

Investigating Literary Texts through Creative Drama: A Mixed Study

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Abstract

The purpose of this research study was to evaluate the use of creative drama as a method for the instruction of narrative text analysis as well as to improve pre-service teacher candidates' ability to understand the structure and meaning of literary texts. An embedded mixed-method research approach was utilised so that the qualitative and quantitative data could coexist. The quantitative data for this study were collected through both a pre-test and post-test, and the quantitative data were obtained via an open-ended question worksheet regarding an "Anthology Preparation" and the "Analysis of a Neighbourhood Coffee Shop Story". According to the study results, the use of creative drama as an approach to literary text analysis significantly increased the participants' content and teaching knowledge in this subject area. The study results also suggest that creative drama would be a valuable addition to the Turkish language and literature courses in universities.

Key Words: Teaching literature, narrative literary texts, creative drama

Introduction

To fully understand a literary text, it is necessary to analyse and examine the text's multi-dimensional structure thoroughly. The teaching of literature helps students to learn a variety of knowledge, literature theory, literature history, and aspects of the social structure and mentality of the literary period. Students also could gain some skills such as reading comprehension, interpretation of texts, critical thinking, aesthetic pleasure, constructive and creative thinking, and the development of a healthy reading habit (Silahsızoğlu, 2015). Reading and examining literary text plays an important role in literature education and a variety of text critique approaches can be utilised in the text review process. Literary text examination is a critical review and evaluation of any literary work to elicit the finest details (i.e., meaning, structure, language, style, etc.) that constitute the literary text as a whole (Çetişli, 2004). Text examination helps students to explain a literary text correctly and to gain critical understanding of the text, thus students could examine the text from different perspectives and develop multi-dimensional thinking skills through the text examination process that includes aspects of research, analysis, and evaluation. The reader could strive to reach the inner workings of the text to tease out its deepest meaning layered within the meaning inferred by the author through the examination of a text detailed reading. Text analyses

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always start with the text itself, but information that is not directly apparent to the reader must be teased from the meaning which lies within the text (Günay, 2007). As mentioned, the aim of text analysis should ultimately be to improve the analytical and questioning skills of students' as well as to aid in developing their emotional intelligence and creative thinking skills. Importantly, the elements that add aesthetic value to a text cannot always be determined without a thorough examination of the various relationships that exist among the literary elements making up the text.

In literature instruction, the aim is to enable students to fully read and interpret literary text and read a literary work and enjoy it for its' aesthetic and artistic value. However, the messages, ideas, and feeling conveyed through a literary text are not always clear and easy to understand. Instead, the precise meanings of a literary text is at times not easily available to the reader. For example, a text's meaning can be encrypted or closed off to the reader. According to Göktürk (1980), the hidden relationship that sometimes occurs between text and meaning can be equated to the soul-body relationship in human beings, which coexists and is separate all at once, and as a result, even though seemingly apart should be considered as a whole. Therefore, in order to fully understand a literary text, it is important to thoroughly examine the internal and external elements of the text as a whole.

Turkish Language and Literature Curricula in secondary education embrace some text analysis approaches such the method of analysing narrative text, historical period, the structural elements that make up the text (i.e., place, time, character, plot, conflict, narration, and point of view), the structure of the text (i.e., expression styles and function of techniques), the text subject/theme, the text language and narrative features (i.e., author-specific style), the relationship of the text with tradition, the updating of the text through interpretation, and finally, determining the relationship between the author and the text. Although gains related methods of analysing narrative texts seem to serve the purpose of being detailed, memorable, and increasing student's research and inquiry skill. Işıksalan's (2011) study regarding the suitability level of student curriculum revealed that curriculum goals were set above the students' level, and as a result, difficult to apply. In addition, it was determined that students did not fully understand program information because it included theoretical knowledge as well as information contrary to students' expectations, interests, and needs.

Literature instruction in Turkey is very factual and tedious as it based on the memorisation of information owing to high-stake standardised testing. Students are passive learners, and they cannot employ the affective and emotional skills that are necessary to comprehend the deeper meaning. However, literature lessons can create life for students, and as Schleiermacher (1998) points out, "Every statement can be understood only by the life it belongs to" (p. 9; as cited in Taşdelen, 2006). Literature teachers in literature education widely use traditional approaches that do not foster students to gain self-actualisation skills, unlike the student-centred modern educational

approaches such as cooperative learning, and creative reading. In addition, literature teachers should also be capable and skilled in utilising the wealth of available teaching methods and techniques.

However, some studies reveal that both experienced teachers and prospective teachers do not employ instructional methods and interactive activities mentioned in the curriculum. Prospective teachers also maintained that they have not gained practical opportunities about interactive instruction about language and literature teaching for their school visits and they do not consider themselves fully prepared and/or qualified to teach (Bayazıt, 2012; Eyüp et al., 2012; Erdem, 2012; İşleyen, 2009, Saraç, 2009). Prospective teachers also stated that teaching methods they acquired through the higher education process appear to be inadequate. However, some studies show that students favour interactive teaching methods and student-centred approach and animation for the literature education eagerly (İşıksalan, 2011). In this respect, creative drama can be considered a very important method for literature instruction because it is both an active and effective methodology that utilises improvisation.

Creative drama* uses techniques such as improvisation and role-playing as well as allows learners to comprehend and revitalise an experience, event, idea, and/or at times even an abstract concept or behaviour through the interactive process of revising observations, experiences, and feelings through the reconstruction of old cognitive patterns (San, 2002). Creative drama works are carried out in three stages (Adiguzel, 2006). First, in warm-up stage participants are mentally prepared for the activity topic and the acting phase. During the acting phase, as the second stage, role-playing activities are performed in which feelings and / or thoughts related to the subject discussed based on a certain dramatic text such as word, picture, poem or story or their experiences are shared. The third stage is evaluation, in which the results obtained from the creative drama activities are discussed.

In literature education, the text is at the centre, the reader sees reality within the fictional world through the eyes of a narrator without themselves taking on any role. Creative drama lets students experience the character's feelings (Flynn & Carr, 1994). In other words, teaching literature through creative drama enables the learner to take on various roles in the fictional world by placing the learner along with their peers at the centre of the learning process. In this way, it becomes easier for the participants to understand and analyse the text, characters and conflict since they are included in process of assessing the text.

Literature education and creative drama have similar characteristics in many respects such as being based on fiction, being used both as a tool and a goal, developing and enriching the reader's/participant's experience, and utilising resources from

* In the international literature, this concept is called "drama in education", "creative drama", "educational drama" or "drama". This study has been preferred because of the widespread usage of the concept of creative drama in Turkey.

differing disciplines as well as providing experiences to the reader/actor without them actually experiencing the events in real life. Teachers could adopt creative in diverse subjects, language arts, history, music to help students gain reading, speaking, listening, and writing skills. Creative drama can also foster students to analyse texts from a variety of differing perspectives. Turkish language and literature curriculum also include opportunities that challenge students to utilise the entirety of their language skills (MoNE, 2018).

Both creative drama and literature have several characteristics in common such as narrative, fiction, plot etc. Importantly, the primary element of a narrative text is the plot and the other elements of the text unite around the plot in order to form the text structure (Aktaş, 2000). In narrative texts, the plot is transferred from the narrator to the reader based on the events of the text. In creative drama, however, a probable event can be acted out by participants through specific roles and the use of the appropriate language. Creative drama and literature complete each other in terms of literature teaching as McMaster (1998) highlighted that drama can be an invaluable method of teaching because it supports all aspects of literacy development. Effective text analysis based on diverse perspectives depends on the theory and/or methodology for literature teaching. Through this active and dramatic process in creative drama session students could link literature to real life as creative drama activities could create a commonality of ownership in which students have an opportunity to explore and develop characters, fill in the gaps within the text, reveal the sub-text, overcome the distant between the writer and the reader by employing their own imagination, and also coalesce all of the intertwined aspects of literature into a coherent and meaningful whole (Baldwin & Fleming, 2006).

Through an extensive literature review, it was determined that several academic disciplines effectively utilise creative drama in the instruction of their discipline. For example, it was found to be successfully utilised in areas such as science, social studies, physics, mathematics, and especially Language Arts. According to the meta-analysis studies examining the effect of creative drama method on academic achievement (Aydın, Kaşarcı & Yurt, 2012; Batdı & Batdı, 2015; Ulubey & Toraman, 2015), it was determined that the creative drama method positively affected the academic success of students in different courses. When the studies on creative drama on Turkish are examined, it is seen that these studies are mostly about language skills and are generally at the primary education level. When the effect of creative drama use on academic achievement in Turkish education, which is an extension of Turkish language and literature education in primary school, was reviewed; it was recognised that the use of creative drama positively effected reading comprehension (Çöklü Özkan, 2018; Susar Kırmızı, 2006, 2008), writing (Ataman, 2016; Susar Kırmızı, 2008; Terzioğlu Ünveren, 2018; Türkel, 2013), speaking (Aykaç & İlhan, 2014; Aykaç & Çetinkaya, 2013; Kardaş, 2016; Sevim & Turan, 2017), reading (Burgul Adıgüzel &

Süslü, 2017; Yılmaz, 2009), grammar (Maden & Dinç, 2017; Şimşek, Topal, Maden, & Şahin, 2010; Teke & Gedizli, 2016) and the teaching of poetry (Arpağ, 2018). But there was no study that solely focused on the evaluation of the effects of creative drama on teaching Turkish literature. It was also seen that the number of studies regarding the use of creative drama for teaching literature at the middle school level remains underrepresented. Ironically, the discovery of text through creative drama has long been recognised as an effective and successful teaching method in foreign literature education. Miccinati and Phelps (1980) state that students who are told to act out a story by reading it deeply examine the subject, character, fiction, action and structure of the story. According to Shanahan and Shanahan (1997), the process of “transforming” or “entering” into a character enables the student to observe the character from various angles. For this reason, it can be said that students understand better the reasons behind the behavior of the characters and what is emphasized in the text (Dupont, 1992). According to the research of Sperling and Appleman (2011), it can be stated that the use of drama in literary studies encourages children to change their perspectives, by helping students to understand the perspectives of others better and to interpret the literature at a deeper level. Creative drama allows students to develop active, interactive, and reflective relationships with texts as well as provide students freedom to facilitate in-depth learning through a variety of different and exciting ways. Therefore, creative drama is a useful and effective pedagogical tool for teaching narrative text.

To sum up, there are several reasons to consider when determining if creative drama can be utilised as an effective and successful pedagogic method for narrative text analysis. For example, some important aspects to consider are the similarities between literature and creative drama; the structure of narrative texts and harmony/overlap of the components of dramatic fiction. Additionally, having achievement goals regarding narrative text analysis can be extremely difficult for many students as well as there is a lack of academic work related to the teaching of this subject. In addition, other important areas of consideration are teachers and teacher candidates’ lacking specific knowledge regarding the use of these teaching methods and techniques and teaching literature education based on theoretical information from universities. Thus, creative drama can be used as an effective and successful pedagogic method for narrative text analysis to reinforce teachers and teacher candidates to improve existing approaches of literature teaching (Keklik & Savran, 2015). Therefore, this study aims to evaluate the use of creative drama in analysing narrative texts, which is expected to ultimately make a significant contribution to the field of literature education.

Purpose of the Study

The main purpose of this study is to evaluate the use of creative drama as a method for the instruction of narrative text analysis as well as to evaluate the applied method in terms of the students’ products. For this reason the following questions were exam-

ined:

1. Pre-service teachers who process based on narrative text analysis with creative drama method;
 - Is there a significant difference between content information pre-test scores and post-test scores?
 - How is the evaluation of the products for content information in terms of objectives?
2. Pre-service teachers who process based on narrative text analysis with creative drama method;
 - Is there a significant difference between the teaching knowledge of pre-test and post-test scores?
 - How is the evaluation of products for teaching information in terms of objectives?

Methodology

A nested mixed method is used in the present study. The mixed-method design is used to safeguard against inadequacies in data collection from reliance on a single data source. Also, nested mixed methods were utilised to better explain quantitative data results by way of qualitative data in order to ultimately gain a more in-depth understanding of each of the data sources (Creswell, 2013). Mixed methods can be a valuable strategy as it allows for a comprehensive collection of not only empirical data but also descriptive data regarding the subject of research interest (Axinn & Pearce, 2006). In this current study, a single group pre-test/post-test experimental design was carried out, then qualitative data were collected to strengthen the comprehensibility of the study's experimental design. In the context of the qualitative dimension of this study, a case study method was adopted in determining the development of the pre-service teachers' content and teaching knowledge (Merriam, 2013). This research is experience-oriented and by experiences the researcher tried to explain the situations, which is why the research type is suitable for explanatory case study.

Participants

The study participant group consisted of 15 pre-service teacher candidates of Turkish Language and Literature Education in their senior year of university who voluntarily agreed to be involved in the study in a public university in Ankara, Turkey. Participants had basic creative drama or acting and theatre experiences during their junior year of university. The participants were eight male and seven female students aged 20 to 24 years, and their grade point average (GPA) scores ranged between 2.80 and 3.30 out of a 4.0 point scale. All of the participants involved in the study were included in both the qualitative and quantitative dimensions of the study.

Data Collection Tools

Quantitative Dimension: The quantitative data of this study were obtained through assessment, grading rubrics, and answers provided from worksheets. The worksheets were titled, “If You Prepare an Anthology” and “Analysis of Story about a Neighbourhood Coffee Shop”. Then the collected qualitative data were converted into quantitative data with a rubric (i.e. scoring criteria).

If You Prepare an Anthology Worksheet (Content Knowledge): At the beginning of the study, a worksheet titled, “If You Prepare an Anthology”, which included three open-ended questions was utilised to determine pre-service teachers’ content knowledge regarding narrative texts as well as the classification of such texts. To prepare this anthology activity worksheet, first, a unit from the Turkish Language and Literature Curriculum regarding methods of reviewing narrative literary texts was examined, and through this process the achievements to be measured were determined. To ensure the content validity of the worksheet, the opinions of two expert Turkish language and literature educators’ in regards to the appropriate achievement goals, difficulty level, writing and spelling errors, and compliance with participants’ education level were obtained. As a result, a total of four questions were chosen by the experts as being suitable and meeting the achievement goals, and in accordance with the expert opinions, a pilot study was conducted with five university seniors who were not part of the study participant group but were registered in the Department of Turkish Language and Literature. During the pilot study implementation process, any questions that were not understandable according to the students’ opinions were revised and finalised in line with their suggestions. The application time of the worksheet was approximately 60 minutes, and the administration of the worksheet occurred twice, once at both the beginning and the end of the study. The “If You Prepare and Anthology” worksheet was prepared in order to determine whether pre-service teachers had the appropriate level of content knowledge regarding the subject researched, and the finalised worksheet included the following explanations and questions:

You are preparing an anthology called “Anthology of Narrative Texts and Examples of Narrative Text Analyses”. You have to divide this anthology according to text types.

- 1. Which sections/text types does your anthology consist of?*
- 2. If you have to choose a sample text for each type of text, which types and which sample would you choose?*
- 3. You need to prepare a text analysing draft to examine the texts that will be included in your anthology. According to this draft, which headlines should the text analysing method be based on?*

Analysis of a Story about a Neighbourhood Coffee Shop Worksheet (Teaching Knowledge): By using the anthology worksheet, the researcher aimed to determine

what teaching knowledge the pre-service teachers had in regards to narrative literary texts. For example, through the worksheet, “Story of a Neighbourhood Coffee Shop”, the purpose was to determine the participants’ level of knowledge regarding the method of analysing these texts.

To develop the questions for the worksheet, attainment from the curriculum were used as a source, and the attainments were arranged and developed in accordance with the pre-service teachers’ level. According to the method in the curriculum for reviewing narrative texts, the student was required to examine these texts, and by way of the prepared worksheet the participants were requested to analyse both the text itself as well as the structure of the teaching process (i.e., preparation of a lesson plan). In this context, the worksheet consisted of four questions and two selected texts that were reviewed by two experts in the field (i.e., Turkish language and literature educators). The worksheet consisted of 10 questions, and again according to expert opinions reached through a three-grade evaluation scale (i.e., appropriate, needs revision, or not appropriate) there were ultimately two questions considered by the experts to be suitable and meeting the desired achievement goals. Furthermore, in accordance with the expert opinions the pilot study was conducted with five university seniors registered in the Department of Turkish Language and Literature but not involved in the primary study. During this pilot study, the questions for the worksheet were finalised in accordance with the opinions received for the pilot study students. Sait Faik’s *Story of a Neighbourhood Coffee Shop* was chosen as the example of literary text to be attached to the worksheet for this activity. The pre-service teachers first analysed the story according to the narrative text examination method and next were asked to prepare a lesson plan related to the text. The application time of the worksheet for this portion of the study was approximately 120 minutes, and again this worksheet activity also occurred a total of two times; once at the beginning of the study and once at the end.

A graded scoring rubric was developed for this study so that the level of content and teaching knowledge of participants measured through the “If You Prepare an Anthology Worksheet” and “Analysis of a Story about a Neighbourhood Coffee Shop Worksheet” could be fully and accurately evaluated. As a result, the use of the rubric allowed for the qualitative data to be converted into quantitative data. The performance levels and dimensions of the categories included in the scoring rubric were formed according to expert opinions based on information regarding the Turkish Language and Literature Curriculum as it related to examining narrative texts. Due to the fact that the performance measured was multidimensional, the performance dimensions should be easy to grade, the performance dimensions and levels should be observable, there should be sufficient time to carry out performance evaluations, and as a result, an analytical graded scoring key was prepared. While preparing the scoring key, suggestions from Sezer (2005) were followed:

1. *Performance determination*: Applying the method of analysing texts related to narration is determined as performance. 2. *Determining the performance dimensions*: In order to determine the sub-skills required in the performance of narrative text analysis the achievement goals in the unit were examined, the related dimensions were classified, and the main dimensions were formed. Having a limited number of dimensions is an important criterion, and as a result, only five performance dimensions were formed. The expressions of value judgments were not included as terms in the dimensions, each dimension was measurable, expressions were clear and concise, and the language was understandable for the participants. 3. *Determining the performance levels*: In order to facilitate the determination of the scoring key's performance levels designated numbers were chosen as: 0 (Weak), 1 (Medium), 2 (Good), and 3 (Very good). 4. *Writing performance definitions*: In the process of establishing the writing performance definitions, the highest performance level was defined and then subsequent performance definitions were established for different levels and dimensions of writing performance. As a result, a list of definitions were created in accordance with dimensions of each level of performance. First of all, the curriculum, student level, and achievement goals were all considered due to the possibility of problems related to not observing a good performance in any of the dimensions. In establishing the definitions, attention was paid to the use of verbs that were related to the dimensions as well as compatible with the achievements, could be expressed in two or three words, did not contain vague words, did not include negative expressions, and were sure to declare actions. In order to ensure the credibility of the evaluation, expert opinions were gathered (i.e., one expert from the Department of Measurement and Evaluation and one expert from the Turkish Language and Literature Department). In the finalised scoring key, the highest obtainable score was 15. During the scoring process, the pre-test and post-test worksheets from the 15 pre-service teacher participants were evaluated by a researcher and an expert separately as well as later evaluated for consensus between the researcher and expert.

Qualitative Dimension: The qualitative data for this study were obtained from a student diary, process evaluation notes/products, letters and lesson plans.

Student Diary: During the diary writing activity though, students were asked to think about the activities of the day and to share their feelings and experiences in the context of these questions: "What did I do?, What did I think?, What did I feel?, What did I realize?, and What did I learn?". The students were asked to write their diary entries following each of the eight sessions.

Process Evaluation Products/Notes: In order to increase the study's validity the study incorporated the use of process evaluation products and notes. For example, following each session, the participants were asked to provide their evaluation of the process of the day's activities as well as evaluate their participation in these activities. The evaluations of the participants were gained through forms they completed regarding

their feelings, opinions, and thoughts. In addition, the evaluations provided a variety of information (i.e., slogan, advertisement, riddle, letter, newspaper, evaluation note, etc.), and the information that was gathered is provided in the study findings via the participants' direct quotations.

Letter: On the last drama activity (i.e., the eighth session), the participants were informed that they received a "letter" from their friends and the letters were then distributed to the participants. Two questions were "One of our instructors asked how do you better teach literary texts? What do you think I should do?" and "During this semester, an elective drama course will be opened. Do you think that I should take this course?". The participants were then asked to write a reply to the questions from their friend's letter.

Lesson Plans: In order to better determine information regarding the participants' lesson plan preparation in relation to creative drama use, the pre-service teachers were asked to choose one literary text type (i.e., tale, epic, story, verse, or story) connected to narrative and then, as a group, prepare a lesson plan that utilised the creative drama method.

As previously pointed out, this study utilised a mixed method research approach so that both the qualitative and quantitative data were weighted equally. (Creswell, 2013). Importantly, in this study the qualitative and quantitative data were collected in unison but analysed separately, yet the results were compared and the harmony of the data from the divergent sources evaluated. Therefore, both qualitative and quantitative data collection tools were employed in each sub-problem of the study, and the obtained qualitative and quantitative data were discussed together according to the appropriate sub-problem as well as within the overall findings. The data collection tools and the types of data analyses used in accordance with the sub-problems of the research are provided in the following (see Table 1):

Table 1.

Data collection tools and analyses used in the sub-problems of the study

Sub-Problem	Type of Data Collection Tool	Data Collection Tool	Data Analyses
First Sub-Problem	Quantitative Data Collection Tools	Worksheet “If You Prepare Anthology?”	“If You and - Shapiro-Wilk Test - Wilcoxon Signed-Rank Test
	Qualitative Data Collection Tools	Student Diary Process Evaluation Notes/ Products (Newspaper, letter, cuff, group text, etc.)	- Descriptive Analysis
Content Knowledge			
Second Sub-Problem	Quantitative Data Collection Tools	Worksheet “Analysis of a Story About a Neighbourhood Coffee Shop”	- Shapiro-Wilk Test - Wilcoxon Signed-Rank Test
	Qualitative Data Collection Tools	Group Lesson Plan	- Lesson Plan Analysis - Descriptive Analysis
Teaching Knowledge			

Process

Before creative drama activities, the subjects and attainments in a unit for analysing narrative literary texts from a secondary Turkish language and literature textbook were made compatible for senior year university-level students, and eight lesson plans were prepared that focused on the use of creative drama. In the design of the teaching application, eight sessions were carried out based on 22 achievement goals related to the method of studying narrative literary texts. Two experts, one creative drama instructor and one creative drama/Turkish language and literature instructor, analysed the prepared program. Based on these experts’ suggestions a teaching application designed for examining narrative texts through creative drama was finalised for implementation (see Appendix 1). In order to design the teaching application, a total of eight sessions were constructed based on 22 achievement goals related to the method of studying narrative literary texts. The session plans were arranged according to the creative drama stages created by Adıgüzel (2006), which are (1) Preparation - Warm Up, (2) Acting and (3) Evaluation. Research data were collected over a six-week period during the spring 2017 term of the academic year.

At the outset of the study, the worksheets titled as “If You Prepare an Anthology” and “Analysis of a Story about a Neighbourhood Coffee Shop” were utilised as pre-tests in order to determine the content and teaching knowledge of pre-service teachers regarding the investigation of narrative texts. The program continued over a six-week

period through eight creative drama oriented sessions with three hours (180 minutes) or six hours (360 minutes). The creative drama intervention sessions proceeded for 24 hours. The participants' opinions about creative drama were collected. Also, the researcher carrying out the activities had the requisite competencies to provide any necessary training in Turkish language and literature education as well as in creative drama education*. After the creative drama employed to analyse narrative texts, the participants were supplied the activity worksheets titled: "If You Prepare an Anthology" and "Analysis of a Story about a Neighbourhood Coffee Shop" to be utilised as post-tests.

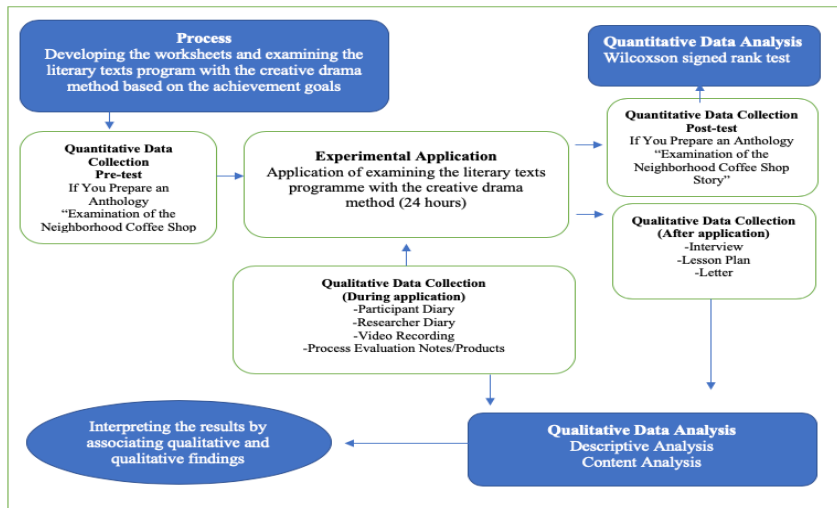


Figure 1: Process Steps

Data Analysis

Quantitative Size: The data collected from the content and teaching information of this study were converted from quantitative to qualitative and then prepared for analysis by utilising a graded scoring key. The analysis of the pre- and post-test scores obtained from the worksheets was carried out through the SPSS.22 package program. Prior to the collection of research data, the research questions were tested. This was done to better insure that the research questions were appropriate and correct so that the analysis could be carried out in an efficient and effective manner. For this purpose, first, a lost data control was performed and it revealed that no data was found to be missing. Next, it was observed that there were no outlier values within the data set. Then, to verify that the variables within the data set met the assumption of normality, a Shapiro-Wilk test ($n=15 < 50$) was applied. In addition, when the results of the test, of

* The researcher has a drama instructor certificate approved by the Ministry of Education.

the test, skewness, and kurtosis coefficients of the variables were examined, it was revealed that the related scores did not meet the normality assumption ($P < .05$). As a result, all of the research questions were tested utilising nonparametric statistical analysis. For example, a Wilcoxon signed-rank test was carried out to compare the content and teaching knowledge of the pre-service teachers through their pre-test and post-test scores. The decision to conduct non-parametric tests was to determine if there was a significant difference between two measurements taken from the same group but at different times. In this sense, the Wilcoxon signed-rank test calculates the amount and direction of any difference between the two related measurements (Büyükoztürk, 2012).

Qualitative Dimension: The qualitative data were obtained from two divergent types of data (i.e., documents, and interviews). As part of the qualitative analysis, the use of descriptive analysis was carried out to analyse and interpret any form of document that was utilised within the scope of the research and/or had made up any variety of data. The qualitative data obtained in the study were analyzed as follows: First, the data obtained from participant letters, diaries and process evaluation notes were transcribed and a number was given to each participant (i.e., P1) and then the data were coded. Later, based on the text analysis method components related to the narrative (text, structure “plot, character, place, time”, theme, language and expression, tradition, comprehension, author, examining text), a framework for data analysis was created and the themes under which the data would be organized were determined. The obtained data were read and arranged in line with the frame formed in a meaningful and logical manner. The data are defined and supported by direct quotations from the process products. The identified findings are presented in relation to each other and the process.

Validity, reliability and ethics

The validity, reliability, and ethics of this study were controlled according to the principles stated in Yıldırım & Şimşek (2012). In this context: 1). All stages of designing, conducting and completing the research process for external validity were explained in detail, 2). The opinions of experts with a background and experience in the field of study and research methodology were obtained regarding the validity and reliability of the data collection tools, 3). Post-tests were administered one month after the application of the pre-test, 4). The participants were informed about the research process, participant rights and that participation in the study was voluntary, 5). The data were confidential and only shared between the researchers and experts involved in the study as well as the privacy of the participants was taken into consideration, 6). The breakdown of the data was double-checked by an expert through a comparison with the original data, 7). For the internal reliability of the research, the researcher and the expert were included in the coding of the data and the creation of the themes, 8). To

explain any meaningful relationships between the themes and any possible causal relationships that may have occurred, when necessary, the findings were supported through process products or direct quotations from the participants' idiosyncratic views. These direct quotations from each participant were indicated in the analysis data through the number assigned to each participant (i.e., P11 signifies Participant 11). Finally, in order to ensure the internal validity of this research, a variety of differing data sources were utilised for the process of data collection, and the data were analysed separately, and the themes and/or sub-themes from each source of data were compared with one another.

In this research, the researcher has not taken any active role other than planning the research and being the manager of the process. The study was conducted on the voluntary basis of the participants. For this reason, there is no authority relationship between the researcher and the participants.

Findings

The findings reached in the context of this study were considered according to three subtitles; including, findings related to the development of content knowledge, findings related to the development of teaching knowledge/application knowledge, and findings related to the use of the creative drama for the analysis of narrative literary texts. To start, the descriptive statistics for each group's scores related to content and teaching knowledge are provided in the following (see Table 2).

Table 2.

Descriptive statistics for pre- and post-test scores of each group's content and teaching knowledge

Test scores	<i>N</i>	Min	Max	Mean	Standard deviation	Skewness	Kurtosis
Ckprt	15	1	8	4.33	2.44	.06	-1.08
Ckpot	15	9	15	12.87	1.81	-.78	.06
Tkprt	15	1	4	2.87	1.25	-.48	-1.50
Tkpot	15	7	12	10.20	2.01	-.62	-1.44

Ckprt: Content knowledge pre-test - Ckpot: Content knowledge post-test

Tkprt: Teaching knowledge pre-test - Tkpot: Teaching knowledge post-test

When Table 2 is examined, it can be recognised that the results of the test as well as the skewness and coefficients of the variables did not meet the assumption of normality ($P < .05$). As a result, all of the research questions were tested through non-parametric statistical analysis.

Findings Related to the First Sub-Problem

Since a nested mixed methods research design was utilised in this study, the qualitative and quantitative findings from each sub-problem were evaluated under different headings.

Quantitative Dimension: In this study, Wilcoxon Signed-Rank test was used to determine the meaningful difference between the pre- and post-test scores regarding content knowledge before and after the application of experimental intervention. Analysis results are provided in Table 3.

Table 3.

Pre-test/post-test scores for the Wilcoxon Signed-Rank test results regarding content knowledge

Pre-test/Post-test	<i>N</i>	Mean Rank	Sum of Rank	<i>Z</i>	<i>p</i>
Negative ranked	0	.00	.00	-3.41	.001
Positive ranked	15*	8.00	120.00		
Equal	0				

*Positive ranked

The content information worksheet from this study consisted of three questions. The first two questions were scored at 3 points each and the third question was scored at 9 points, as a result, a total of 15 points were evaluated. According to Table 3, the mean score for students from the pre-test were 4.3, and the mean score for the post-test was 12.8. Also, in Table 5 the difference between the pre-test and post-test scores are provided. The Wilcoxon Signed-Rank test was applied to determine whether this difference was significant and the test results revealed a statistically significant difference between these scores ($Z = -3.41$, $P < .05$). Considering the sum of the rank and sum of the difference points, it was recognised that the significant difference was in favour of positive ranks. In other words, it can be stated that the difference favoured the group's post-test scores. Based on this finding, it can be stated that the use of creative drama for instructing narrative literary text analysis improved the overall field/content knowledge of teacher candidates.

Qualitative Dimension: Data obtained from eight sessions for the content development of pre-service teachers, within the scope of the text analysis method elements based on narrative classifying text, text structure elements and theme, text and tradition, the narrators' point of view and interpreting the text, examining narrative literary text are presented under the headings examining text.

Classifying text

The achievements of the pre-service teachers from the first session were deter-

mined to be their ability to classify texts formed around plots as well as the ability to determine types of literary genres. These achievements were reached by participants playing games such as matching and silent cinema, and then making classifications through schemas. During this session the pre-service teachers also explained about the adventures books can provide, the variety of literary genres, and about visits to the library. They also acted out books from differing narrative types as well as searched for readers' loves and interests. In the evaluation stage, it was revealed that pre-service teacher participants could distinguish types of books by using the frozen image technique, and they also shared their feelings and thoughts regarding the process by presenting oral slogans. In addition, the pre-service teachers pointed out that they were able to group the texts based on their plot, realised that they could easily explain the literary genres forming narrative texts through game activities, and also learned various types of narrative texts. Some of the slogans used by the participants are provided in the following:

- *Literary texts connected with narration make you excited. (P4, Process Evaluation-slogan)*
- *I could not make a scheme easily for classifying texts based on their plots. Later, I recognized that making classifications was very easy with drama. (P6, Process Evaluation-slogan)*
- *Literature intertwined with drama! Learning with literary narrative texts is very easy! (P10, Process Evaluation-slogan)*

Some pre-service teachers stated in their slogans that learning about narrative literary texts was easier through games as well as by classifying the narrative texts according to their plots by way of drama. When the diaries related to the subject were examined, it is recognised that a majority of the student diaries shared similar opinions, for example, in the diary from P5 the following statements were reflected on regarding learning activities from the first session:

"I didn't know that learning and teaching something was so easy. If you say why did I say this? Today, we saw the kinds of texts classified according to their plots. We explained these through movements, and then using the works belonging of this kind in a game, we better understood the text types related to the narration and also reinforced the names of works that belonged to these types... After all, when we did the groupings in the wrong way at the beginning of the lesson, it became very funny." (P5, Participant's diary)

Text and tradition

The second and third sessions were presented within the scope of text, mentality, and tradition through the instruction of Sabahattin Ali's story, Kanal. Some of the

pre-service teachers stated having difficulty understanding the mentality element at the outset but learned to understand it by the end of the session. Some participants also stated not previously knowing much about Sabahattin Ali, but as a result of this study their awareness and interest towards the author increased considerably. Some of the participants' opinions regarding their understanding of the relationship between mentality, text, and artistic understanding of the author are provided in the following:

"In our story, social realism sent us to the 1940s. I understand very well the difficulty of criticizing an author negatively (because my role asked me to do that). I was delighted to learn about the writer. Sabahattin Ali's corpus will be finished, I promise!" (P1, Process Evaluation)

"The artist explains the society, and in doing so, the political worldview also comes into play. The important thing is doing this with an artist's sensibility, combining aesthetic measurements with fiction. The artist expresses society clearly and if he writes for political views, he will not have a literary work." (P13, Process Evaluation)

The relationship between text and tradition, the text and the period in which the text was written, and the mentality that allows for the creation of such as text are all topics not easily understood by many students. In the beginning, it was observed that the students had a low level of awareness and lack of interest towards the subject, but by the end, the participants provided the following comments that revealed they better understood the relationship between mentality, writer, text, and tradition as well as were able to better evaluate the works of other authors from such a perspective:

"Literature = life! We understood that again. A work cannot be independent of the society. His life, idea, personality are reflected more or less in his work. Mind-set, tradition, and the writer connected." (P4, Process Evaluation)

"The mentality is a concept that is reflected from the work through the author; sometimes it can be seen very clearly, and sometimes readers need to make inferences. You need to get to know the authors before criticising them. The reflection of tradition on a work is not plagiarism. Literature is not just literature." (P5, Process Evaluation)

During the evaluation stage of the second and third session, pre-service teachers were asked to create a text by keeping in mind what might take place in a novel written by an author in the last ten years, in terms of the mentality of the period (i.e., military life, politics, culture, religion, economy, social life, etc.). When evaluating the performance of pre-service teachers, the examples they provided regarding the mentality elements can be seen in the following:

Culture: *Who said that our lnguge is dgnertd yeah! (Who said that o language is degenerated?)*

Politics: *The issue is not the tree, don't you still understand that? We're hardly keeping millions at home!*

Military life: *There are still tears in the eyes of the soldier's mother.*

Religion: *A man cannot be both secular and religious.*

Economy: *Thank God the crisis did not affect us.*

Social Life: *Should we go to the Mall? We can drink tea at Starbucks (Group work, Process Evaluation Product)*

Examples provided by the pre-service teachers reflected the cultural distinction of language, not using vowels, political events, the problem of terrorism in terms of the military, the argument of secularism in terms of religion, crisis in terms of economics, and the mall and Starbucks in terms of social life, all proved that the students had achieved a very good comprehension of the relationship between mentality, time period, and the text.

The statements in the student diaries regarding the subject material supported information from the process evaluation notes and revealed participants had acquired an understanding of the mentality element. For example, in a diary entry from participant 10, he expressed the importance of the relationship between text, time period, and author for comprehension of a text. The diary entry in the following passage points out that fictional text can be affected by the environment and period in which it was written:

“Do you think that literature is truth? Or is it fiction? I had a Turkish teacher, he was very sweet. At the end of the one of his lessons he told us that literature is a big lie. Years passed, the teacher's words were in a corner of my mind. But the training I received here is not supporting his statement. We revealed that every literary work is influenced by the environment in which it was written. Sometimes the writer clearly gives us this message... sometimes a sentence, a detail hidden in the text. We have reviewed all these details in today's acting lesson.” (P3, Participants diary)

Text structure elements and theme

Identification of text structure elements, locating the text plot, and recognising common as well as differing aspects of the narrative texts were the primary accomplishments of the fourth intervention session. A “Wh” question game (i.e., who, with whom, where, when, what is he doing, etc.) was carried out by participants in order for them to recognize common elements of narrative texts (i.e., place, time, character, and event). Next, the station technique was utilised by students through the activity of story, verse story, and epic poem. In addition, pre-service teachers wrote narrative

texts using common elements and then acted out the plot of their texts through the fragment technique. At the end of the study, participants were able to independently design new game cards, which indicated they were able to recognise the common elements that make up text structure and had also achieved the session goals. When the process evaluation notes were examined, it was understood from the statement of student P7 that narrative text types have common structures and plots as well as have similarities that can be acted out:

“Each (text) type has a time, place, character, and event and they can be acted out; the events may take place in real life, but acting out stories written in earlier times are more difficult to act.” (P7, Process evaluation)

Again, when participants’ texts were examined, it was clear the students were able to achieve the session goals because students included a writing sample of each type of narrative text in their work as well as different kinds of text and those with common features. The students also created a sample of each narrative text type through the station technique, which enabled some of the participants to recognise their shortcomings in the subject as well as improve their confidence toward text writing. The pre-service teachers’ awareness regarding differing text types was evident from the statements of P1 and P13 provided in the following:

“Today, I saw that if I wanted too, I could even write a story, a fairy tale, or even an epic.” (P1, Process evaluation)

“Text creation, example text, an epic... we kind of made a memory test. I realised that I didn’t know much about the verse story, I realised my weakness, I would try to work on it, and of course I had a lot of fun.” (P13, Process evaluation)

In the fifth and sixth sessions, focus was placed on examining the participants’ ability to express the functions of the text elements, highlighting specifics about the characters, specifying the function of place, explaining the relationships of person-time-space, and determining the text theme. The fifth and sixth sessions were designed using the process drama approach and the story utilised in these sessions was Savun Sevdam Sen Savun by Adalet Ağaoğlu. The participants were asked to design the text setting, depict the people, act out relationships among characters, and demonstrate the text’s theme through slogans as well as through the statue activity. Through this process evaluation, participants P1 and P10 expressed their ability to recognise the function of the text elements. Statements from P1 and P10 regarding the text elements are provided in the following:

“When one of the elements such as place, characters and time changes, then the events in the text completely change.” (P1, Process evaluation)

“When any of the elements, time, place, etc. in a text changes, the setting changes absolutely.” (P10, Process evaluation)

Some participants stated the process to reach goals was easier than expected and was actually quite enjoyable. In their opinion, the effect of the place creation, acting, and using illustrations made comprehending the concept of place a lot easier. Examples of the opinions from participants P5 and P15 are provided in the following:

“We did character analysis with paintings and roles, I loved doing the time, place, person, and time analysis, but when I was included in designing the place setting and drawing characters it became even more efficient and fun.” (P5, Participant diary)

“I created a neighbourhood in my head and drew a sketch of it.” (P15, Participant diary)

Next, participants were asked to illustrate characters from the story as well as write comments about the characters. As a result, the fact that the story characters drawn by participants were consistent with features described in the text revealed that participants had reached the achievement goal of recognising characters' features. Participants 3, 8, and 11 reflected upon their opinions regarding the relationship between the story's character, the situation, and the place of the story by stating the following: “What was visible from the window that I looked at while my mother and my wife were talking was an old neighbourhood where the crows no longer rested on the wall under the stream.” Importantly, again the statement was compatible with the text as well as the text context, as a result, this provided evidence the participants had reached the achievement goals related to understanding the characteristics of the people within the text.

In the next activity, participants were asked to write a letter as if they were in prison and writing to their lover. The letter writing activity was used to understand relationships that occur between people and space. An example was provided by student P5, who successfully achieved the goal regarding relationship between place and person through internalisation of the characters' role and by putting himself in the character's place. The understanding of taking on a character's role as well as recognising the relationship between person and place can be seen in participant P5's comments in the following statement:

“Dear Serdar, I was very happy when I received your letter. When I didn't know what prison you were in, you sent me a letter. I understood why I was so connected to you inside these four walls. You asked in your letter, ‘I always carry you with me; you are always in my heart. Am I always with you?’ Serdar you're not in my heart, you are my heart. I know that writing these letters takes great courage for both of us. Now with a smile on my face I think that the prison brought us together and I want this misunderstanding to be solved as soon as possible...”

It was determined that some participants had difficulty determining the text's theme, but by the end of the study, they found determining the text theme to be much easier. For example, participant P2 provides their insight on the topic in the following statement: *"I hated the task of finding the theme, but now I realise that there was an easy way to locate the theme"*. (P2, End of process evaluation)

Most of the participants provided personal evaluations that revealed they achieved a better understanding of how to determine text themes. Their improved understanding of determining text themes resulted from discussions with peers regarding this topic. Examples of some participants' personal assessments regarding this idea are provided in the following:

- *"While everything in the world goes ordinarily, people live and die, one day very important political events comes and finds you, changes your life and you cannot catch the missed train anymore."* (P2, End-of-process evaluation)
- *"We must not involve neither love nor education nor social life in politics."* (P3, End of process evaluation)
- *"I just wish the ideas would not go in front of the feelings."* (P11, End of process evaluation)

The narrator's point of view, author and interpreting the text

In the seventh session, pre-service teachers were expected to explain who was narrating the text, the narrator's point of view, the importance of the reader's text understanding and interpretation as well as to realise that text can gain new meaning with each reading, and finally, to audit the text through commentary. At the end of the study, a majority of participants were able to distinguish between the author's concepts and those of the narrator when understanding who had told the story. When the participants' diaries were examined, it was revealed that participants were aware that authors' revealed more than just their experiences. For example, the opinions of participants' P7 and P12 state in the following:

"After reading a line of a poem: 'I can't believe that I don't even miss the salad I liked the most' I thought the poet had given up eating salad. I read every poem as if the poet lived everything written in the poem." (P7, Participant diary)

Through the process of text examination, the pre-service teachers recognised that the classic conflict between rich girl/poor boy or poor girl/rich boy differed according to the time period in which the story took place, in this regard, again the participants achieved the goal of updating stories through interpretation. An example from student P13's comments in regards to classical conflicts that occur in text are provided in the following:

“Today we studied the folk tale from Tahir and Zühre through a poem called Tahir and Zühre Meselesi, but in a very different way. I became Tahir, but became Tahir who was a factory owner’s son nowadays. Tahir, who kidnapped Zühre in the wedding. I saw how the events could change when the time in the text had changed but the essence of the event was always the same classic rich boy-poor girl or poor boy-rich girl scenario.” (P13, Participant diary)

Next, pre-service teachers were asked to read and act out a poem using different roles. This activity was used to help students recognise the importance, not only of understanding and interpreting a text but also realising that a text can be interpreted differently according to who reads it. An activity was carried out for pre-service teachers to understand the importance of the reader better. Participants were informed a poem had been written for them and they were asked to write a diary entry about the poem. This activity was done for participants to comprehend the importance of the reader when understanding a text. Surprisingly, during this activity many of the participants had different reactions such as some being disappointed, others annoyed, yet also some were happy. Based on their diary entries, the participants were able to understand the role of the reader throughout the process of understanding the text. Some of the participants’ feelings regarding the poems written to them were P8 mentioning he had a broken heart, was melancholy, and surprised, while P14 reflected on his anger towards the poem:

“I was tired. I opened the apartment door. I searched the mailbox. There was an envelope addressed to me. From whom could it be coming from? In this period, who would communicate through letters? Oh My God, this is Tahir. After all these years, he still hasn’t forgotten me. Oh Tahir Oh!... You sparked the fire in my heart again. Why are you doing this to me after all this time? Even though you knew that we wouldn’t have a chance to reunite... What have you been doing? I’m opening the envelope... It says, ‘The issue is not being Tahir and Zühre’. Well, I ask you my dear Tahir, ‘What’s the matter?’ ... Why did you disappear suddenly? Weren’t we an unfinished sentence?”. (P8, Participant diary)

“Tahir fell in love with me, who can believe that? They say you’ve been to the taverns in the morning and nights. He was also drinking and yelling in the streets. What he did is not clear. How am I supposed to look at a poem and believe that you fell in love with me? I am not in love with him anymore. Now we’re on separate roads. The reason I named my son Tahir was my love for him. When I came up with fake things like this and I want to say to you that, ‘My love for you was over the day you left me’.” (P14, Participant diary)

At the end of the study, the participants were asked to use the three different narrative viewpoints to create news stories describing the lessons. Their texts revealed that the participants achieved the goals regarding the narrator's point of view and text characteristics. During this study, it was determined that the participants were generally concerned about text interpretation but through these activities their concerns were eliminated. For example, participant P3's thoughts are provided below:

"When I see the comment of 'interpreting the text' in each achievement goal I always thought, 'What can be done?' but now I understood what to do." (P3, Process evaluation)

Examining narrative literary texts

In the eighth session, participants examined narrative literary texts related from a variety of perspectives (i.e., text and mind-set, structure, theme, language and expression, text and tradition, comprehension and interpretation, text and author, etc.), and then utilised various methodologies and techniques for the instruction of these text types. In addition, the participants were asked to create riddles regarding concepts they learned using the text analysis method. The participants' riddles revealed they had attained a conceptual understanding relating to the titles and contents of text analysis. The following are examples of riddles prepared by some of the participants:

- *"Not completely inside or outside of the problem, is not independent, all the problems in him." (Answer: Author)*
- *"I am neither the truth nor the lie, whoever reads the cold writing learns the truth and lies from me." (Answer: Narrator)*
- *"He knows Tahir and Zühre, everything, and everyone's dream of the past and the future." (Answer: Divine point of view)*
- *"We went a little bit, we talked about the same work." (Answer: Text and tradition)*
- *"He takes the pen to his hand and everyone talks." (Answer: Text and author) (Group, Process evaluation products)*

In another activity in the mock meeting, the pre-service teachers took on different roles and developed various solutions from their role's point of view to answer questions about why literature may not be attractive and interesting to students. Interestingly, one solution proposed by the participants was to prepare sample lesson plans that incorporated the use of more interactive methods within literature education.

Furthermore, the pre-service teachers prepared lesson plans to analyse narrative text types through interactive methods used in groups of three. Almost all of the groups prepared similar lesson plans that lasted 160 minutes, choosing narrative texts as text samples, and discussing narrative text analysis strategies in line with the study's outcome goals. This activity revealed that the participant pre-service teachers

had achieved the study goals to acquire an appropriate level of content knowledge.

Through creative drama applications conducted with participants, 22 goals concerning narrative text examination were carried out. This application was conducted through a 24-hour process, and participants were not able to use all of the attainments in preparing the lesson plan. However, since the participants were proven to have sufficient knowledge regarding content knowledge within the scope of the study, it was expected that the lesson plans include information from 20 attainments.

The following subject titles: text and mind-set, structure of the text, theme of the text, text and tradition, text and author, comprehension and interpretation, and language and expression were to be utilised. The distributions of achievements mentioned in the group lesson plans are as follows (see Table 4).

Table 4.

Distribution of achievements in-group lesson plans according to subject titles

<i>Achievement Goals</i>	<i>1st</i>	<i>2nd</i>	<i>3rd</i>	<i>4th</i>	<i>5th</i>
	<i>Group</i>	<i>Group</i>	<i>Group</i>	<i>Group</i>	<i>Group</i>
<i>Text and mind-set</i>	+	+	+	+	+
<i>Structure</i> (<i>plot, character, place, time</i>)	+	+	+	+	+
<i>Theme</i>	+	+	+	+	+
<i>Language and expression</i>	+	+	-	+	+
<i>Text and tradition</i>	+	-	-	+	+
<i>Comprehension and tradition</i>	+	+	+	+	+
<i>Text and author</i>	+	-	+	+	+

According to Table 4, the number of acquisitions planned by the groups varied, but on the basis of topics, it was evident that three groups included at least one acquisition from all of the achievement goals as well as were able to comprehend content knowledge. Texts and mind-sets, structure (i.e., plot, characters, place, and time), theme, comprehension and interpretation were included in all of the lesson plans, which suggested that all of the groups possessed a general knowledge of the content.

Next, Group 2 did not include acquisitions in their lesson plans for “text and tradition” or “text and author”, while Group 3 did not include gains regarding “language and narration” or “text and tradition” within their prepared lesson plan. These findings revealed that gains in terms of content knowledge regarding “text and tradition” had decreased. However, in general, based on all course plans and all achievements, it can be stated that there was significant improvement in content knowledge among participants.

In addition, according to the quantitative analysis that the use of creative drama for the instruction of literary text analysis did improve the level of pre-service teachers’ content knowledge. Furthermore, in accordance with the qualitative analysis, from

the examined participant diaries, process evaluation products, and participant opinions, it was determined that most of the participants had achieved gains in relation to their content knowledge development.

It appeared from the analysis of both the quantitative and qualitative data, that in relation to the development of pre-service teachers' content knowledge, the use of creative drama in narrative literary text analysis provided overall improvements in the pre-service teachers' content knowledge. With these results, it can be confidently stated that both the qualitative and quantitative data from this study supported the alternative methods findings (i.e., qualitative data supported the quantitative data and vice versa).

Findings Related to the Second Sub-Problem

Quantitative Dimension: In this study, the Wilcoxon Signed-Rank test was conducted to determine if a significant difference between pre- and post-test scores of groups in terms of teaching knowledge, before and after the experimental application, had occurred. The analysis results are presented in the following (see Table 5).

Table 5.

Wilcoxon Signed-Rank test results for pre-test/post-test scores for teaching knowledge

Pre-test/Post-test	N	Mean Rank	Sum of Rank	z	P
Negative Rank	0	.00	.00	-3.41	.00
Positive Rank	15*	8.00	120.00		1
Equal	0				

*Positive Ranked

The teaching knowledge worksheet consisted of two questions, each scored at six points for a total of 12 points evaluated. The mean score for students in the pre-test was 2.8, with an average score of the post-test at 10.2. For example, Table 5 illustrates a statistically significant difference in favour of post-test scores according to the Wilcoxon Signed-Rank test ($z = -3.41$, $P < .05$). Considering the mean and sum of differences in scores, it was recognised that meaningful differences were in favour of the positive ranks. In other words, the difference favoured the group's post-test scores, and as a result, it can be stated that creative drama use as a narrative literary text analysis method had a significant effect in favour of developing pre-service teachers' teaching knowledge.

Qualitative Dimension: In order to better understand as well as explain and support quantitative data regarding the pre-service teachers' level of teaching knowledge, the lesson plans prepared using creative drama were analysed through the use of quali-

tative analysis. Importantly, teaching knowledge included the process of transferring acquired knowledge in regards to the examination of narrative text types. In this respect, participants were required to gain knowledge about the subject content as well as design various activities related to the process of gaining this content knowledge. In this context, based on the lesson plan analysis developed by Özdemir and Akkuş Çıkla (2005), lesson plans prepared for analysing narrative literary texts were examined in terms of the appropriateness of creative drama use (i.e., warming up, acting, and evaluation).

Participants had designed the lesson plan activities in accordance with the appropriate characteristics for each stage of creative drama as well as the suitable with the attainments of this study. For example, during the warm up activities, it is necessary to prepare participants both physically and mentally for the upcoming stage of acting. Use of warm-up activities revealed that the pre-service teachers understood the importance in creative drama of the warm up/preparation stage. In addition, the dramatization technique was utilised by all groups' in their lesson plans for the acting stage. In the acting stage, the uses of dramatic situations based on determined goals were role-played out by the participants. Interestingly, one group even changed the end of a story, "Çöpçü Ahmet". While the other groups explored how changes in the story's structural elements could affect the story, and they role-played out how different elements in the story such as geography, different time period, and/or different characters can create differences in how a story plays out. It was also recognised that the dramatic situations were related to gains from the activities in previous stages. Some techniques of drama such as role-play, improvisation, dramatization, interview, frozen image, picture frame, and so forth were included in the lesson plans.

The evaluation stage revealed that the pre-service teachers employed a wide variety of assessment tools within their lesson plans. The most frequently used methods in evaluation were to prepare newspaper stories, headlines, and magazine covers. As a result, by creating newspaper stories, participants utilised group discussion to reinforce what they had learned as well as transfer what they had learned to their real life. Considering all the features of creative drama, it was observed that study participants could plan and prepare lesson plans in line with the progress of creative drama (i.e., achievements and harmony of achievements/activity, stages, and connections among stages). The participants' lesson plans revealed that the pre-service teachers had gained knowledge of teaching in terms of determined achievements, harmony of achievements/activity, progress of the plan, and connection between the stages. The quantitative analyses determined that the use of creative drama for narrative literary text analysis contributed the overall teaching knowledge of participating pre-service teachers. The qualitative analysis of lesson plans determined that most of the participants were able to prepare a lesson plan utilising creative drama techniques as a result of the study intervention. As a result, according to the results of the quantitative and

qualitative data, it can also be asserted that the use of creative drama in the process of learning the narrative text analysis process did improve participants' overall teaching knowledge.

Discussion, Conclusion and Recommendation

This study aimed to evaluate the effectiveness of using creative drama in the instruction and analysis of narrative literary texts. According to the quantitative results of this research, it can be stated that the levels of the participating pre-service teachers' content and teaching knowledge improved dramatically. This result revealed that the level of academic achievement of pre-service teachers related to narrative text analysis did increase, and similar to İşleyen's (2009) study, in which the use of other methods along with creative drama for the instruction of 9th grade Turkish literature lessons also improved the academic success of students.

According to the qualitative results of this research, along with the aim of evaluating the effectiveness of a program for teaching the analysis of narrative texts via creative drama, it can be stated that the levels of content and teaching knowledge of the participating pre-service teachers did in fact increase. Importantly, the qualitative findings from this study confirmed the data from the study's quantitative findings. When the eight sessions, designed to increase pre-service teachers' content knowledge were examined, in terms of pre-service teachers' achievement of the established goals, it was determined that most of the participants did reach the expected goals of each session. In the context of the goals that were set-forth at the beginning of the study, the participants were able to analyse the texts by using the related titles from analysing narrative texts, to role-play as well as prepare lesson plans and texts regarding the analysis of narrative texts. The results clearly proved that the participating pre-service teachers did increase their content knowledge. This result of the study is similar to the results of the study conducted by Siks (1983) in which it was determined that the students who participated in the three-month drama education in the language arts program showed improvement in finding the main idea, ranking, determining the theme, understanding the purpose of the author, defining the establishment and internal features of the characters.

When the participating pre-service teachers evaluated the utilisation of narrative text analysis via creative drama, it was observed that the results from this study supported both their professional and personal development. In addition, the participants stated that they learned many new methods and techniques to use in literature instruction, better understood and internalised literary texts, had increased their awareness that literary texts can be examined through a variety of methods and techniques, and that their overall competency and interest towards the literature profession had increased. The increasing interest of pre-service teachers in literature at the end of the study is in line with the results of Appleby's (2002) *Literacy - Learning Literacy*

Through Drama. According to this research, teachers stated that drama is not only an innovative approach to literacy, but also an important and effective way of establishing an emotional relationship between themes, characters and subjects.

The students pointed out the importance of internalising the methods that they had learned through hands-on drama activities, for example, role-playing the characters and events of the literary text. As a result of the role-playing activities they participated in, the participants believed they could get a better sense of what the character felt as well as made it easier for them to better understand the time period and overall text. This situation supports Booth's (1985) opinion that drama helps students develop embedded skills by contextualizing what they read in a text according to their own experiences, emotions, attitudes, ideas, values and life situations. The role playing activities were also successful and productive in other research studies, for example, in Burgul Adıgüzel and Süslü (2017), as a result of the reading activities carried out through creative drama, it was determined that the students were more able to reconcile the narratives from the stories they read during workshop activities.

In regards to the lesson plans, where the teaching knowledge of the pre-service teachers was evaluated, it was observed that the students had prepared their lesson plans in accordance with the stages of creative drama, that the activities were formed in line with the achievements of the course, that the activities were arranged from simple to complex, and each activity was related to one another as well as formed in a fashion where each activity followed the other in a logical and effective manner. Thus, exemplifying that the pre-service teachers were able to prepare lesson plans in accordance to the stages and characteristics of creative drama use. This finding is similar to that of Özdemir and Akkuş's (2005) study, in which prospective teachers' utilised creative drama within their science and mathematics lessons. Drama gives students the chance to analyze meaning, understand others' emotions, expand their vocabulary, use syntax appropriately, analyze discourse, generate feedback in context, and use all skills to create metacognitive knowledge (McMaster, 1998; Urian, 2000). Although, there were some shortcomings in the lesson plans created by the participants, with the completion of the study, many of the participants stated having a better understanding and knowledge regarding the use the creative drama as a teaching method as well as that they now felt comfortable utilising creative drama techniques in their teaching and lesson plan preparation process. Because, according to Crumpler (2006), a dramatic reading model provides structures that help readers to question, criticize and evaluate the texts they interact with in terms of power dynamics, for a text analyst, these are basic practices.

According to the aim of this research and based on the results that were obtained from the study data, it can be posited that creative drama should be implemented as part of the course curriculum within Turkish Language and Literature teaching departments throughout Turkey. According to Adomat (2009), building the understanding of

literature through drama offers students an opportunity to use their strengths to create a multi-layered and rich story understanding. In addition, language and literature as a discipline provides a sensible home for the use of creative drama because of overlap, which occurs in terms of similarities regarding their purpose, function, and scope. Furthermore, creative drama has been found within this study to lead to increases in the competences of pre-service teacher candidates as well as foster a closer connection with the literature and teaching profession.

In the future, in the fields of literature, creative drama, and teaching, it can be extremely beneficial to carry out further studies that support and/or compare the creative drama method with a variety of other learning approaches to determine better the applicability and usefulness of this method for instruction and learning as well as for teacher preparation and practice. In addition, research could be carried out with secondary school Turkish language and literature teachers in order to gain a better and more complete understanding of these teachers' experience as it relates to their creative drama classrooms, lessons, and instruction. Furthermore, creative drama can be provided as in-service training for Turkish language and literature teachers because of the significant overlap in terms of purpose, function, and scope between language, literature, and creative drama. Finally, examples of this can be seen in courses such as a special methods teaching course, where research studies could be carried out so that pre-service teachers can learn unique and novel ways to prepare lesson plans that incorporate the application of creative drama within their curriculum and instruction.

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Appendix 1: Designed teaching application related to investigating narrative texts through creative drama

Objectives	Activities	Techniques Used
<ul style="list-style-type: none"> Groups the texts around the event. Tells the literary genres of narrative texts. 	<p>Warming up: Silent movie (Explaining and finding narrative texts)</p> <ul style="list-style-type: none"> If we make an event-based schema (drawing a schema) What is the action in this text? <p>Acting: What happens in the books placed on the same shelf?</p> <ul style="list-style-type: none"> How they persuade readers in order for readers to understand them? What do books on the shelf do in the evening? Which one of my works? <p>Evaluation: Creating a slogan</p>	<ul style="list-style-type: none"> Improvisation Role-playing Meeting Frozen image
<ul style="list-style-type: none"> Determines the mentality that allows the formation of the text, based on the text he/she examines. Relates the life story of the author with the author's known features and with the text. Determines the relation of text with tradition. Establishes a relationship between the text and the time it was written. Investigates the relationship of the text with previous texts. 	<p>Warming up: Free walk (think about periods through music from different periods)</p> <ul style="list-style-type: none"> Reaching concepts related to mentality through music and speech (politics, religion, social life, culture, economy, military life) What sentences do you think would take place in the novel nowadays? <p>Acting: Remainder of Sabahattin Ali's story titled <i>Kanal</i></p> <ul style="list-style-type: none"> How the end of the story could be if the story took place a hundred years ago, a hundred years later, in a different society, and/or country? Journalist's interview with Sabahattin Ali TV program in which the life of Sabahattin Ali was explained <p>Evaluation: Match the stories mixed in the folder, as if you were a journalist, with their authors according to language, from the story mentality and/or the author's attitude.</p> <ul style="list-style-type: none"> If today's events were told in a newspaper - creating a newspaper. 	<ul style="list-style-type: none"> Fragment Conversation Interview Dramatization Improvisation Simultaneous improvisation Changing roles Role corridor Group discussion
<ul style="list-style-type: none"> Identifies the elements that make up the structure of the text (place, time, person, conflict, plot). Finds the plot of the text. Realises common and different elements of narrative texts. 	<p>Warming up: Fill in the blanks about the type of works in the puzzle "who, with whom, where, when, what is she/he doing".</p> <ul style="list-style-type: none"> Writing a fairy tale, story, verse story, and epic based on the questions of "who, with whom, where, when, what is she/he doing". <p>Acting: The fragment introducing/describing the generated text</p> <p>Evaluation: Creating a riddle about text structures</p> <ul style="list-style-type: none"> Describing this session with a statue and a sentence 	<ul style="list-style-type: none"> Improvisation Role-playing Station Fragment Statue
<ul style="list-style-type: none"> Analyses the structure of the text. Expresses the functions of the text's elements. Tells the characteristics of the people in the text. Determines the function of place in text. Explains the relationship between person, time, and place. Finds the theme of the text. 	<p>Warming up: Free walk (Act like: an old woman, someone who is late to work, a police officer, strangers wandering around, etc.)</p> <ul style="list-style-type: none"> The pre-text from Adalet Ağaoğlu's story named <i>Duvar</i> is read and the neighbourhood described in the story is recreated. <p>Acting: If you are an object in the neighbourhood, what's your story about?</p> <ul style="list-style-type: none"> What would the wall and Acacia flower from the story, say if they could speak? There are three people looking through the window. Who do you think these people are and what is the relationship between them? How did the couple looking through the window meet, how did they decide to marry, why did the couple's love wane? What do you think the mother, her daughter, and husband at the window are waiting for? Who are the two young people? Why do they always come there? What happens to them after three years? 	<ul style="list-style-type: none"> Improvisation Role-playing Creating a place Dramatization Writing a role Internal sound Interview Fragment Photo frame Role on the wall Frozen image Gossip circle Group statue Flashback

	<ul style="list-style-type: none"> • Why are they in prison? • What do they write about, the period and the events in the letter they wrote to each other when they went to prison? <p>Evaluation: Identify the characteristic features of the character in the plot by drawing a picture of the character.</p> <ul style="list-style-type: none"> • Creating a promotional film describing the story, a silent non-verbal and immobile three-body form, the creation of three photographic frames. • Describing the story in three sentences, in one sentence, and in one word • Creating a group statue describing the story
<ul style="list-style-type: none"> • Explains who is telling the story. • Explains the narrator's point of view and characteristics. • Explains the importance of the reader in understanding and interpreting the text. • Emphasises that the text can be interpreted according to the knowledge, wisdom, and psychological state of every person who reads it. • He realises that the text has gained new meaning values every time that it is read. Updates the text by interpreting it. 	<p>Warming up: Free walking with the same songs interpreted by different people</p> <ul style="list-style-type: none"> • Does the same work evoke the same feelings in everyone? <p>Acting: Introducing poets based on two poems</p> <ul style="list-style-type: none"> • Examination of cartoons and paintings that vary according to their point of view. • Describing the picture with a different perspective; character (me), divine (who sees everything), and observer (she/he). <p>Evaluation: Having pieces of a scientific text (A Review of Tahir and Zühre Story in terms of Construction), a folk tale (Tahir and Zühre) and a poem (Tahir and Zühre), then merging the parts related to each other.</p> <ul style="list-style-type: none"> • Reading the "Issue of Tahir and Zühre" poem with different types of intonation and interpretation. What would you write in your diary if you learned that this poem was written for you? <p>Writing about what happened in this session as a news story as well as using three different perspectives.</p>
<ul style="list-style-type: none"> • Applies the method of Investigation of Texts related to narration. • Examines texts related to narration in various ways. • Use different methods and techniques in teaching narrative literary texts. 	<p>Warming up: Writing the words (text and mind-set, structure of the plot, people, space, time, theme, language and expression, text and author) with their body language and with music.</p> <ul style="list-style-type: none"> • Preparing and asking a riddle about two words. <p>Acting: "Identifying solutions for students who are not interested in or dislike literature".</p> <ul style="list-style-type: none"> • Evaluation: Preparing and examining a sample lesson plan based on the use of determined active teaching methods and techniques.

- Improvisation
- Role-playing
- Dramatization
- Six Hats Technique

- Improvisation
- Role-playing
- Frozen Image
- Meeting
- Teacher in role Expert's opinion