklenen bilgi, beceri ya da tutumdur. Öğrencilerin bu kazanımlara ulaşip ulaşmadığı ancak değerlendirme çalışmaları ile anlaşılabilir. Bu nedenle, belirlenen her kazanımın değerlendirilmesi gerekmektedir.

Drama dersinin planlanması, drama derslerinin başarılı olmasını ve özellikle deneyimsiz öğretmenleri desteklemektedir (Owens and Barber, 2009, s.15). Bu nedenle drama dersi iki dönem olarak eğitim programına eklenmeli ve bu derslerin birinde dramanın kuramsal yapısı diğerinde ise plan tasarlama ve uygulamayı kapsayan bir içerik oluşturulmalıdır.

Anahtar Sözcükler: Türk dili ve edebiyatı öğretimi, yaratıcı drama, ders planı

