

Impact of Creative Drama Method on Students' Speaking Skills*

Yaratıcı Drama Yönteminin Öğrencilerin Konuşma Becerileri Üzerindeki Etkisi

Özlem ÖZTÜRK-PAT ** 

Muammer YILMAZ *** 

Received: 20 May 2020

Research Article

Accepted: 15 March 2021

ABSTRACT: Aim of the research was to investigate the impact of creative method on improving students' speaking skills in primary school 3rd grade Turkish language course. The study was carried out with primary school 3rd graders studying at a private primary school in Çaycuma, Zonguldak. The research was carried out on forty-six 3rd grade students. Quasi-experimental design with pretest-posttest control group was used in the study. Speaking education was given using creative drama method in the experimental group and using current instructional program (traditional teaching method) in the control group. In the study, "Speaking Skill Assessment Rubric" developed by the researcher was employed as data collection instrument. Intervention lasted for six weeks. Shapiro-Wilk normality test was employed to determine whether the data showed normal distribution or not. The data were analyzed via SPSS package program version 20.0. Arithmetic mean, standard deviation and t test was calculated in data analysis. As a result of the study, a significant difference was observed between speaking skills of the students in the experimental group and the ones in the control group; the difference was in favor of the experimental group.

Keywords: Speaking skill, creative drama method, Turkish language course.

ÖZ: Araştırmanın amacı ilkökul 3. Sınıf Türkçe dersinde yaratıcı drama yönteminin öğrencilerin konuşma becerilerini geliştirmeye etkisini incelemektir. Araştırma Zonguldak ili Çaycuma ilçesindeki özel bir ilkökulda 3. sınıf öğrencileri üzerinde yapılmıştır. Araştırma 3. sınıfta öğrenim gören 46 öğrenci ile yürütülmüştür. Araştırmada ön test- son test kontrol gruplu yarı deneysel desen model kullanılmıştır. Deney grubundaki öğrencilere yaratıcı drama yöntemi ile kontrol grubundaki öğrencilere ise mevcut öğretim programı ile (geleneksel öğretim yöntemiyle) konuşma eğitimi verilmiştir. Veri toplama aracı olarak araştırmacı tarafından geliştirilen "Konuşma Becerilerini Değerlendirme Formu" kullanılmıştır. Uygulama 6 haftada gerçekleştirilmiştir. Verilerin normal dağılım gösterip göstermediği Shapiro-Wilk normallik testi ile belirlenmiştir. Veriler SPSS 20.0 paket programına göre analiz edilmiştir. Verilerin analizinde istatistiksel işlemlerden aritmetik ortalama, standart sapma ve t testi kullanılmıştır. Araştırma sonucunda deney grubundaki öğrencilerin konuşma becerileri ile kontrol grubundaki öğrencilerin konuşma becerileri arasında anlamlı bir farklılık olduğu, bu farklılığın deney grubu lehine olduğu tespit edilmiştir. Buna göre yaratıcı drama yöntemi ile yapılan konuşma eğitiminin öğrencilerin konuşma becerilerine olumlu yönde etki ettiği sonucuna ulaşılmıştır.

Anahtar kelimeler: Konuşma becerisi, yaratıcı drama yöntemi, Türkçe dersi.

* This study is a part of the master's thesis entitled as "The Effect of Creative Drama Technique in Developing Speaking Skills in the Primary School 3rd Grade Turkish Lesson" at Institute of Education Sciences, Bartın University.

** Teacher, Private Çaycuma Primary School, Bartın, Turkey, ozlem-671@hotmail.com, <https://orcid.org/0000-0002-4170-1319>

*** Corresponding Author: Assoc. Prof. Dr, Bartın University, Bartın, Turkey, muammeryilmaz66@gmail.com, <https://orcid.org/0000-0003-1736-7717>

Citation Information

Öztürk-Pat, Ö., & Yılmaz, M. (2021). Impact of creative drama method on students' speaking skills. *Kuramsal Eğitim Bilim Dergisi [Journal of Theoretical Educational Science]*, 14(2), 223-245.

One of the instructional areas in Turkish is speaking. When compared to the other skills, speaking skill comes after listening skill. Hunsaker (1990) individuals acquire approximately 80% of what they learn through listening. From the most used to the least used, the learning areas are listening, speaking, reading, and writing (Akyol, 2006). It is a learning skill which is frequently used in our lifetime. Speaking is the basic instrument for humans to communicate with each other.

Speaking means conveying feelings, thoughts and wishes to the person you face both visually and aurally (Taşer, 2015). Speaking, according to another definition, is a process carried out by designing feelings, thoughts, designs and requests mentally and expressing them (Akkaya, 2012). There are various reasons for speaking.

Doğan (2009, p. 186-187) explained some of these reasons as follows:

- to gain a place in society by regulating social relationship,
- to express himself/herself to the people around him/her clearly and properly,
- to give information on any topics,
- to explain his/her feelings, thoughts, and ideas.

According to the studies conducted, speaking skill is the most preferred language skill following listening. Therefore, speaking education should be implemented meticulously and have a permanent impact (Demir, 2010). Speaking is the most natural and the most frequently used linguistic skill. Individuals who lack speaking skills cannot communicate well with society. Being successful in life is quite difficult for these people. Thus, necessary attention should be paid to improving speaking skills in mother tongue education, and students should be given adequate opportunity to practice it (Özbay, 2005).

Moreover, speaking skill has a very important place in every field of life. Thus, individuals need to learn to speak accurately for a developed society, and students need to be raised as good speakers. Students who are successful, social, and can communicate easily with other people have improved speaking skills (Arslan, 2010). The purpose of speaking skill was defined in 2015 Turkish language course curriculum as follows:

1. to develop students' verbal communication, reading and writing skills,
2. to help them use Turkish correctly and carefully by obeying speaking and spelling rules,
3. to help them explain their feelings, ideas and views or thesis on a topic influentially and clearly both orally and in writing (Temizyürek, Erdem, & Temizkan, 2016, p. 215).

The explanations above show that speaking, one of the basic linguistic skills, is linked to the other linguistic skills, and it is highly important to use Turkish effectively. However, it has become one of the neglected areas in Turkish language education. Effects of this show themselves at every stage. Speaking is the most significant indicator of knowing a language entirely, and it is one of the main requirements for children to be successful. As schools prepare children for life, linguistic skills should improve their communication skills (Sağlam, 2010). Individuals are required to raise their speaking skills to the top level for healthy relationships (Bayraktar, 2012). Thus, teachers should allow the students to practice for improving their speaking skills and eliminating some problems. Students should complete their speeches before their mistakes are corrected during these practices. If teachers do not wait for students to

finish their speeches, their warnings about corrections cannot be effective, and the students, who are speaking, can get bored. Then, they may not want to speak in the following classes by hesitating that they would make the same problems (Uçgun, 2007). As Turkish course is the core of other courses, it has great importance. If the learning outcomes of this lesson are actualized, it will contribute to the other courses (Aytaş, 2008). In this regard, practices to improve speaking skills should be focused especially in Turkish courses. According to Kılıç (2008), young children speak without any certain rules before they start school. When they start school, they have already acquired specific speaking habits. A type of speaking with a local dialect acquired from families by checking customs and traditions can be created. That this situation should be fixed and that speaking should be under certain rules need to be taught to the students in the school setting.

As speaking is learnt spontaneously, incorrect and improper styles of speaking can also be learnt. Therefore, speaking is to be taught at schools under the guidance of a teacher and within the frame of a syllabus (Demirel, 2012, p. 46). Creative drama method can be employed to improve speaking skills of the students. Specifically, primary school children are eager to do drama because of their characteristics. In this method, special attention is paid to the characteristics of students. According to Akyol (2015, p. 37), primary school children, especially 6-year-old ones, are eager to do drama. Hence, this characteristic of primary school children ought to be considered to improve their speaking skills.

Creative drama method is people's acting out or interpreting an experience or an event by embedding their own experiences into the process in a group work (Adıgüzel, 2006). Game lies at the core of creative drama method. It changes students from passive into active, and an active learner is a faster learner (Aytaş, 2008). Drama is one of the most effective methods to be used in language education since it provides learning by doing experiencing with a practical instructional method (Maden, 2011).

Creative drama is a way of acting out events by naturally reacting to a new situation encountered by interpreting the current situation using prior knowledge under the guidance of a leader. Creative drama occurs when the group members reflect on the events they think through improvisation with the leader's guidance. The leader shows the members how to express their ideas in dramatic ways. Creative drama has many social, cultural, and educational benefits for students (Kadan, 2013).

Several studies have revealed that creative drama is effective on improving speaking skill (Balaban, 2019; Galante & Thomson, 2017; Gökçearslan-Çiftçi & Altınova, 2017; Göktürk, Çalışkan, & Öztürk, 2020; Kuimoval, Uzunboyly, Startseval, & Devyatoval, 2016; Pishkar, Moeinzadeh, & Dabaghi, 2017). Creative drama is not just effective in improving speaking skills. It is also effective in fostering entrepreneurial skill, problem-solving skill, fluent-thinking skill, social skill, foreign language teaching, mathematics teaching, teaching basic ecological concepts, science teaching, gaining basic linguistic skills and comprehension skill (Akbayrak, 2019; Aktepe & Bulut, 2014; Aykaç & Adıgüzel, 2011; Bailey & Watson, 1998; Bergil, 2010; Çelik & Buluç, 2018; Değirmenci, 2020; Dupont, 1992; Kaf, 2000; Kahyaoğlu, Yavuzer, & Aydede, 2010; Karakelle, 2009; Kaya-Güler, 2008; Öztürk & Sarı, 2018; Saraç, 2007; Yeşilyurt, 2011).

Self-expression in creative drama promotes self-confidence (Rowland, 2002). Thus, creative drama is a method used in various fields of instruction. Creative drama method consists of three steps which are as follows:

1. Warm-up / Preparation Step: This step explains the following features:

- This step is often determined by the leader. Introvert studies are implemented in this step.
- Gestures are used, and it is aimed to create a background of the group.
- It is a preparation for the next step.
- Familiar or reproduced kid games can efficiently be used for group interaction or communication within the group in this step. Playing games is preferred.
- Role-playing or improvisation is applied as introductory (Tutuman, 2011, p. 29).

The purpose of this step is to relieve participants and providing them an environment for recognizing themselves and communicating with each other. Thus, the feeling of confidence and harmony is triggered (Adıgüzel, 1994). Games in the preparation step are essential for students' active participation in the acting step (Üstündağ, 1998).

2. Acting Step: Features of this step are as follows:

- Improvisation, role-playing, and other techniques can be used in this step, known as the starting point of acting.
- All the things experienced and shared and evaluations are actualized based on acting in this step, on the results of it and on its personal impact.
- Acting can be both individual and in small or large groups (Tutuman, 2011, p. 29).

This is the step during which role-play is highly applied. This step can be implemented as individual work, pair work, or group work (Adıgüzel, 2019).

3. Evaluation Step: The followings are the features of the evaluation step:

- This is the step in which results obtained from drama studies are evaluated.
- In general, it is the step in which learning outcomes are expected to be given to students or the results revealed are discussed (Tutuman, 2011).

During this step, educational outcomes and results are discussed and assessed (Adıgüzel, 2019). It was found in the course of "Improvement and Learning" that drama method affected students' skills of doing and conducting work in a group, of starting and maintaining a connection, and of self-control (Kara & Çam, 2007). According to Keyik (2011), creative drama requires students not to be passive but a participant. This is because of the fact that with the help of drama, individuals develop self-confidence (Gönen, 1999; Ulubey, 2015) and self-respect, explore their knowledge, and prepare themselves for different situations they may encounter in their lives by gaining the skill of independent decision-making. According to Sağırılı and Gürdal (2002), teachers ought to know well the methods and techniques which can help students learn by doing and experiencing to make Turkish lessons more manageable and more understandable. Drama is a method to be used for ensuring learning by doing and experiencing as well. Moreover, students who are introverted or passive can get social through drama. Language learning settings need to be appropriate for a natural living environment. Language teaching and knowledge, skills and rules inherent in a language should

naturally be appropriate (Hamilton & Mcleod, 1993, p. 7; as cited in Maden, 2011).

Today, the education and training process adopts active students and leading teachers. Teachers should not be the ones to make speeches during activities in classrooms; students should be active. Teachers should encourage the ones that are shy to overcome their speaking anxiety, and they should motivate students to speak. Primary school Turkish lessons should be organized in a way to ensure that students can actively take part in classes, and students should be given an opportunity to speak, discuss and comment on the activities (Sallabaş, 2011, p. 124).

Our age prompts individuals to keep in touch more than ever. In such an environment, using language effectively can enable individuals to communicate better and be entrepreneurs. In this regard, children need to have good speaking skills from an early age. It should be given special importance to improve students' speaking skills starting from primary school. Shy children, who cannot express themselves well, can behave the same when they become adults. The most suitable subject to promote children's speaking skills is Turkish. In this respect, teachers should give more importance to improve students' speaking skills in Turkish course.

Creative drama method is highly effective in improving students' speaking skills. There have been several studies revealing that creative drama method helps improve speaking skill (Balaban, 2019; Galante & Thomson, 2017; Gökçearsan-Çiftçi & Altınova, 2017; Gökürk et al., 2020; Kuimoval et al., 2016; Pishkar et al., 2017).

On the other hand, people need to have the skill of speaking well to speak effectively and smoothly. Various methods and teaching techniques can be applied for gaining this skill. In this regard, the impact of creative drama method on improving students' speaking skills in primary school 3rd grade Turkish course was investigated in the current study.

Aim of the Study

The aim of the research was to investigate the possible impact of creative drama method on the improvement of students' speaking skills in primary school 3rd grade Turkish course. The following questions were tried to be answered to reach this general aim:

1. Are there any significant differences between pretest scores of the experimental group students on whom creative drama method was applied and the ones in the control group on whom current instructional program was employed?
2. Are there any significant differences between pretest scores of the experimental group students on whom creative drama method was applied and the ones in the control group on whom current instructional program was employed?
 2. a. Are there any significant differences between average scores received from "Beginning of Speech" sub-component of the Speaking Skill Assessment Rubric by the experimental and the control groups?
 2. b. Are there any significant differences between average scores received from "Linguistic Skills" sub-component of the Speaking Skill Assessment Rubric by the experimental and control groups?

2. c. Are there any significant differences between average scores received from “Sound and Body Language” sub-component of the Speaking Skill Assessment Rubric by the experimental and control groups?
3. Are there any significant differences between pretest and post-test scores of the experimental group students on whom creative drama method was applied and the ones in the control group on whom current instructional program was employed?

Method

Model of the Research

Quasi-experimental model with a pretest-posttest control group was employed in the research. This model provides great statistical potential to the researcher about testing the effect of intervention on dependent variable, and helps interpretation of findings obtained within the context of cause and effect (Büyüköztürk, 2011). Hence, quasi-experimental model was preferred in the study. Depending on the pretest result, the two classes having similar results were randomly assigned - one as the experimental group and the other as the control group. Speaking education was given using creative drama method in the experimental group and current instructional program in the control group.

Study Group of the Research

The study group of the research consisted of 46 students selected among the 3rd graders studying in a private primary school located in Çaycuma, Zonguldak. The study group was created through an easily accessible sampling method in accordance with the aim of the research.

Easily accessible sampling is a method that fastens and eases research when some problems related to time and expense exist, and it is a sampling method in which people close and convenient to the researcher are selected (Yıldırım & Şimşek, 2013). Distribution of the students in the experimental and control groups by gender was shown in Table 1.

Table 1

Distribution of the Students in the Experimental and Control Groups by Gender

Gender	Experimental Group		Control group		Total	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Female	17	73.9	11	47.9	28	60.8
Male	6	26.1	12	52.1	18	39.1
Total	23	100	23	100	46	100

Data Collection Tools

The study group was randomly created with two groups 3-A and 3-B classrooms. Twenty-three students were included in the experimental and control groups. Training related to speaking skills was given through creative drama method in the experimental group and current instructional program (traditional teaching method) in the control group. "Speaking Skill Assessment Rubric" was used in order to gauge speaking skills of the students. This rubric consists of 24 items. The researcher developed the mentioned rubric following a search about learning outcomes of oral communication in the 3rd grade Turkish course and related literature. The experts in the department of elementary and early childhood education at Bartın University were asked to express their opinions about the rubric.

The questions to be used in improvement of speaking skills were prepared on the theme of "Health and Environment" existing in learning outcomes and texts in the 3rd grade Turkish course book. The student to make a speech started to speak by drawing lots among questions. The students' speeches were recorded through a camera, and these recordings were used during data analysis. Finally, speaking skills of the students were assessed based on "Speaking Skill Assessment Rubric". Pretest – post-test assessment process lasted for two weeks. The students in the experimental group were taught through creative drama method on the theme of "Health and Environment" for four weeks (32 hours in total). However, the students in the control group were taught based on the current instructional program. The research period was six weeks. "Speaking Skill Assessment Rubric" developed by the researcher was used as the data collection tool.

Speaking Skill Assessment Rubric (SSAR)

To develop the rubric, questions related to extempore speech among learning outcomes about speaking skill in Primary Schools Turkish Language Curriculum and Guide, a rubric was developed with reference to the scoring rubric included in the curriculum. The final version of the rubric contained three components upon assessment of three subject area experts. Speaking items were classified into three components which are "Beginning of Speech", "Linguistic Skills" and "Sound and Body Language". There were seven items in the component of "Beginning of Speech", ten items in the component of "Linguistic Skills" and seven items in the component of "Sound and Body Language" (24 items in total). As the highest point to be received from each item was 5, the highest score to be received from the rubric was 130. Sum scores were calculated after assessment, and they were converted into a hundred system.

Firstly, speaking skill observation and assessment forms in the literature (Aykaç, 2011; Bulut, 2015; Erdem, 2012; Gürhan, 2013; Kartallıoğlu, 2015; Maden, 2010; Orhan, 2010; Öztürk, 1997; Sallabaş, 2011; Sargın, 2006; Temizkan & Atasoy, 2016; Yüceer, 2014) developed to gauge speaking skill were studied before developing the current rubric. Measuring instruments on speaking skill vary in terms of both naming and sub-components of the skill. While names such as verbal communication observation form, speaking skill observation form and speaking skill rubric are preferred in naming, names such as speaking order, language awareness and psychological condition of the speaker (Sargın, 2006); organization, content, the general situation of presentation, language use, speaking aesthetic, body language and material

support (Akyol, 2015) are used as sub-components. Sub-components of the rubric which are “Beginning of Speech”, “Linguistic Skills” and “Sound and Body Language” used in this study were developed by regarding “Speaking Skill Assessment Form” in Turkish Language course curriculum of Turkish Ministry of Education (2006) and “Peer Evaluation Form for Speaking Skill” developed by Temizkan (2009).

Four academics working at Bartın University Faculty of Education on Turkish language education were asked to express their opinions on the draft rubric for ensuring validity. The items in the draft were evaluated in terms of features such as content, clearness of expression, comprehensibility, and attribute to be measured. Based on the experts’ views, 3 of the items were removed, and five items were revised in accordance with the aim of the rubric. Thus, the rubric was finalized with 24 items in total in the sub-components of “Beginning of Speech”, “Linguistic Skills” and “Sound and Body Language”. As the highest score is 5, the highest score to be obtained from the scale is 130. After evaluation, the total scores were calculated and converted into the hundred system. SSAR was scored according to the rubric scoring system as follows:

Completely unobserved = 1 point, Unobserved = 2 points, Partially observed = 3 points, Observed = 4 points, Completely observed = 5 points.

Pretest-Posttest Questions

In order to assess speaking skills of the students, they were asked to speak off-the-cuff. Impromptu speech topics were determined based on the subjects that the students discussed previously. Accordingly, 53 questions – 25 as pretest and 28 as post-test – were prepared by benefitting from primary school 3rd grade Turkish language course guidebook for teachers. Experts were asked to express their opinions on the questions. The prepared questions were put in a box, and the students were asked to pick one randomly. While each student was speaking about the question he/she selected, the others were asked to listen to him/her. Speaking of the students both in the experimental and control groups was assessed using SSAR.

Empirical Process

In the study, an experimental group and a control group were generated. A pretest including 25 questions was used to gauge speaking skills of the experimental and control groups. According to the pretest results, both of the groups were equal. The students’ speaking skills were assessed using “Speaking Skill Assessment Rubric”.

Speaking education was given using creative drama method in the experimental group and using current instructional program for four weeks. The intervention lasted for 32 hours – 8 hours per week. The theme of “Health and Environment” from primary school Turkish language course book was determined for speaking education with creative drama. Eleven drama topics about this theme were prepared by the researcher. These topics were battery, tree, paper, fruit tree, noise, plastic waste, glass waste, smoke, waste oil, perfume and deodorant, and moldy bread. Pictures and scenes were prepared to be used in creative drama about this topic. Roles determined for each topic were distributed to the students by the researcher. The students performed their own roles by considering three steps of the creative drama (warm-up – presentation, acting, and evaluation). These activities went on during the empirical process. At the end of four-weeks of speaking education, a post-test consisting of 28 questions was

implemented to assess the experimental and control groups' speaking skills. Speaking skills of the both groups were compared. The intervention lasted for 6 weeks – 2 weeks for pre and post assessment and 4 weeks for intervention.

Data Analysis

Firstly, the speaking process was discussed with the students in order to determine pretest results of the students in the experimental and control groups. Next, the questions created by benefitting from the 3rd grade Turkish language teacher's guide were asked to each student. The students answered the questions by drawing lots from a box randomly. Each student was given a chance to speak on different topics in an attempt to prevent them from being affected by the other students. Speeches of the students were recorded by a video camera. The recorded speeches were assessed according to the speaking skill assessment form. Arithmetic mean, percentage, standard deviation, normality test, dependent and independent groups t-test were employed for data analysis. The data obtained were given in tables. Normality test results related to the pretest and post-test scores of the students in the experimental and control groups were shown in Table 2.

Table 2

Normality Test Results of the Experimental and Control Groups Before and After Intervention

Groups	Dependent Variable	Shapiro-Wilk Test		
		Statistics	<i>sd</i>	<i>p</i>
Control Group	Pretest Scores	.958	23	.329*
	Posttest Scores	.937	23	.157*
Experimental Group	Pretest Scores	.952	23	.423*
	Posttest Scores	.951	23	.301*

Normality test results in Table 2 indicated that pretest and post-test scores of the students in the experimental and control groups showed normal distribution ($p > .05$).

Ethical Procedures

Ethics Committee approval numbered 73005770-300-E.1897702 was obtained for the research. All procedures performed in studies involving human participants were in accordance with the ethical standards of the institutional and/or national research committee.

Results

The results related to the first sub-problem, “Are there any significant differences between pretest scores of the experimental group students on whom creative drama method was applied and of the ones in the control group on whom current instructional program was employed in improving students’ speaking skills in primary school 3rd grade Turkish course?”, were presented in Table 3.

Table 3

Independent Groups T-Test Results of the Students in the Experimental and Control Groups Based on the Pre-Intervention Scores They Received from SSAR

Groups	<i>n</i>	\bar{X}	<i>ss</i>	<i>sd</i>	<i>t</i>	<i>p</i>
Experimental	23	3.45	9.299	46	.561	.578
Control	23	3.38	9.617			

According to Table 3, there were not any significant differences between pretest scores of the experimental group and of the control group ($p > .05$). Accordingly, it can be claimed that the experimental and control groups were equal.

The results related to the second sub-problem, “Are there any significant differences between post-test scores of the experimental group students on whom creative drama method was applied and of the ones in the control group on whom current instructional program was employed in improving students’ speaking skills in primary school 3rd grade Turkish course?”, were given in Table 4.

Table 4

Independent Groups T-Test Results of the Students in the Experimental and Control Groups Based on the Post-Intervention Scores They Received from SSAR

Groups	<i>n</i>	\bar{X}	<i>ss</i>	<i>sd</i>	<i>t</i>	<i>p</i>
Experimental	23	3.56	9.351	46	6.914	.000*
Control	23	2.92	5.024			

It can be deduced from Table 4 that there was a significant difference between SSAR post-test mean scores of the students in the experimental group and the ones in the control group ($p < .05$). The difference was in favor of the experimental group (\bar{X} experimental=3.56, \bar{X} control=2.92). Thus, it can be suggested that speaking skills of the students in the experimental group on whom lessons were taught through creative drama were better than those of the students in the control group.

The results related to the first sub-component – “Beginning of Speech” – of the second sub-problem were shown in Table 5.

Table 5

Independent Groups Post-Intervention T-Test Results of the Experimental and Control Groups Related to the Sub-Component of “Beginning of Speech”

Groups	<i>n</i>	\bar{X}	<i>ss</i>	<i>sd</i>	<i>t</i>	<i>p</i>
Experimental	23	3.87	2.668	46	7.825	.000*
Control	23	3.00	2.645			

Table 5 indicated that there was a significant difference between post-test mean scores that experimental group students received from “Beginning of Speech” sub-component and that the control group students received from the same sub-component ($p < .05$). Furthermore, the difference was in favor of the experimental group (\bar{X} experimental=3.87, \bar{X} control=3.00).

The results related to the second sub-component – “Linguistic Skills” – of the second sub-problem were given in Table 6.

Table 6

Independent Groups Post-Intervention T-Test Results of the Experimental and Control Groups Related to the Sub-Component of “Linguistic Skills”

Groups	<i>n</i>	\bar{X}	<i>ss</i>	<i>sd</i>	<i>t</i>	<i>p</i>
Experimental	23	3.43	4.271	46	5.023	.000*
Control	23	2.89	2.946			

It was revealed in Table 6 that there was a significant difference between post-test mean scores that experimental group students received from “Linguistic Skills” sub-component and that the control group students received from the same sub-component ($p < .05$). The mean scores showed that the difference was in favor of the former group (\bar{X} experimental=3.43, \bar{X} control=2.89).

The results related to the third sub-component – “Sound and Body Language” – of the second sub-problem were demonstrated in Table 7.

Table 7

Independent Groups Post-Intervention T-Test Results of the Experimental and Control Groups Related to the Sub-Component of “Sound and Body Language”

Groups	<i>n</i>	\bar{X}	<i>ss</i>	<i>sd</i>	<i>t</i>	<i>p</i>
Experimental	23	3.42	4.395	46	3.478	.010*
Control	23	2.88	2.696			

As it can be understood from Table 7, there was a significant difference between post-test mean scores that experimental group students received from “Sound and Body Language” sub-component and that the control group students received from the same sub-component ($p < .05$). Moreover, this difference was in favor of the experimental group (\bar{X} experimental=3.42, \bar{X} control=2.88).

The results related to the third sub-problem, “Are there any significant differences between pretest and post-test scores of the experimental group students on whom creative drama method was applied and of the ones in the control group on whom current instructional program was employed in improving students’ speaking skills in primary school 3rd grade Turkish course?”, were presented in Table 8.

Table 8

Dependent Groups T-Test Results Related to the Pretest-Posttest Scores Received from SSAR by the Students in the Experimental Group

Experimental Group	<i>n</i>	\bar{X}	<i>ss</i>	<i>sd</i>	<i>t</i>	<i>p</i>
Pretest Score	23	3.45	9.299	46	5.558	.000*
Posttest Score	23	3.56	9.351			

It was concluded from Table 8 that there was a significant difference between pretest and post-test scores of the students in the experimental group ($t=5.558$; $p < .05$; $p < .01$). This difference was in favor of their post-test scores ($\bar{X}=3.56$). Thus, it can be suggested that creative drama method was efficient in improving the speaking skills of the students.

Table 9

Dependent Groups T-Test Results Related to the Pretest-Posttest Scores Received from SSAR by the Students in the Control Group

Control Group	<i>n</i>	\bar{X}	<i>ss</i>	<i>sd</i>	<i>t</i>	<i>p</i>
Pretest Score	23	3.38	9.617	46	-7.190	.000*
Posttest Score	23	2.92	5.024			

Finally, it was deduced from Table 9 that there was a significant difference between pretest and post-test scores of the students in the control group as well ($t=-7.190$; $p < .05$; $p < .01$).

Discussion and Conclusion

As a result of the study, instruction through creative drama method was found to be effective in improving speaking skills of primary school third graders. When speaking skills of the students in the experimental group on whom creative drama method was applied and the ones in the control group on whom current instructional program (traditional teaching method) was employed were compared, a significant difference was observed in favor of the ones in the experimental group.

The findings obtained in the current study are similar to the findings of the previous studies on this topic. Results of not only the current study but also several other studies in this area (Balaban, 2019; Corbett et al., 2011; Çakır, 2008; Çifçi, 2001; De La Cruz, 1995; Dibek, 2003; Eldeniz-Çetin & Avcıoğlu, 2010; Flennoy, 1992; Galante & Thomson, 2017; Gökçearsan-Çiftçi & Altınova, 2017; Göktürk et al., 2020; Kardash & Wright, 1987; Kassab, 1984; Kılıç & Tuncel, 2009; Kuimoval et al., 2016; Pishkar et al., 2017; Saraç, 2007; Shulz, Carpenter, & Turnball, 1991; Warger, 1983) suggested that creative drama method contributed to improve students' speaking skills. Gestures and facial expressions are crucial for conveying messages to be given while speaking because they help messages to be perceived by the receiver. Body language is employed in creative drama method as well, contributing to the development of speaking skills. On the other hand, especially primary school students are disposed to do drama. It is necessary to make use of this willingness in improving their speaking skill.

In addition, a large number of studies have revealed that creative drama can improve writing skill, entrepreneurial ability, problem-solving skill, teaching of artistic movements, fluent thinking skill, social skills, mathematics teaching, teaching of basic ecological concepts, science teaching, main linguistic skills, comprehension skill and foreign language teaching (Akbarak, 2019; Aktepe & Bulut, 2014; Aykaç & Adıgüzel, 2011; Bailey & Watson, 1998; Bergil, 2010; Çelik & Buluç, 2018; Değirmenci, 2020; Duman-Yegen, 2019; Dupont, 1992; Kadan, 2013; Kaf, 2000; Kahyaoğlu et al., 2010; Karakelle, 2009; Kaya-Güler, 2008; Önalın, 2020; Saraç, 2007; Şentürk, 2020; Şentürk-Tosun, 2020; Yeşilyurt, 2011). These results have revealed that creative drama method is effective in gaining skills apart from speaking skills.

While Rosenberg (1989) revealed that creative drama method enhanced students' vocabulary, Ünsal (2005) claimed that creative drama method was effective in mastering the language and expression skills. In another study, it was emphasized by Robbie (1997) that using creative drama method in foreign language teaching had improved written expression skills of the students. Additionally, creative drama method was found to be efficient in the area of language education (Aldağ, 2010; Aynal, 1989; Çebi, 1996; Farris & Parke, 1993; Kara, 2000; Maden, 2010; O'Hara, 1997; Öztürk, 1997; Solmaz, 1997; Yılmaz, 2000). These results are similar to the results of the current study.

Furthermore, it was revealed in several studies that creative drama method had a positive impact on improvement of students' written expression skills in the course of Turkish language (Aslan, 2006; Ataman, 2006; Aykaç, 2011; Karakuş, 2000; Karateke, 2006; Kaya-Güler, 2008; Laurin, 2010). In two other studies carried out by Çelik (2015) and Ceran (2010), it was indicated that creative thinking techniques affected students' achievement positively.

Speaking skill is among the social skills, and a significant number of studies exist having suggested that creative drama method is influential in development of students' social skills (Akfirat, 2004; AnnGuli, 2004; Barnes, 1998; De La Cruz, 1995; Freeman, Sullivan, & Fulton, 2003; Gresham & Elliott, 1990; Hedahl, 1980; İpek, 1998; Kocayörük-Yaya, 2000; Miller, Rynders, & Schleien, 1993). In this sense, the findings of the current study are similar to that of previous studies.

Recommendations

In line with the research results, the following suggestions can be made:

1. Teachers should include creative drama activities to improve students' speaking skills in Turkish lessons.
2. The use of creative drama in the lessons may help the shy children participate in the lesson.
3. Creative drama activities should not be limited to Turkish lessons. Creative drama activities should be used in other lessons too.
4. This research can be repeated with prepared speech activities on different samples.

Statement of Responsibility

Özlem Öztürk-Pat; determining the conceptual framework, creating literature, resources, methodology, determination of sample group, scale development, determination of data collection tools data collection, analysis of data, writing - original draft, visualization, planning the research. Muamber Yılmaz; determination of problem situation, supervision of research stages, analysis of data, review and edit.

References

- Adıgüzel, Ö. (1994, 28-30 Nisan). *Eğitimde yeni bir yöntem ve disiplin: Yaratıcı drama*. 1. Eğitim Bilimleri Kongresi. Çukurova Üniversitesi Eğitim Bilimleri Fakültesi, Adana.
- Adıgüzel, Ö. (2006). Yaratıcı drama kavramı, bileşenleri ve aşamaları. *Yaratıcı Drama Dergisi*, 1(1), 17-31.
- Adıgüzel, Ö. (2019). *Eğitimde yaratıcı drama*. İstanbul: Yapı Kredi Yayınları.
- Akbayrak, K. (2019). *Özel yetenekli ilkokul 4. sınıf öğrencilerine yaratıcı drama yöntemiyle girişimcilik becerisi kazandırılması üzerine bir eylem araştırması* (Yayımlanmamış yüksek lisans tezi). Recep Tayyip Erdoğan Üniversitesi, Rize.
- Akfirat, Ö. F. (2004). *Yaratıcı dramanın işitme engellilerin sosyal becerilerinin gelişimine etkisi* (Yayımlanmamış doktora tezi). Ankara Üniversitesi, Ankara.
- Akkaya, A. (2012). Öğretmen adaylarının konuşma sorunlarına ilişkin görüşleri. *Mustafa Kemal Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 9(20), 405-420.
- Aktepe, V., & Bulut, A. (2014). Yaratıcı drama destekli matematik öğretimin öğrencilerin akademik başarısına etkisi. *Kastamonu Üniversitesi Kastamonu Eğitim Dergisi*, 23(3), 1081-1090.
- Akyol, H. (2006). *Türkçe öğretim yöntemleri*. Ankara: Kök Yayıncılık.
- Akyol, H. (2015). *Türkçe ilkokuma yazma öğretimi*. Ankara: Pegem Akademi Yayınları.
- Aldağ, E. (2010). *Yaratıcı dramanın dil öğreniminde motivasyonu artırma üzerindeki etkisi* (Yayımlanmamış yüksek lisans tezi). Atatürk Üniversitesi, Erzurum.
- AnnGuli, L. (2004). *The effects of creative drama-based intervention for children with deficits in social perception* (Unpublished doctoral dissertation). The University of Texas, Austin.
- Arslan, F. (2010). *Türkçe ve sınıf öğretmenlerinin konuşma eğitimi ve konuşma etkinlikleri hakkındaki görüşleri (Kırıkkale ili örneği)* (Yayımlanmamış yüksek lisans tezi). Kırıkkale Üniversitesi, Kırıkkale.
- Aslan, C. (2006). *Yazınsal nitelikli çocuk kitaplarının çocuğun okuduğunu anlama ve yazılı anlatım becerilerine etkisi* (Yayımlanmamış doktora tezi). Ankara Üniversitesi, Ankara.
- Ataman, M. (2006). Yaratıcı drama sürecinde yaratıcı yazma. *Yaratıcı Drama Dergisi*, 1(1), 75-88.
- Aykaç, M. (2011). *Türkçe öğretiminde çocuk edebiyatı metinleriyle kurgulanan yaratıcı drama etkinliklerinin anlatma becerilerine etkisi* (Yayımlanmamış doktora tezi). Ankara Üniversitesi, Ankara.
- Aykaç, M., & Adıgüzel, Ö. (2011). Sosyal bilgiler dersinde yaratıcı dramanın yöntem olarak kullanılmasının öğrenci başarısına etkisi. *Kastamonu Üniversitesi Kastamonu Eğitim Dergisi*, 19(1), 297-314.
- Aynal, S. (1989). *Dramatizasyon yönteminin yabancı dil öğretimi üzerine etkisi* (Yayımlanmamış yüksek lisans tezi). Çukurova Üniversitesi, Adana.
- Aytaş, G. (2008). *Türkçe öğretiminde tematik yaratıcı drama*. Ankara: Akçağ Yayıncılık.
- Bailey, S., & Watson, R. (1998). Establishing basic ecological understanding in younger

- pupils: A pilot evaluation of a strategy based on drama/role-play. *Journal of Science Education*, 20, 139-152.
- Balaban, H. A. (2019). *İngilizce konuşma becerilerini geliştirmede yaratıcı drama: Bir eylem araştırması* (Yayımlanmamış yüksek lisans tezi). Çanakkale Onsekiz Mart Üniversitesi, Çanakkale.
- Barnes, H. (1998). Identifying educational strategies for use with deaf pupils. *The Journal of National Drama*, 5(3), 20-25.
- Bayraktar, H. (2012). *İlköğretim 5. sınıf öğrencilerinin öğretmeni ve ebeveyni ile olan iletişimleri ile Türkçe dersi konuşma becerileri arasındaki ilişki* (Yayımlanmamış doktora tezi). Marmara Üniversitesi, İstanbul.
- Bergil, A. (2010). *İngilizce öğretiminde konuşma becerilerini geliştirmeye yönelik alternatif bir teknik: Yaratıcı drama* (Yayımlanmamış yüksek lisans tezi). Gaziosmanpaşa Üniversitesi, Tokat.
- Bulut, K. (2015). *Mikro öğretim tekniğinin Türkçe öğretmen adaylarının konuşma beceri ve kaygılarına etkisi* (Yayımlanmamış doktora tezi). Gazi Üniversitesi, Ankara.
- Büyüköztürk, Ş. (2011). *DeneySEL desenler öntest- sontest kontrol grubu desen ve veri analizi*. Ankara: Pegem Akademi Yayınları.
- Ceran, S. A. (2010). *Yaratıcı düşünme teknikleri ile geliştirilen fen etkinliklerinin öğrenci başarısı ve tutumuna etkisi* (Yayımlanmamış doktora tezi). Selçuk Üniversitesi, Konya.
- Corbett, B. A., Gunther, J. R., Comins, D., Price, J., Ryan, N., Simon, D., Schupp, C. W., & Rios, T. (2011). Theatre as therapy for children with autism spectrum disorder. *Journal of Autism and Developmental Disorders*, 41(4), 505–511.
- Çakır, B. (2008). *Anasınıfı Türkçe dil etkinliklerinde yaratıcı drama yönteminin etkililiği* (Yayımlanmamış yüksek lisans tezi). Ondokuz Mayıs Üniversitesi, Samsun.
- Çebi, A. (1996). *Öğretim amaçlı yaratıcı drama yoluyla imgesel dil becerisinin geliştirilmesi* (Yayımlanmamış doktora tezi). Ankara Üniversitesi, Ankara.
- Çelik, E. A. (2015). *7. sınıf sosyal bilgiler dersinde yaratıcı düşünme etkinliklerinin kullanımı* (Yayımlanmamış yüksek lisans tezi). Adnan Menderes Üniversitesi, Aydın.
- Çelik, Ö., & Buluç, B. (2018). Disiplinler arası yaklaşımla değer öğretiminde yaratıcı drama yönteminin kullanılması. *Erzincan Üniversitesi Eğitim Fakültesi Dergisi*, 20(1), 67-88.
- Çifçi, İ. (2001). *Zihinsel engelli bireyler için hazırlanan bilişsel süreç yaklaşımına dayalı sosyal beceri öğretim programının etkililiğinin incelenmesi* (Yayımlanmamış doktora tezi). Ankara Üniversitesi, Ankara.
- De La Cruz, R. (1995). *The effects of creative drama on the social and oral language skills of children with learning disabilities* (Unpublished doctoral dissertation). Illinois State University, Bloomington, IL.
- Değirmenci, B. (2020). *Yaratıcı drama temelli etkinliklerin okul öncesi çocuklarının problem çözme ve sosyal beceri düzeylerine etkisi* (Yayımlanmamış yüksek lisans tezi). Çağ Üniversitesi, Mersin.

- Demir, T. (2010). Konuşma eğitiminde benmerkezci konuşmaya yönelik bir deneme. *Kastamonu Üniversitesi Kastamonu Eğitim Dergisi*, 18(2), 415-430.
- Demirel, Ş. (2012, 22-24 Aralık). *Türkçeyi güzel ve doğru kullanama bağlamında Türkçe öğretmeni adaylarının konuşma eğitimi dersinin amaç ve kazanımlarına erişme düzeyleri üzerine bir çalışma*. IV. Uluslararası Dünya Dili Türkçe Sempozyumu. Muğla Sıtkı Koçman Üniversitesi, Muğla.
- Dibek, E. (2003). *7-11 yaş öğretilbilir zihinsel engelli çocuklarda eğitici dramanın kelime kazanımına etkisi* (Yayımlanmamış yüksek lisans tezi). Marmara Üniversitesi, İstanbul.
- Doğan, Y. (2009). Konuşma becerisinin geliştirilmesine yönelik etkinlik önerileri. *Türk Eğitim Bilimleri Dergisi*, 7(1), 185-204.
- Duman-Yegen, G. (2019). *İlkokul 3. Sınıf öğrencilerinin yaratıcı yazma becerilerinin yaratıcı drama yöntemiyle geliştirilmesine yönelik bir eylem araştırması* (Yayımlanmamış yüksek lisans tezi). Burdur Mehmet Akif Ersoy Üniversitesi, Burdur.
- Dupont, S. (1992). The effectiveness of creative drama as an instructional strategy to enhance the reading comprehension skills of fifth grade remedial readers. *Reading Research and Instruction*, 31(3), 41-52.
- Eldeniz-Çetin, M., & Avcıoğlu, H. (2010). Zihinsel engelli öğrenciler için drama yöntemiyle sosyal beceri eğitim programının etkililiğinin incelenmesi. *International Online Journal of Educational Science*, 2(3), 792-817.
- Erdem, A. (2012). *Yapılandırmacı karma öğrenme ortamlarının dinleme ve konuşma becerilerine etkisi* (Yayımlanmamış doktora tezi). Hacettepe Üniversitesi, Ankara.
- Farris, J. P., & Parke, J. (1993). *To be or not to be: What students think about drama*. The Clearing House, Vol. March/April, pp. 231-234.
- Flennoy, A. J. (1992). *Improving communication skills of first grade low achievers through whole language, creative drama and difference styles of writing* (Unpublished doctoral dissertation). Nova University, Chicago.
- Freeman, G. D., Sullivan, K., & Fulton, C. R. (2003). Effects of creative drama self-concept, social skills, and problem behavior. *Journal of Educational Research*, 96(3), 1-7.
- Galante, A., & Thomson, I. R. (2017). The effectiveness of drama as an instructional approach for the development of second language oral fluency, comprehensibility and accentedness. *TESOL Quarterly*, 51, 115-142.
- Gökçearsan-Çiftçi, E., & Altınova, H. H. (2017). Sosyal hizmet eğitiminde yaratıcı drama yöntemiyle iletişim becerisi geliştirme: Ders uygulaması örneği. *Elementary Education Online*, 16(4), 1384-1394.
- Göktürk, Ö., Çalışkan, M., & Öztürk, M. S. (2020). Yaratıcı drama etkinliklerinin İngilizce konuşma becerisinin geliştirilmesine etkisi. *Journal of Inquiry Based Activities*, 10(1), 1-17.
- Gönen, M. (1999). Çocuk eğitiminde yaratıcı dramanın kullanılması. Ö. Adıgüzel (Ed.) *Yaratıcı drama 1999-2002 yazılar içinde* (s. 34-42). Ankara: Natürel Yayınları.
- Gresham, F. M., & Elliott, S. N. (1990). *Social skills rating system manual*. Circle Pines, MN: American Guidance Service.

- Gürhan, D. (2013). *Ses eğitimi çalışmalarının politikacıların konuşma becerilerine etkisi* (Yayımlanmamış doktora tezi). Gazi Üniversitesi, Ankara.
- Hedahl, G. O. (1980). *The effect of creative drama and film-making on self-concept* (Unpublished doctoral dissertation). University of Minnesota, Minneapolis.
- Hunsaker, R. A. (1990). *Understanding and developing the skills of oral communication: Speaking and listening*. Englewood, CO: Morton Press.
- İpek, A. (1998). *Eğitimde dramanın zihinsel engelli çocukların sosyal gelişimleri üzerinde etkisinin incelenmesi* (Yayımlanmamış yüksek lisans tezi). Hacettepe Üniversitesi, Ankara.
- Kadan, Ö. (2013). *Yaratıcı drama yönteminin ortaokul 7. sınıf öğrencilerinin İngilizce dersindeki başarı, tutum ve motivasyonlarına etkisi* (Yayımlanmamış yüksek lisans tezi). Mustafa Kemal Üniversitesi, Hatay.
- Kaf, Ö. (2000). Hayat bilgisi dersinde bazı sosyal becerilerin kazandırılmasında yaratıcı drama yönteminin etkisi. *Çukurova Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 6(6), 173-184.
- Kahyaoğlu, H., Yavuzer, Y., & Aydede, M. N. (2010). Fen bilgisi dersinin öğretiminde yaratıcı drama yönteminin akademik başarıya etkisi. *Türk Eğitim Bilimleri Dergisi*, 8(3), 741-758.
- Kara, Ö. T. (2000). *Türkçe öğretiminde yaratıcı drama* (Yayımlanmamış yüksek lisans tezi). Atatürk Üniversitesi, Erzurum.
- Kara, Y., & Çam, F. (2007). Yaratıcı drama yönteminin bazı sosyal becerilerin kazandırılmasına etkisi. *Hacettepe Üniversitesi Eğitim Fakültesi Dergisi*, 32, 145-155.
- Karakelle, S. (2009). Enhancing fluent and flexible thinking through the creative drama process. *Thinking Skills and Creativity*, 4(2), 124-129.
- Karakuş, F. (2000). *Drama yönteminin ilköğretim 5. sınıf öğrencilerinin öykü yazma becerilerine etkisi* (Yayımlanmamış yüksek lisans tezi). Çukurova Üniversitesi, Adana.
- Karateke, E. (2006). *Yaratıcı dramanın ilköğretim 2. kademedeki 6. sınıf öğrencilerinin yazılı anlatım becerilerine olan etkisi* (Yayımlanmamış yüksek lisans tezi). Mustafa Kemal Üniversitesi, Hatay.
- Kardash, C. A., & Wright, L. (1987). Does creative drama benefit elementary school students; a meta-analysis. *Youth Theatre Journal*, 1(3), 11-18.
- Kartallıoğlu, N. (2015). *Bilişsel farkındalık stratejilerinin 7. sınıf öğrencilerinin konuşma becerilerini geliştirmeye etkisi* (Yayımlanmamış doktora tezi). Gazi Üniversitesi, Ankara.
- Kassab, L. J. (1984). *A poetic/dramatic approach to facilitate oral communication* (Unpublished doctoral dissertation). Pennsylvania State University, PA.
- Kaya-Güler, İ. (2008). *İlköğretim dördüncü sınıf Türkçe dersinde yaratıcı drama yönteminin etkililiği* (Yayımlanmamış yüksek lisans tezi). Ondokuz Mayıs Üniversitesi, Samsun.
- Keyik, S. (2011). *Sanat eğitimi derslerinde yaratıcı drama etkinlikleri* (Yayımlanmamış yüksek lisans tezi). Gazi Üniversitesi, Ankara.

- Kılıç, İ. Y. (2008). *Yeni ilköğretim programında ilköğretim birinci kademe 3. sınıflarında Türkçe dersi öğretiminin değerlendirilmesi* (Yayımlanmamış yüksek lisans tezi). Ege Üniversitesi, İzmir.
- Kılıç, Ş., & Tuncel, M. (2009). Yaratıcı dramanın İngilizce konuşmaya ve tutuma etkisi. *Abant İzzet Baysal Üniversitesi Eğitim Fakültesi Dergisi*, 9(2), 56-81.
- Kocayörük-Yaya, A. (2000). *İlköğretim öğrencilerinin sosyal becerilerini geliştirmede dramanın etkisi* (Yayımlanmamış yüksek lisans tezi). Ankara Üniversitesi, Ankara.
- Kuimoval, M. V., Uzunboylu, H., Startseval, D. A., & Devyatoval, K. P. (2016). Advantages of extracurricular drama activities in foreign language teaching. *International Scientific Researches Journal*, 72(6), 52-56.
- Laurin, S. (2010). *The effect of story drama on children's writing skills* (Unpublished master's thesis). Concordia University, Kanada.
- Maden, S. (2010). *İlköğretim 6. sınıf Türkçe dersinde drama yönteminin temel dil becerilerinin kazanımına etkisi (Sevgi teması örneği)* (Yayımlanmamış doktora tezi). Atatürk Üniversitesi, Erzurum.
- Maden, S. (2011). Drama tekniklerinden rol kartlarının konuşma becerilerinin öğretimindeki başarı ve tutum üzerine etkisi. *Çankırı Karatekin Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 2(2), 23-38.
- Miller, H., Rynders, J. E., & Schleien, S. J. (1993). Drama: A medium to enhance social interaction between students with and without mental retardation. *Mental Retardation*, 31(4), 228-233.
- O'Hara, M. (1997). *Process and product: some perspectives on the effect of presentation and performance in preparing PGCE secondary English students to teach drama*. Researching Drama and Theatre in Education, International Conference. University of Exeter, April 8th-12th.
- Orhan, S. (2010). *Altı şapkalı düşünme tekniğinin ilköğretim sekizinci sınıf öğrencilerinin konuşma becerilerini geliştirmesine etkisi* (Yayımlanmamış yüksek lisans tezi). Atatürk Üniversitesi, Erzurum.
- Önalın, N. H. (2020). *8. sınıf öğrencilerinin "enerji dönüşümleri ve çevre bilinci" ünitesinin akademik başarı ve fene karşı tutumlarına yaratıcı drama yönteminin etkisi* (Yayımlanmamış yüksek lisans tezi). Gazi Üniversitesi, Ankara.
- Özbay, M. (2005). Ana dili eğitiminde konuşma becerisini geliştirme teknikleri. *Journal of Qafqaz University*, 16, 177-184.
- Öztürk, A. (1997). *Tiyatro dersinin öğretmen adaylarındaki sözel iletişim becerilerine etkileri* (Yayımlanmamış doktora tezi). Ankara Üniversitesi, Ankara.
- Öztürk, T., & Sarı, D. (2018). Sosyal bilgilerde yaratıcı drama kullanımının öğrencilerin başarılarına, tutumlarına ve öğretimin kalıcılığına etkisi. *Journal of Theoretical Educational Science*, 11(3), 586-605.
- Pishkar, K., Moeinzadeh, A., & Dabaghi, A. (2017). Effect of teaching modern English drama on the students' fluency and accuracy of speaking. *Research in English Language Pedagogy*, 5(1), 41-51.
- Robbie, S. (1997). *Along the yellow brick road: weaving metaphors in the foreign language classroom*. Researching drama and theatre in education. International Conference, University of Exeter, April 8th-12th.

- Rosenberg, H. S. (1989). Transformations described: How twenty-three young people think about and experience creative drama. *Youth Theatre Journal*, 4(1), 21-27.
- Rowland, G. A. (2002). *Every child needs self-esteem, creative drama builds self confidence through self expression* (Unpublished doctoral dissertation). The Union Institute and University, Cincinnati.
- Sağırılı, H. E., & Gürdal, A. (2002). Fen bilgisi dersinde drama tekniğinin öğrenci başarısına etkisi. *M.Ü. Atatürk Eğitim Fakültesi Eğitim Bilimleri Dergisi*, 15, 213-224.
- Sağlam, Ö. (2010). *7. sınıf öğrencilerinin hazırlıksız konuşma becerileri üzerine bir araştırma* (Yayımlanmamış yüksek lisans tezi). Gazi Üniversitesi, Ankara.
- Sallabaş, M. E. (2011). *Aktif öğrenme yönteminin ilköğretim ikinci kademe öğrencilerinin konuşma becerilerine etkisi* (Yayımlanmamış doktora tezi). Gazi Üniversitesi, Ankara.
- Saraç, G. (2007). *Çocukların konuşma becerisinin geliştirilmesinde yaratıcı dramın kullanılması* (Yayımlanmamış yüksek lisans tezi). Gazi Üniversitesi, Ankara.
- Sargın, M. (2006). *İlköğretim öğrencilerinin konuşma becerilerinin değerlendirilmesi. Muğla ili örneğinde* (Yayımlanmamış yüksek lisans tezi). Muğla Üniversitesi, Muğla.
- Shulz, B. J., Carpenter, C. D., & Turnball, A. P. (1991). *Mainstreaming exceptional students*. Boston: Allyn and Bacon Inc.
- Solmaz, F. (1997). *6 yaş grubu çocukların alıcı ve ifade edici dil gelişimine yaratıcı drama eğitiminin etkisi* (Yayımlanmamış yüksek lisans tezi). Gazi Üniversitesi, Ankara.
- Şentürk, A. (2020). *4. sınıf sosyal bilgiler dersinde yaratıcı drama yönteminin öğrenci başarısına ve tutumuna etkisinin incelenmesi* (Yayımlanmamış yüksek lisans tezi). İstanbul Aydın Üniversitesi, İstanbul.
- Şentürk-Tosun, S. (2020). *Sanat akımlarının yaratıcı drama yöntemiyle öğretilmesinin öğrenci başarısına ve tutumuna etkisi* (Yayımlanmamış yüksek lisans tezi). Gazi Üniversitesi, Ankara.
- Taşer, S. (2015). *Konuşma eğitimi*. İstanbul: Pegasus Yayıncılık.
- Temizyürek, F., Erdem, İ., & Temizkan, M. (2016). *Konuşma eğitimi*. Ankara: Pegem Akademi Yayınları.
- Temizkan, M. (2009). Akran değerlendirmenin konuşma becerisinin geliştirilmesi üzerindeki etkisi. *Mustafa Kemal Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 6(12), 90-112
- Temizkan, M. & Atasoy, A. (2016). Konuşma becerisinde aşamalı gelişim modelinin etkililiği üzerine bir değerlendirme. *Mustafa Kemal Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 13(34), 78-97.
- Tutuman, O. (2011). *Türkçe öğretmenlerinin yaratıcı drama uygulama yeterlilikleri* (Yayımlanmamış yüksek lisans tezi). Dokuz Eylül Üniversitesi, İzmir.
- Uçgun, D. (2007). Konuşma eğitimini etkileyen faktörler. *Erciyes Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 22(1), 59-67.
- Ulubey, Ö. (2015). *Vatandaşlık ve demokrasi eğitimi programının yaratıcı drama ve*

- diğer etkileşimli öğretim yöntemleri ile uygulanmasının akademik başarıya ve demokratik değerlere bağlılığa etkisi* (Yayımlanmamış doktora tezi). Ankara Üniversitesi, Ankara
- Ünsal, B. (2005). *İlköğretim ikinci kademe (6, 7, 8. sınıflar) Türkçe dersinde drama yönteminin çocukların dil ve anlatım becerilerine katkısı* (Yayımlanmamış yüksek lisans tezi). Gazi Üniversitesi, Ankara.
- Üstündağ, T. (1998). Yaratıcı drama eğitim programının öğeleri. *Eğitim ve Bilim Dergisi*, 22(107), 28 -35.
- Warger, C. L. (1983, 27-28 April). *Creative drama for autistic adolescents: expanding leisure and recreational options. meeting their needs: provision of services to the severely emotionally disturbed and autistic*. Conference Proceedings. University of Memphis, Memphis, TN.
- Yeşilyurt, E. (2011). *6. sınıflarda yapım eklerinin öğretimine yaratıcı dramanın etkisi* (Yayımlanmamış yüksek lisans tezi). Abant İzzet Baysal Üniversitesi, Bolu.
- Yıldırım, A., & Şimşek, H. (2013). *Sosyal bilimlerde nitel araştırma yöntemleri*. Ankara: Seçkin Yayınları.
- Yılmaz, T. T. (2000). *Türkçe öğretiminde yaratıcı drama yöntemi ile diksiyon becerileri kazandırmaya ilişkin bir model önerisi yaklaşımı* (Yayımlanmamış yüksek lisans tezi). Ankara Üniversitesi, Ankara.
- Yüceer, D. (2014). *Türkçe öğretmenliği birinci sınıf öğrencilerinin hazırlıksız konuşma becerileri üzerine bir araştırma* (Yayımlanmamış yüksek lisans tezi). Gazi Üniversitesi, Ankara.

Appendices

Appendix 1. Speaking Skill Assessment Rubric (SSAR)

Completely Unobserved(1), Unobserved(2), Partially Observed(3), Observed(4), Completely Observed(5)

Item No		Completely Observed(5)	Observed (4)	Partially Observed(3)	Unobserved(2)	Completely Unobserved(1)
	A. Beginning of Speech					
1	He/She speaks coherently.					
2	He/She associates his/her speech with daily life.					
3	He/She sticks to the main theme.					
4	He/She speaks by sticking to his/her mental plan.					
5	He/She speaks tenderly.					
6	He/She speaks less than necessary.					
7	He/She uses Turkish properly.					
	B. Linguistic Skills					
8	He/She uses his/her voice clearly and comprehensibly.					
9	He/She can speak before falling into repetition.					
10	He/She can speak İstanbul Turkish.					
11	He/She abstains from producing unnecessary sounds like ah, uh, um, etc. in his/her speech.					
12	He/She speaks in a suitable speaking speed rate that can be followed by the listeners.					
13	He/She uses ambiguous sentences.					
14	He/She enriches his/her speech with examples.					
15	He/She can make connections between his/her thoughts.					
16	He/She pays attention to stress and intonation.					
17	He/She can speak fluently.					
	C. Sound and Body Language					
18	He/She speaks at a tone of voice far from affectedness.					
19	He/She can make eye contact.					
20	He/She can focus on the topic he/she is talking about.					
21	He uses body language unnecessarily.					
22	He/She shows his/her emotions through appropriate tone of voice.					
23	He/She uses an audible tone of voice.					

*Appendix 2. Some Sample Pretest – Posttest Questions Used in the Research**Sample Pretest Questions*

- Why should we obey the school rules?
- How should we behave in public transport vehicles? Please tell.
- What should we do to prevent traffic accidents?
- What household chores do you share with your family at home?
- Do you believe that the nature is protected enough in the region you live in? Please explain.

Sample Posttest Questions

- What should we pay attention to in consuming vegetables and fruits?
- Why are there different job groups in the society?
- What do you do for embellishing the environment?
- What should we do to be healthy?
- What should we do to save street animals?



This is an Open Access article distributed under the terms of the Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0). For further information, you can refer to <https://creativecommons.org/licenses/by-nc-sa/4.0/>