

The Relationship Between Pre-Service Turkish Teachers' Attitudes Towards the Creative Drama Method and Their Self-Efficacy Perception: The Case of Muğla Sıtkı Koçman University

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Abstract

The purpose of the current study employing the relational survey model is to investigate the relationship between the attitudes of the pre-service teachers attending the Turkish Teaching Department of Muğla Sıtkı Koçman University towards the creative drama method and their self-efficacy perceptions. As the data collection tools, the "Scale of Self-Efficacy Perception of Using the Creative Drama Method" developed by Can and Cantürk Günhan (2009) and the "Creative Drama Attitude Scale" developed by Okvuran (2000) were used in the current study. The population of the study is comprised of 123 third-year and fourth-year students who have taken the course of "Theatre and Drama Applications" and the data collection tools were administered to 106 students from among these 123 students as they were available. After the invalid scales were eliminated, the analyses were conducted on the scales of 84 students. Correlation analysis was conducted to determine the relationship between the pre-service teachers' attitudes towards the creative drama method and self-efficacy perceptions and descriptive statistics and independent samples t-test were used to determine whether the pre-service teachers' attitudes towards the creative drama and their self-efficacy perceptions vary significantly depending on gender, grade level and whether having taken any creative drama training other than the course of "Theatre and Drama Applications". The results of the analyses have revealed that there is a high, positive and significant correlation between the pre-service teachers' attitudes towards the creative drama method and their self-efficacy perception of using the creative drama method. Moreover, the pre-service teachers' attitudes and self-efficacy perceptions were found to be not varying significantly depending on gender and grade level. While the pre-service teachers' self-efficacy perceptions were found to be not varying significantly depending on whether having taken any other creative drama training other than the course of "Theatre and Drama Applications", their attitudes towards the creative drama method were found to be varying significantly depending on whether having taken any drama training other than the course of "Theatre and Drama Applications" in favour of those having taken such training.

Keywords: Creative Drama, Attitude, Self-Efficacy Perception, Pre-Service Turkish Teachers

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INTRODUCTION

In contemporary education models, instead of classical teaching methods, methods and techniques that take students to the centre, enable them to learn by experiencing and doing and to relate what they have learned to real life while imparting necessary knowledge, skills and behaviours to students and also motivate students by making them enjoy the process are preferred. In the renewed Turkish Teaching Course Curriculum (2018), it is emphasized that the Turkish Teaching Course is not a knowledge-oriented course but a skill-oriented course and that it aims to develop basic language skills by encouraging active participation of students through different methods and techniques. It is stated that the teaching approaches and learning activities used should encourage students to develop their previous learning, attract their interest and allow them to be engaged in meaningful practices inside and outside the classroom. It is also stated that activities and works that enable students to relate what they have learned to the socio-cultural and environmental conditions they live in should be included (MEB, 2018, p.8, 9). One of the most effective methods that can be applied to fulfil all these requirements is creative drama.

Creative drama that fosters cognitive, affective and behavioural development of the individual is defined as “enacting of a purpose, an idea by using different techniques such as improvisation and role-playing with a group or on the basis of the experiences of a group” (Adıgüzel, 2015, p.56), “...making sense of or enacting an experience, an event, an idea, an instructional unit and sometimes an abstract concept or behaviour within a group work by rearranging the previous cognitive patterns in play-like activities in which observations, experiences and feelings are revised (San, 1996, p.149). According to Üstündağ (1998, p. 30), it can be said that “creative drama allows multi-dimensional development of individuals as an instructional method effective in imparting cognitive, affective and psychomotor skills; a field of art education effective in creating a holistic aesthetic understanding, especially in terms of the training of senses, and a discipline providing possibilities to describe, explain and control the process experienced”.

“Drama can have an independent curriculum with its own approaches and techniques, goals and objectives, and it is also an effective method that can be used for other curriculums to make students accomplish their learning objectives” (Vural and Somers 2012; as cited in Bulut, 2015, p. 720). In this respect, drama is a course in itself with its own methods and techniques. It can also be applied in many courses in the curriculum such as Turkish, Social Studies, Science, Mathematics, Foreign Language, Painting, Music, Visual Arts and guidance and psychological counselling services. Önder (2002) defines the creative drama method as a method presenting different types of learning in combination by allowing students to make use of experiences, movements and interactions, social, emotional and active learning, discussions, explorations and cooperation (As cited in Kırbaçoğlu Kılıç and Eyüp, 2013, p.801).

Creative drama is an effective method that enables students to apply theoretical knowledge and relate it to real life, thus increasing student success by making learning easier, experiential and permanent. It improves students' aesthetic taste, critical thinking and social skills, as well as contributes to the development of basic language skills and communication skills. Hoetker (1969, cited in Dervishaj, 2009, p.54) states that drama improves communication skills while increasing creativity, originality, sensitivity, fluency, flexibility, emotional stability, cooperation and evaluation of moral attitudes. According to Kalidas (2014, p.444) “the use of drama as an effective and valuable teaching strategy is becoming increasingly common in educational contexts. The use of drama promotes meaningful, active and reflective thinking processes as well as enhancing communication skills development. One of the reasons drama is able to enhance students' learning experience is because of its unique ability to accommodate many different learning styles and thus able to motivate the learners.” The most basic function of creative drama used for educational purposes, besides having fun and playing, is to provide students with the opportunity of permanent learning by providing effective experiences. Creative drama also supports the personal development of the individual and enables them to use their experiences and creativity together (Farris ve Parke, 1993, s.232; as cited in Bulut ve Sonkaya, 2019, p.483). Adıgüzel (2013, p.66-71) states that creative drama aims to improve communication with others, to foster critical and independent thinking, to enhance cooperation, to

develop language skills and creativity, and to create social sensitivity. According to the drama program in England (1989, cited in Okvuran, 2003, p.82), drama provides the following benefits to students:

- Drama shows students the feelings that belongs to human.
- Drama improves aesthetic understanding.
- Students see their own abilities, verbal and non-verbal forms of communication.
- They enjoy group work and their awareness improves.
- Drama develops the sense of responsibility and achievement.
- Drama allows working individually or in groups.
- Students improve their attitudes and values by comparing them with others.

Research results show that creative drama develops many skills, and that it also has an effect on students' attitudes and academic success. In studies conducted by Akkaya (2012), Aktepe and Bulut (2015), Aşoğlu (2005), Aykaç and Adıgüzel (2011), Batdı and Battı (2015), Duatepe-Paksu and Ubuz (2009), Karacil (2009), Karaosmanoğlu (2015), Nayci and Adıgüzel (2017), Taşkın-Can (2013), Ulubey (2015), Öztürk and Sarı (2018), Ütkür and Açıkalın (2018), it has been concluded that as a method, creative drama increases student success. In different studies, it has been observed that the drama method has positive effects on students' social skills (Kara and Çam, 2007; Oğuz-Namdar and Çamadan, 2016; Yılmaz, 2013), communication skills (Akoğuz, 2002; Görgülü, 2009), empathy skills (Gökçearslan-Çiftçi and Altınova, 2012; Okvuran, 1993), creative thinking and problem solving skills (Öztürk-Karataş, 2013; Taş, 2019). Creative drama has also been reported to have positive effects on students' listening skill (Sevim and Turan, 2017;), speaking skill (Aykaç and Çetinkaya, 2013; Aykaç and Çakır-İlhan, 2014; Saraç, 2007; Su-Bergil, 2010; Pat, 2017; Torrico, 2014), reading skill (Dupont, 1992; Çöklü-Özkan, 2018; Güngör, 2008; Susar-Kırmızı, 2017) and writing skill (Cormack, 2003; Çelikbaş, 2019; Erdoğan, 2013; Erkan and Aykaç, 2014; Karateke, 2006).

In the Turkish Teaching Course Curriculum (2019, p.3), it is aimed to train individuals who can produce information, use it functionally in life, solve problems, think critically, are enterprising, determined, have communication skills, can empathize, contribute to society and culture. Besides improving students' listening/watching, speaking, reading and writing skills, "improving students' emotional, intellectual and imagination world, developing their skills of discovery, interpretation and constructing in mind, nurturing their skills necessary to organize, question, use and produce information and making them realize the importance of national, spiritual, moral, cultural and social values" are among the special objectives of the Turkish Teaching Course Curriculum. It is seen that all these objectives coincide with the goals and features of the creative drama method. Kara (2014, p.340) states that the drama method allows students to see, research, question their own talents and that it is important to use drama, which is one of the modern educational methods, in order to accomplish the basic objectives of the Turkish course. According to Maden (2010, p. 263), drama methods and techniques can be used in Turkish classes as they make it possible for students to learn by experiencing and doing, encourage the conversion of behaviours and habits into skills through improvisations, provide easiness in the use of written and verbal language, allow the use of written, verbal and visual language products to express emotions, thoughts and desires and teach students how to express themselves through their body language and movements.

Effective application of creative drama as a method and achieving its purpose depends largely on the skills of the teacher. According to Dervishaj (2019, s.60), the teacher's role in the drama class is defined as: "helping students to form their ideas; helping students to test their ideas; helping students to communicate their ideas; and helping them to respond to different real-life situations." According to Okvuran (2003, p.86), a drama teacher should have the following skills/competencies:

- Creative thinking,

- Knowledge of theater area theoretical drama, children's and youth literature, drama techniques, drama teaching methods, developmental psychology,
- The ability to relate drama with other areas/lessons, to work with groups, to plan the drama lesson, to communicate with students, to manage time well,
- Evaluating the drama performance of the students, giving feedback,
- Allowing students to express themselves,
- Developing students' critical thinking skills,
- To be able to direct students according to their learning styles,
- Having the responsibility of making decisions in a drama class,
- Creating a positive classroom atmosphere,
- Planning time well,
- Acting in drama, participating in roles with students etc.

With the Reconstruction of Education Faculties Project conducted by the Council of Higher Education (YÖK) in 1998, drama was included in the curriculums of the pre-school and elementary school teacher training departments as an independent course. In 2007, it was started to be taught as a required course under the name of “Drama, Theatre and Improvisation and Theatre and Drama Applications” in the Foreign Language Teaching and Turkish Language Teaching departments. However, these courses were mostly taught in the form of theatre applications due to the shortage of instructors trained in drama/creative drama. As a result of this, it was observed that teachers did not give much place to drama techniques in their lessons. In the existing research (Kırbaçoğlu-Kılıç & Eyüp, 2013; Koç, 2013; Şahin, 2018; Tutuman, 2011; Yıldırım, 2008), it has been determined that teachers and pre-service teachers do not have a high level of self-efficacy for the use of the creative drama method, that they do not much prefer to use drama techniques, and that they have problems in planning drama lessons. In the study conducted by Aykaç and Ulubey (2008, p.40), it was determined that “the drama method is not used in an integrated manner in the activities used in elementary education, that the most preferred drama activities include the dramatization of a text, preparation of a theatre show, and asking students to make speech, that games are used in the warm-up section of the drama, that warm-up, dramatization and evaluation stages are not used in a holistic manner and that question-answer, discussion or research and inquiry activities are related to drama”.

For creative drama to be effectively used in Turkish classes, Turkish teachers and pre-service Turkish teachers should not only know about creative drama and be competent enough to implement it in their classes but also find themselves successful in applying the creative drama method. To do so, their attitudes towards creative drama and self-efficacy perception of using creative drama should be high. Thus, it seems to be of great importance to determine pre-service teachers' attitudes towards and self-efficacy perceptions of creative drama for them to use drama appropriately and effectively in their classes so that both their personal development and professional development can be fostered. When the relevant literature is reviewed, it is seen that there are studies investigating the pre-service teachers' attitudes towards creative drama (Başçı and Gündoğdu, 2011; Doğan and Özberk, 2013) and their self-efficacy perceptions of using the creative drama method (Aksoy, 2019; Almaz, İşeri and Ünal, 2014; Kırbaçoğlu-Kılıç and Eyüp, 2013; Şahin and Yeşilyurt, 2014; Şahin, 2018; Ürün-Karahan, 2017); yet, no study focusing on the determination of the relationship between the attitudes towards creative drama and self-efficacy perceptions of using creative drama has been found. Therefore, the data to be obtained from the evaluation of pre-service Turkish teachers' attitudes towards and self-efficacy perceptions of creative drama are believed to make some important contributions to the literature. In this regard, the purpose of the current study is to determine the relationship between the

creative drama-related attitudes and self-efficacy perceptions of pre-service Turkish teachers attending the Education Faculty of Muğla Sıtkı Koçman University (MSKU). To this end, answers to the following questions were sought:

1. Is there a significant relationship between the pre-service Turkish teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using this method?
2. Do the pre-service Turkish teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using this method vary significantly depending on gender?
3. Do the pre-service Turkish teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using this method vary significantly depending on grade level?
4. Do the pre-service Turkish teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using this method vary significantly depending on whether having taken any training about creative drama other than the course of "Theatre and Drama Applications"?

METHOD

In this section, the research model, population and sample, data collection tools and statistical techniques used in the analysis of the collected data are presented.

Research Model

In the current study, the relational survey model based on descriptive research was employed. The relational survey model is "a research model aiming to determine the existence and/or degree of covariance between two or more variables" (Karasar, 2005, p.81). As the current study aimed to determine the relationship between the pre-service Turkish teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using this method, it was designed in the relational survey model.

Population-Sample

The population of the study is comprised of 123 third-year and fourth-year students attending the Turkish Language Teaching Department in the Education Faculty of Muğla Sıtkı Koçman University in the fall term of the 2018-2019 academic year and having taken the course of "Theatre and Drama Applications". Thinking that it would not be difficult to reach the students making up the population, all the population was taken as the sample of the study. However, only 106 of these 123 students were available and thus the scales were administered to these 106 students and after the elimination of the scales incorrectly completed, the analyses were conducted on the data collected from a total of 84 pre-service Turkish teachers. The descriptive features of the participating pre-service teachers are given in Table 1.

Table 1. Descriptive features of the participating pre-service Turkish teachers

Variable	Groups	n	%
Gender	Female	50	59.52
	Male	34	40.48
Grade level	3 rd year	48	57.14
	4 th year	36	42.86
Having taken any creative drama training other than the course of "Theatre and Drama Applications"	Yes	10	11.90
	No	74	88.09

As can be seen in Table 1, 50 (59.52%) of the 84 pre-service Turkish teachers are females and 34 (40.48%) are males. Of the participating pre-service teachers, 48 (57.14%) are third-year students

and 36 (42.86%) are fourth-year students. While just 10 (11.90%) of the participants have taken any creative drama training other than the course of “Theatre and Drama Applications”, 74 (88.09%) have not taken such training.

Data Collection Tools

In the current study, the “Creative Drama Attitude Scale” and the “Scale of Self-Efficacy Perception of Using the Creative Drama Method” were used to determine the relationship between the pre-service Turkish teachers’ attitudes towards the creative drama method and their self-efficacy perceptions of using this method.

The 45-item Creative Drama Attitude Scale developed by Okvuran (2000) consists of 30 positive and 15 negative items. The scale having three sub-dimensions called “General attitudes towards drama”, “Individuals’ attitudes towards themselves” and “Critical attitudes towards drama” can also be used as a uni-dimensional scale and a total score can be taken from the whole scale. The response options to the scale items prepared in the form of a Likert scale are “1-Strongly Agree”, “2-Agree”, “3-Undecided”, “4-Disagree” and “5-Strongly Disagree”. The 15 negative items in the scale are reverse coded. The Cronbach Alpha reliability coefficient was calculated to be .88 for the first factor, .85 for the second factor, .78 for the third factor. In the current study, the Cronbach Alpha reliability coefficient for the whole scale was calculated to be .84. Considering the purpose of the current study, conducting an evaluation on the basis of the sub-dimensions of the scale was found to be unnecessary to determine the relationship between the pre-service Turkish teachers’ attitudes towards the creative drama method and their self-efficacy perceptions of using this method. The scale was evaluated holistically and the total scores taken from the whole scale were taken into consideration while analysing the attitudes of the pre-service teachers.

The “Scale of Self-Efficacy Perception of Using the Creative Drama Method” was developed by Can and Cantürk-Günhan to determine teachers and pre-service teachers’ self-efficacy perceptions of using the creative drama method. The 47-item scale has 36 positive items and 11 negative items and the scale items are gathered under a single factor. The response options to the scale items prepared in the form of a Likert scale are: “1-Totally Disagree”, “2-A Little Agree”, “3-Moderately Agree”, “4-Agree” and “5-Completely Agree”. Eleven items in the scale are reverse coded. The Cronbach Alpha reliability coefficient of the whole scale is .96 while it was found to be .84 in the current study.

Data Analysis

In the current study, the relationship between the pre-service Turkish teachers’ attitudes towards the creative drama method and their self-efficacy perceptions of using this method was tested with Pearson correlation coefficient. Descriptive statistics and independent samples t-test were used to determine whether the pre-service teachers’ attitudes towards the creative drama and their self-efficacy perceptions vary significantly depending on gender, grade level and whether having taken any creative drama training other than the course of “Theatre and Drama Applications”.

FINDINGS

In this section, findings related to the relationship between the pre-service Turkish teachers’ attitudes towards the creative drama method and their self-efficacy perceptions of using this method and whether the pre-service teachers’ attitudes and self-efficacy perceptions vary significantly depending on gender, grade level and whether having taken any creative drama training other than the course of “Theatre and Drama Applications” are presented.

Table 2 shows the results of the correlation analysis conducted to determine the relationship between the pre-service Turkish teachers’ attitudes towards and self-efficacy perceptions of the creative drama method.

Table 2. The relationship between the pre-service Turkish teachers' attitudes and self-efficacy perceptions

		Creative Drama Attitude Scale	Scale of Self-Efficacy Perception of Using the Creative Drama Method
Creative Drama Attitude Scale	Pearson Correlation	1	.731
	Sig. (2-tailed)		.000
	N	84	84
Scale of Self-Efficacy Perception of Using the Creative Drama Method	Pearson Correlation	.731	1
	Sig. (2-tailed)	.000	.000
	N	84	84

Low level correlation: 0.00-0.30

Medium level correlation: 0.31-0.69

High level correlation: 0.70-1.00

Significance: $p < .05$

As can be seen in Table 2, there is a positive, high and significant correlation between the pre-service Turkish teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using this method ($r = .731$, $p < .05$). In light of this finding, it can be said that increasing attitudes towards the creative drama method result in an increase in the self-efficacy perceptions of using this method.

Table 3. Results of the independent samples t-test conducted to determine whether the pre-service Turkish teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using this method vary significantly depending on gender

	Gender	n	\bar{X}	ss	sd	t	p
Creative Drama Attitude Scale	Female	50	185.00	20.068	82	1.672	.098
	Male	34	177.65	19.359			
Scale of Self-Efficacy Perception of Using the Creative Drama Method	Female	50	201.04	21.458	82	.536	.593
	Male	34	198.53	20.457			

As can be seen in Table 3, the mean creative drama attitude score of the female students ($n=50$) is 185.00 while that of the male students ($n=34$) is 177.65. On the other hand, the mean score taken by the female students taken from the scale of self-efficacy perception of using the creative drama method is 201.04 while that of the male students is 198.53. Thus both the mean attitude and self-efficacy perception scores of the female students are higher than those of the male students. The reason for the higher mean scores taken by the female students can be that the number of the female students ($n=50$) is higher than that of the male students ($n=34$).

Independent samples t-test was conducted to determine whether the pre-service Turkish teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using this method vary significantly depending on gender. Although the mean attitude and self-efficacy perception scores of the female students are higher than those of the male students, this difference is not statistically significant ($p = .098 > .05$ and $p = .593 > .05$).

Table 4. Results of the independent samples t-test conducted to determine whether the pre-service Turkish teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using this method vary significantly depending on grade level

	Grade level	n	\bar{X}	ss	sd	t	p
Creative Drama Attitude Scale	3 rd -year	48	183.80	21.103	82	.946	.347
	4 th -year	36	179.64	18.444			
Scale of Self-Efficacy Perception of Using the Creative Drama Method	3 rd -year	48	203.02	20.599	82	1.525	.131
	4 th -year	36	196.03	21.079			

As can be seen in Table 4, both the mean attitude score ($\bar{X} = 183.80$) and self-efficacy perception score ($\bar{X} = 203.02$) of the third-year students ($n=48$) are higher than those of the fourth-year students ($\bar{X} = 179.64$ and $\bar{X} = 196.03$, respectively). The reason for this difference can be that the number of the third-year students ($n=48$) is higher than that of the fourth-year students. Although the

mean scores of the third-year students are higher than those of the fourth-year students; yet, this difference is not statistically significant ($p=.347>.05$ and $p=.131>.05$).

Table 5. Results of the independent samples t-test conducted to determine whether the pre-service Turkish teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using this method vary significantly depending on whether having taken any creative drama training other than the course of "Theatre and Drama Applications"

	Having taken creative drama training	n	\bar{X}	ss	sd	t	p
Creative Drama Attitude Scale	Yes	10	195.40	13.235	82	2.312	.023*
	No	74	180.22	20.133			
Scale of Self-Efficacy Perception of Using the Creative Drama Method	Yes	10	209.60	16.748	82	1.552	.125
	No	74	198.73	21.240			

* $p<.05$

As can be seen in Table 5, the mean attitude score of the students having taken any creative drama training other than the course of "Theatre and Drama Applications" ($n=10$) is 195.40 and the mean attitude score of the students not having taken any creative drama training other than the course of "Theatre and Drama Applications" ($n=74$) is 180.22. On the other hand, the mean self-efficacy perception score of the students having taken any creative drama training was found to be 209.60 while that of the students not having taken any creative drama training other than the course of "Theatre and Drama Applications" was found to be 198.73. Thus, both the mean attitude and self-efficacy perception scores of the students having taken any creative drama training other than the course of "Theatre and Drama Applications" are higher than those of the students not having taken any creative drama training other than the course of "Theatre and Drama Applications". The results of the independent samples t-test showed that the pre-service teachers' attitudes towards the creative drama method vary significantly depending on whether having taken any creative drama training other than the course of "Theatre and Drama Applications" ($p=.023<.05$). However, the pre-service teachers' self-efficacy perceptions of using the creative drama method were found to be not varying significantly depending on whether having taken any creative drama training other than the course of "Theatre and Drama Applications" ($p=.125>.05$).

RESULTS, DISCUSSION AND SUGGESTIONS

In the current study investigating the relationship between the pre-service Turkish teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using this method, the "Creative Drama Attitude Scale" and the "Scale of Self-Efficacy Perception of Using the Creative Drama Method" were administered to 84 pre-service Turkish teachers attending Muğla Sıtkı Koçman University.

As a result of the current study, a positive, high and significant correlation was found between the pre-service Turkish teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using the creative drama method. This result shows that increasing attitudes towards the creative drama method result in an increase in the self-efficacy perceptions of using this method. Although there is no direct study addressing the relationship between pre-service Turkish teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using this method in the related literature, the results of the studies conducted on teachers and pre-service teachers from different branches also show a significant relationship between attitudes towards the creative drama method and self-efficacy perceptions. In the study conducted by Bulut and Sonkaya (2019) on the high school teachers working in different branches such as Turkish, English, religious culture and moral knowledge, informatics, physical education, social studies, mathematics and physics teachers, a positive, strong and significant correlation was found between their attitudes towards the creative drama method and their self-efficacy perceptions of using this method. Can-Akkoç (2019) also found a significant correlation between the pre-school teachers' attitudes towards drama and their self-efficacy perceptions of using drama. In the study conducted by Uzun (2016) with the participation of

elementary school teachers, a positive, low and significant correlation was found between the teachers' attitudes towards creative drama and their self-efficacy perceptions of using the creative drama method.

In the current study, the pre-service Turkish teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using this method were found to be not varying significantly depending on gender. When the related literature is examined, it is seen that while in some studies, teachers and pre-service teachers' attitudes towards creative drama were found to be not varying significantly depending on gender (Can-Akkoç, 2019; Başçı and Gündoğdu, 2011; Doğan and Özberk, 2013; Saylan, 2019; Yıldırım, 2011), in some other studies, attitudes towards creative drama were found to be varying significantly depending on gender (Namdar and Kaya, 2019; Oğuz and Altun, 2011; Sonkaya and Bulut, 2011). When the research on teachers and pre-service teachers' self-efficacy perceptions of using the creative drama method is examined, it is seen that results similar to the result of the current study have been reported. In the study conducted by Şahin and Yeşilyurt (2014) to determine the pre-service Turkish teachers' self-efficacy perceptions of using the drama method, it was found that gender is not a variable affecting the self-efficacy perception of using creative drama. In the study of Maden (2010), it was concluded that the Turkish teachers' self-efficacy perceptions of using the creative drama method did not differ significantly according to the gender variable. Similarly, Aksoy (2019) concluded that pre-service English and Turkish teachers' self-efficacy for using creative drama did not differ significantly by gender. Şahin (2018) also found that the pre-service elementary school and Turkish teachers' perceptions of the drama method and their self-efficacy levels did not vary significantly depending on gender. On the other hand, contrary findings have been reported by Almaz, İşeri and Ünal (2014), Aslan (2014), Bulut and Sonkaya (2019), Çetingöz (2012), Güler and Kandemir (2015), Ürün-Karahan (2017). In these studies, teachers and pre-service teachers' self-efficacy perceptions of using creative drama were found to be varying significantly by gender.

Another finding of the current study is that the pre-service Turkish teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using this method were found to be not varying significantly depending on grade level. Some of the studies separately addressing attitudes towards the creative drama method and their self-efficacy perceptions of using this method support these findings. In the study conducted by Yıldırım (2011) on pre-school pre-service teachers, the attitudes towards the creative drama course were found to be not varying significantly depending on grade level. Contrary to the findings of the current study, Doğan and Özberk (2013) found a significant difference between the pre-service Turkish teachers' attitudes towards the course of theatre and drama applications in favour of the third-year students. When the studies focusing on the relationship between self-efficacy perceptions of using the creative drama method and grade level are examined, it is seen that the self-efficacy perception has generally been reported to be not varying significantly depending on grade level. Ürün-Karahan (2017) found that the pre-service Turkish teachers' self-efficacy perceptions of using the drama method did not vary significantly depending on grade level. Similarly, Aksoy (2019) found that the pre-service English and Turkish teachers' self-efficacy perceptions of using the creative drama method did not vary significantly depending on grade level and Susar-Kırmızı and Saygı (2015) found that the pre-service elementary school teachers' self-efficacy perceptions of using creative drama did not vary significantly depending on grade level. Thus, these studies support the finding of the current study. Contrary to these studies, in the study conducted by Çetingöz (2012) and Çelik (2017) with the participation of the pre-service pre-school teachers, it was found that the pre-service teachers' self-efficacy perceptions of using the drama method varied significantly depending on grade level. In the study conducted by Almaz, İşeri and Ünal (2014) reported that while the pre-service elementary school and social studies teachers' self-efficacy perceptions of using the creative drama method varied significantly depending on grade level, the pre-service science and Turkish teachers' self-efficacy perceptions of using the creative drama method did not vary significantly depending on grade level.

Another finding of the current study is that the pre-service Turkish teachers' attitudes towards the creative drama method vary significantly depending on whether having taken any creative drama training other than the course of "Theatre and Drama Applications" in favour of those having taken

such training. Similarly, Saylan (2019) found that the Turkish teachers' attitudes towards the effects of creative drama varied significantly depending on whether having taken drama training in favour of the teachers having taken drama training. In the study conducted by Altıntaş and Kaya (2012), it was found that the pre-service science teachers' attitudes towards teaching science and technology classes by using the drama method varied significantly in favour of the pre-service teachers having taken drama training. However, Bulut and Sonkaya (2019) found that the teachers' attitudes towards creative drama did not vary significantly depending on whether having creative drama training. In the study by Yıldırım (2011), the pre-service pre-school teachers' attitudes towards the creative drama course were found to be not varying significantly depending on whether having taken drama training.

As a result of the current study, the pre-service Turkish teachers' self-efficacy perceptions of using the creative drama method were found to be not varying significantly depending on whether having taken any training other than the course of "Theatre and Drama Applications". This can be because of the quality of the training taken by the pre-service teachers or their level of achievement in this training. Susar-Kırmızı and Saygı (2015) also reported that the pre-service elementary school teachers' self-efficacy perceptions of using the drama method did not vary significantly depending on whether having taken workshop training. In fact, while a person having taken training on any subject is expected to be more successful in this subject, it is believed that being successful in any subject on which no training has been received is difficult. Thus, contrary to the finding of the current study, it is expected that self-efficacy is expected to be high on any subject on which some kind of training has been received. Parallel to this finding, Altıntaş and Kaya (2012), Bulut and Sonkaya (2019) and Çetingöz (2012) concluded that the teachers and pre-service teachers' self-efficacy perceptions of using the creative drama method varied significantly in favour of those having taken drama training.

According to the findings of the current study, there is a high, positive and significant correlation between the pre-service teachers' attitudes towards the creative drama method and their self-efficacy perceptions of using the creative drama method and this shows that with increasing attitudes, self-efficacy perceptions also increase and accordingly it can be argued that attitudes towards the creative drama method and self-efficacy perceptions of using the drama method effect each other positively. The high level of attitude and self-efficacy related to a teaching method will increase the success in the application of that method. Teachers' adoption of drama as a method and their strong belief in using this method will enable them to use creative drama effectively in their lessons and develop themselves in this area. In this connection, it should be aimed to simultaneously develop the attitudes and self-efficacy of pre-service teachers studying at education faculties regarding creative drama.

The attitudes of the pre-service teachers having taken any creative drama training other than the course of "Theatre and Drama Applications" towards the creative drama method were found to be significantly higher and this shows that the training they received on the creative drama method made them more willing to use creative drama in their classes. High attitude towards creative drama method will also contribute to the correct and effective application of this method. According to the results of the research conducted by Avcı-Aykaç and Metinnam (2019), teachers from different branches who participated in creative drama education stated that creative drama practices positively affected their professional development and their understanding of teaching. In addition, the teachers stated that they realized the role of creative drama on students' effective learning and they developed a student-centred, constructivist learning approach in their teaching and learning conceptions. According to Akkocaoğlu-Çayır and Gökbulut (2015), creative drama helps teachers to recognize and trust themselves, to realize their skills, to develop positive opinions about the teaching profession and to develop positive attitudes towards the profession. In this regard, pre-service Turkish teachers should be encouraged to participate in creative drama training and to develop themselves in this field so that they can have more knowledge, skills and experience in using drama as a method.

Creative drama is an effective method that improves students' social skills, communication skills, problem solving and creative thinking skills, contributes to the development of language skills such as listening, speaking, reading and writing, and also increases academic success. Teachers and pre-service teachers must have sufficient knowledge and skills in order to correctly and effectively

apply this method, which allows learning by doing and experiencing, and makes learning more permanent. In addition to having positive attitudes towards the creative drama method, it is also important for teachers and pre-service teachers to find themselves successful in applying this method. Therefore, in order for pre-service Turkish teachers to use drama correctly and effectively in terms of both personal and professional development, their attitudes towards creative drama and self-efficacy levels should be increased.

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