

## Campus Guiding and Creative Drama

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### Abstract

*Tourist guiding education has some typical problems as a part of tourism education. The primary subjects in the related literature are the qualifications expected from a tourist guide. The curriculum provided in education institutions at university level appear to be inadequate in meeting the sectorial expectations and therefore there are attempts to eliminate such inadequacies through non-curricular activities. These activities; such as projects, practice tours, and workshops take place within or outside of the school days. This paper features a learning process that is aimed for creative drama-based education in the field of tourism, the learning outputs and opinions of the participants; and offers recommendations for drama-based studies in the field of tourist guiding. In the paper, the perceptions, knowledge and attitudes of tourist guiding students were questioned regarding the campus where they study, as a part of a project titled "tourist guiding", and examined the relations between their lives and the campus history and especially the life of Yunus Emre, after whom the campus has been named, with a reflexive understanding. The creative drama sessions continued for 18 hours and the brochures, newspapers, student diaries, letters and participant opinions generated as a result of the drama process were subjected to descriptive analysis. The obtained findings are grouped under three headings titled positive attitude of students to the campus, effectiveness of the drama experience in the affective field and applicability of drama, together with the creative drama experience.*

## Kampüs Rehberliği ve Yaratıcı Drama

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### Makale Geçmişi

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### Öz

*Turist rehberliği eğitimi, turizm eğitiminin bir parçası olarak kendine özgü bazı sorunlara sahiptir. İlgili yazında öncelikli konu ise turist rehberlerinden beklenen yetkinliklerdir. Üniversite düzeyindeki eğitim kurumlarında sunulan müfredatın sektörel beklentileri karşılamaması, mesleki yetersizliklerin müfredat dışı etkinlikler yoluyla giderilmesi yönünde girişimlere neden olmaktadır. Bu etkinlikler; okul içinde yer alan; projeler, uygulama gezileri ve çalışma atölyeleridir. Bu çalışmada, turizm alanında yaratıcı drama yoluyla sürdürülen bir eğitim süreci ile öğrenim çıktıları ve katılımcı görüşlerine yer verilmekte ve turist rehberliği eğitiminde drama temelli çalışmalar için öneriler sunulmaktadır. Çalışmada, "Kampüs Rehberliği" projesi kapsamında; öğrencilerin öğrenim gördükleri kampüse ilişkin algı, bilgi ve tutumları sorgulanmış ve kampüs yaşantıları ile kampüse ismini veren Yunus Emre'nin yaşamı arasındaki ilişkilerin kavranılması amaçlanmıştır. Yaratıcı drama oturumları 18 saat sürmüş ve öğrenciler tarafından üretilen broşürler, gazete haberleri, günlükler, mektuplar ile öğrencilerin yazılı ve sözlü görüşleri betimsel analize tabi tutulmuştur. Elde edilen bulgular; kampüs ve fakülteye yönelik algılar, drama deneyimi ve profesyonel alan adı altında üç başlık altında toplanmıştır.*

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## Introduction

The researches aimed for tourism education have a history over forty years. These researches, which have been made at different analysis levels (education policies, higher education institutions, faculty structures, departments, curricula) and scopes (universal, national, regional, local); underline the vocational weighted and pragmatic tendency of tourism education (Airey, 2013). Inui, Wheeler and Lankford (2006) state that this market oriented approach overshadows the sociological and psychological bases of tourism and all tourism stakeholders act as if solely a market focus is applicable. This circumstance results in the reduction of the curriculum at university level education to the acquisition of the professional skills that are assumed to be necessary. For instance, contents such as art and philosophy and unique teaching methods are hardly able to find a place in the education (Caton, 2014). Nevertheless, we observe that there is an increased interest in experience based learning and experience based learning is offered as an effective method in tourism education (Kim, Lin and Qiu, 2015). Besides, we observe that the discussions handling vocational knowledge in tourism education with a critical stance and are related with the subjects and teaching methods, which are required to be adopted in a liberal curriculum, constitute a significant collection (Tribe, 2002).

This research is intended to review the knowledge, skills and experiences of the students within the scope of tourist guiding, with the use of creative drama, benefited from as an innovative method in the education of tourist guiding students, in a manner that will also meet the vocational competences in the fields of art, philosophy and education with an interdisciplinary perspective. This research is one of the first researches covering creative drama based teaching methods and techniques regarding tourism education. Although we observe that there are researches based on role playing in tourism literature (Armstrong, 2003), we might say that there is a limited number of researches aimed for both creative writing and improvising, constructing stories and building dramatic structures acting from these.

The purpose of this research is to determine how creative drama is perceived by tourist guiding students within the scope of campus guiding, to increase their awareness aimed for their dramatic talents and the relations of these talents with their professional qualifications and to evaluate the possibilities of applying the creative drama method in tourist guiding education. In the research, we scanned the related literature, formed a workshop aimed for drama based education, designed a content that will support the knowledge, skills and interests of the students regarding tourist guiding and conducted a workshop. We received written and verbal feedback from the students prior to, during and following the workshop, recorded the personal observations of the creative drama instructor during the workshop and evaluated the workshop as based on these data. In this paper, we discuss the possibilities of using the creative drama based education method in tourist guiding education, setting off with the workshop evaluations that were made. The study plan of the conducted workshop and the conducted studies are provided in the Appendix. Creative drama is a discipline that merges the participatory art and education understanding in the theoretical field and in practice, due to its interdisciplinary permeability as a common component of education, art and science. The method, which is referred to as drama (British school) or creative drama (US school) in education, is an education instrument that pushes the students in an education environment to set off from their own lives and explore new topics, events and relations within a role or structured fiction. We observe that

drama in education or educational drama and creative drama are used as synonyms in the literature (Brennan and Pearce, 2009, p.1).

The art of drama, which is as ancient as human history and stated by Boal (1992), who carries the critical pedagogy understanding of the critical philosopher Freire (1970), to have emerged when man realized that he is an individual who is different than the others, makes a contribution as “a mirror where man looks at himself” from this aspect. Today, creative drama based education, which does not differentiate between the participants as spectators and actors and handles them as subjects who are both spectator and actor, observer and observant, creator and participator in creation, is an educational method that is frequently resorted to in adult education. Creative drama is ‘play-like’ processes where individuals interpret, enact a life, and event, an idea, sometimes an abstract concept or a behavior, through the rearrangement of former cognitive patterns and review of observations, experiences, feelings and lives, benefiting from improvisation, role playing and similar theater or drama techniques, within a group study. (San, 1996, p.149). As can be seen; the method offers the acquisitions it aims for in cognitive, affective and psychomotor fields for the participants in an education process, benefiting from play-like or dramatic processes. The application of creative drama as a method in the field of education and art and the expansion of researches in this field lead to the error of perceiving theater and creative drama as “one and the same”, setting off with the similarities of these two fields. Adigüzel (2006, p.24) explains this circumstance with respect to the necessity of a script or text. Accordingly, these two fields are “different but interwoven” fields, since creative drama is supplied from similar sources in many respects, and primarily benefits from theater techniques. While theater is a field of art and instrument where creative drama is used continuously, creative drama is an instrument that could be benefited from on the path to theater, an education method that offers means for different ways of expression and where the participants may contribute in the play. Another basic difference is that the drama method, which is especially benefited from in the field of education, focuses on attitudes rather than characters (Okoronkwo, 2011). Accordingly, the focus is on the learning of participants through doing and experiencing, rather than artistic and esthetic concerns, and the basic role playing skills available in every individual are benefited from in the use of the creative drama method for educational purposes. In short, there is an approach that handles a certain topic within a process as aimed for educational purposes, without being based on a certain text and places the participant at the center. Therefore, although creative drama is widely used in the field of education; the studies conducted under the name of creative drama in disciplines such as management, marketing, tourism may remain limited to techniques such as role playing, improvisation and dramatization. In short, many events collected under the roof of drama may each be perceived as a method or technique in itself. We benefited from the creative drama method, which handles campus guiding as aimed for certain purposes and acquisitions, and techniques such as improvisation, role playing and dramatization that are a part of this method in this research.

The literature available in the field of creative drama presents learning outcomes on that developing the students and the drama competences of the students will increase creativity and learning pleasure in education (Toivanena, Komulainen and Ruismäki, 2011). At the same time, it claims to contribute in personal and emotional development through self-fulfillment (Ustundag, 1997) and functions as a teaching environment, and increases interest in the courses, acts as an intermediary in the transfer of knowledge, offers the possibility to solve problems and contributes in changing attitudes. (McCaslin, 2006, p.261).

While there are a variety of ways to implement creative drama based education, there basically are three main divisions. These are; the warm-up stage where the participants are mentally and physically prepared for the drama sessions; the animation stage with improvisations, verbal or non-verbal dramatic sharing regarding the topic of that session and finally, the evaluation stage where the said session is evaluated with respect to cognitive, affective and psychomotor criteria (Adıgüzel, 2018). Swale (2009, p.15) expresses that a successful drama session has two main elements. One of these is the feeling of the participants to accomplish the assigned dramatic tasks, and the other one is the awareness acquired by the participants on that they created something, learned new concepts, developed skills or built new relationships collectively. Creative drama is an education method that encourages social learning in collaboration with the others and the acquisition of a variety of skills through sharing ideas, feelings and movements interactively. It is emphasized that the use of creative drama in education builds strong bonds between self-discipline and feelings-thoughts as aimed for artistic and intellectual freedom. The method demands the creative drama instructor to work in harmony with all elements of a creative drama session, including the students, the study environment, time, and the used tools and equipment. Such sessions primarily focus on the time the participants spend with these elements since they are not performance focused. Considering that the education system is success-focused in general and brings individualism and competition to the forefront, a creative drama based education offers an option that is aligned differently from this general understanding. What is essential in creative drama based education is the fact that dramatic reality is created with the contribution of each member of the group and personal experiences are opened to discussion in a fictional environment. In this way, knowledge, skills and feelings are shared with the group as aimed to solve the dramatic problem. (O'Neill and Lambert, 1991, p.14-15).

In general, studies concerning alternative teaching strategies and creative drama based education are limited in tourism and specifically in tourist guiding education. When we look at the studies related with this subject, role playing based studies are included in leadership and tourism education (Armstrong, 2003; Broderick and Pearce 2001; Westrup and Planander, 2013). Role playing is one of the techniques included in drama education. On the other hand, drama is a process based education method that also includes role playing and prioritizes the knowledge and experiences generated by the participants. When we examine the related literature; we observe that almost all studies that use the drama method in social sciences and especially business administration are gathered under marketing education (Brennan and Pearce, 2009; Pearce, 2003; Pearce, 2006; Pearce and Hardiman, 2012).

Notwithstanding the aforementioned benefits of the use of drama in education, we observe that there is limited interest in role based learning in the tourism education literature (Armstrong, 2003) and it is limited to the journals published on tourism education. The reasons for this may be observed as the limited number of studies aimed for unique teaching strategies in tourism education, the fact that the faculty members who give tourism education have not gone through a formal education process in the fields of creative drama and theater and, as has been mentioned at the beginning of this study, the absorption of the fields of education and art by a pragmatic and market oriented tourism understanding.

This paper presents the creative drama based component of a relatively long-term education program (The Campus Guiding Project). The main purpose of the campus guiding project was

to develop the guiding skills of the students as aimed for the individuals visiting the university. Following sections are demonstrating the method of the study which seeks to answer the following questions:

- Is creative drama a beneficial tool for tourist guiding education?
- What are the reactions of the students towards the creative drama workshop regarding to campus guiding?

## **Method**

### **Research Model**

This study adopted the qualitative research approach and in the research and represents the opinions of the participants and instructors of the drama based education process to descriptive analysis with reference to the written and the oral data. As suggested in the literature, (Yıldırım and Şimşek, 2011) the data were examined through descriptive analysis.

### **Participants**

18 students, studying at the Anadolu University Tourism Faculty Tourist Guiding Department (1st and 2nd year) , voluntarily participated in creative drama based education within the scope of the “Campus Guiding Project”, in this research. 6 of these students were female and 12 were male. None of the students had participated in a drama based education previously.

### **Data**

The data collected in the drama sessions of the project consisted of the notes taken by the drama leader the diaries kept by the participants during the session, the produced evaluation newspaper, drawn pictures, and the electronic mails received from the participants at the end of the session. Data were collected in three stages in the project:

- a) Prior to workshop: Discussions were held with the individuals who participated in the campus guiding project voluntarily, and their reasons to participate in the project, their expectations and wishes were recorded.
- b) During workshop: Posters, drawings, diaries and poems produced by the students during the creative drama studies were collected and analyzed.
- c) Following workshop: The students were asked to evaluate the creative drama workshop. A newspaper evaluating the process was prepared. Subsequently, both verbal and written evaluations were received.

The questions asked to the participants at the end of workshop evaluation are provided below:

- Were there any changes in your campus oriented perceptions during the drama sessions? In which direction?
- What was the new information you discovered related with yourself during the drama studies?
- What are your thoughts about the use of drama in tourism education?

## Data Analysis

The descriptive analysis was employed in data analysis. The four step of the analysis were conducted as recommended in the literature (Yıldırım and Şimşek, 2011, p. 224) The themes were generated through the literature review (Armstrong, 2003; Broderick and Pearce 2001; Westrup and Planander, 2013) and the data gathered from the researcher's diary, the workshop notes, the oral and the written feedbacks of the participants were classified. The findings are defined and supported with the participants' quotations. The oral feedbacks were noted by the drama leader and the written feedbacks were collected after the workshop. Finally, the findings were interpreted. According to findings, the data were classified in three themes, namely, campus and faculty: change of perspective, learning experience, and, the professional association.

## Findings

**Table 1.** *Observations of the Instructor and Verbal Feedback*

<b>Responses</b>	<b>Professional skills</b>
Drama helped us to empathize with others.	Empathy
Increased our skill to work together with the group.	Team work
Helped us think of the relationships of different branches or art.	Interdisciplinary skills
The narration contributed in our skills.	Presentation skills
Increased our campus oriented awareness.	Knowledge
Helped us speak before a crowd.	Verbal communication skills
Developed our role playing skills.	Expression and narration
Helped us use our previous knowledge.	Benefiting from experiences
Helped us to find out about and discuss different perspectives	Critical thinking
Contributed in our skill to guide the group.	Leadership
Helped us to use the time effectively.	Time management

Table 1 presents the relations between the verbal responses received from the participants during the studies, the evaluations that were during and at the end of the workshop and their professional skills. Accordingly, the students have developed awareness aimed for their professional skills through creative drama studies. In that sense, we observe that the conducted studies have served required purpose.

The first theme was determined as *the campus and faculty: change of perspective*.

The feedback received from the students, as well as the instructor's observations, indicate that the perspectives of the students on the campus and the education at the tourism faculty have changed at the end of the creative drama workshop.

*Participant A: My perception towards the campus changed, yes, ..... although I did not make any research regarding the faculty beforehand and did not take any courses on campus history.... Now I think that I have learned a lot about the campus history... This was not solely rote learning; quite on the contrary, it is an extensive knowledge generated by thinking and perceiving the common understanding.... The knowledge I acquired will help me to introduce the campus to the visitors and will also be a good resource for me...*



*Participant B: My point of view about the campus has changed in the drama workshop, because it was really nice to see such of interesting and beneficial activities in my faculty. I am happy to be a part of this workshop, which I had heard to be applied in other faculties. I have to admit that I did not waste my weekend for nothing and the workshop added something to me. We had the opportunity to think about the name of our campus. I think we all acquired awareness and increased our perceptions about our environment.*

*Participant C: ... I may say that my perception about the campus has changed. We carried out a series of activities during the drama workshop. We had the chance to understand why our campus was named after Yunus Emre. We talked about Yunus Emre's humanism and his contributions to science. His thoughts and life philosophy should set a model for us. We should also be worthy of the campus.*

*Participant D: The drama workshop has really changed my perspective about the school. It helped me to appreciate many historical and cultural figures that I did not recognize before. I discovered certain things that I can improve myself with, and how my future career could be full of joy. Our job in the tourism sector is to provide information to tourists and help our clients to enjoy themselves. We realized certain ways to achieve this. I think courses such as drama should be compulsory in our department.*

*Participant E: The only change in my thoughts about the campus was the importance of Yunus Emre.*

The creative drama workshop appears to have been effective in changing the perspectives of the students about the campus. We understand that the participants perceived drama as a new teaching method, this increased their loyalty to the faculty and the campus and they comprehended the relationship of drama with the professional requirements. Apart from these, the naming of the campus after Yunus Emre and the life of Yunus Emre were the subjects that remained in their minds the most. The predominance of these two subjects in the improvisations and dramatizations was one of the reasons for this.

The second theme is the *creative drama experience*. We questioned the drama experience perceived in the workshops and recorded the obtained feedback. We observed that a majority of the participants found the workshop useful for vocational skills.

*Participant F: It contributed in my public speaking, speaking while being sensitive about time and content, and creative thinking... It altered my prejudices and I believe that the skills I acquired from the courses will help me in my future life and professional life...*

*Participant G: Drama was a very different experience for me. I really did expect that time would pass so fast and be so amusing. I am happy to get involved in these activities, feeling relaxed and free. I now understand that I can do anything if I want to do it... I had fun and felt peaceful during the activities. A new hobby started for me and I collected a lot of good memories.*

*Participant H: I have always been interested in theater, since childhood. I did not get chance to actualize this in primary school plays. I always regretted my failure to achieve it. Attending the drama workshop with you was a great pleasure. It offered me an opportunity to actualize my personal interest and appetite about theater. What I explored about myself during the workshop was that my love and passion for theater was still there.*

*Participant I: During the activities, I found myself reluctant and not willing to concentrate. I think I should improve myself and take this seriously.*

The third theme is the professional association which generates the relationship between creative drama and tourism education. The participants stated that creative drama offered an instructive environment in tourist guiding and tourism education.

*Participant I: I think drama is necessary in tourism. Because it is necessary to influence the people and let them feel that emotion in order to induce them to feel something. People might get bored by a mere presentation by a tourist guide. I assume that drama and diction are two essential elements for our profession. In addition, drama leverages creative thinking and helps us in being more repartee.*

*Participant J: The customers involved in tourism tend to see themselves as kings and queens so they ask for that quality of services. In parallel, we have to see them as kings and queens and play certain roles in order to offer them that level of service. Drama takes part in that point. Drama enables us to improvise and play roles. It teaches us to control ourselves while we are role playing. Therefore, drama education is necessary in tourism.*

*Participant K: Touristic activities depend on cooperation and practices. Drama education can make a difference on relationships and situations. In the meantime, tourism is a sector that depends on human interactions and this makes drama even more important. In addition, I should note that drama workshop stimulated cohesion among students. The workshop helped me realize that some people have potential although they are rather introverted in daily life. For example, M. and B. Thank you.....*

The participants acquired certain insights regarding the components of drama and their relations with the tourism profession. One of the latent purposes of the drama workshop was to question professional skills by building correlations between real life and fictional life.

## **Discussion and Conclusion**

This study benefited from creative drama as an educational instrument within the scope of the campus guiding project and questioned the ability to employ it tourism education. The campus guiding project was the first step in employing creative drama. The fact that the association built by the students between guiding and creative drama started with the campus offered an opportunity for the students, both to correlate with the campus where they spend a majority of their daily lives and to evaluate the knowledge they accumulated about the campus within the scope of guiding.

This study was seeking for the answers of two main questions. The first question was on the probable benefits of creative drama applications in tourist guiding education. Both from the literature review and the participants' expressions reveal that creative drama has a potential for tourist guiding education and should be put in tourism education curriculum. The second question was to comprehend the students' reactions to creative drama. It is possible to say that the participants' views on creative drama goes along with the creative drama literature (Adıgüzel, 2018; Pearce, 2003). According to findings; the students perceived that creative drama enhances empathy, team work, interdisciplinary skills, presentation skills, knowledge, verbal communication skills, expression and



narration, benefiting from experiences, critical thinking, and leadership. In parallel, the perceptions towards the campus were slightly more positive after the creative drama workshop.

The activities within the context of the creative drama workshop increased the interests of the students as aimed for the campus where they lived and were educated. The main theme of the workshop was to think about the campus and the profession of tourism in an alternative manner and structure the students' creativity, feelings of collaboration as based on learning through experience by voluntary studies. We hope that the results of this workshop study will contribute in the available tourism education literature and education practices. The obtained findings indicate that creative drama may find social validity also in tourist guiding education. We believe that it would be beneficial to define the roles of the creative drama instructor/leader in the education process and design a more systematic research process, in the future papers.

The workshop plan, which has emerged as a result of the research, offers a model for the researches that could be conducted with students of guiding as aimed for the campuses of the universities throughout the world. It is possible to conduct different types of studies on the use of creative drama in tourism education.

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## Appendix

### 1. The workshop

	<b>Content</b>	<b>Duration</b>
Meeting	The general description of the “campus guiding project”. The relevance of creative drama in tourist guide competence. Interviews with students.	2 hours
Session 1	The warm-up games. The greeting games. Improvisations.	2 hours
Session 2	The campus and Creative drama	7 hours
Session 3	The campus and Creative drama/ Evaluation of the course	7 hours

The first session was comprised of introduction and warm-ups, group interaction, and the basics of improvisation. The second session was designated to work on the campus history. And finally the third session consisted of a historical hero who gave his name to the campus -Yunus Emre- and the evaluation.

#### Session I:

The participants were not involved in creative drama based training before and did not know each other very well. Therefore, the first two hours were arranged to boost team work. They started to know each other via creative drama based training. The purpose of the session was to get to know the group members, group study, and the drama concepts.

#### Session II

Activity 1: Warm-up: Leader asks participants to walk in the drama class; when weather is hot, there is an exam to catch, you are scared.....

Activity 2: Leader asks the participants to sit in a circle. Places an object in the middle of the class. Then asks each participant to say a connotation in contrast to its intended purpose (e.g., a key, a coin) after some minutes on the connotations.

Activity 3: Leader divides the group in pairs. One is the sculptor and the other is the modelling clay. The sculptor creates a form of an emotion that is in the campus. (A campus museum is generated where sculptors become visitors of the museum).

Activity 4: Leader splits the participants into three groups of five members. They devise a story out of the statues created previously. They are asked to enact the statues in a story related with school life.

Activity 5: Leader asks the small groups to devise a story of one day in school. What can be a pivotal scene to characterize an ordinary school day?

Activity 6: Leader asks participants the name of the campus, which is written in all educational materials and the entrance gate. Asks them to imagine the day when the campus received its current name. Why? Then ask them to improvise the moment when the campus was given this name.

Activity 7: Why was the campus named after Yunus Emre? The leader asks participants to research Yunus Emre for the next session.

### Session III

Activity 1: (Drawing a picture on Yunus Emre's life) The leader splits the participants into four groups. Asks them to use the provided craft paper and draw the most characteristic symbols in Yunus Emre's life. In the second stage, the participants switch their drawings with other groups and dramatize the drawings they received.

Activity 2: A day of Yunus Emre: The leader asks the participants what makes Yunus Emre's life interesting and lets them to improvise an ordinary day of Yunus (morning to evening/wake up-to sleep) and emphasizes the daily routines that inspired him in his work.

Activity 3: A paper forms his diary: The leader splits the entire group in five subgroups. Asks them to improvise the moment he starts writing. Then finishes the improvisation by writing some verses like his poems.

Evaluation: Why was the campus given his name?

Activity 1: Generating a newspaper: The leader asks students to compose a newspaper that encompasses the activities and the atmosphere of the workshop.

Activity 2: Oral feedbacks: The leader asks each participant to evaluate the workshop.

Activity 3: Written feedback: The leader asks all participants to write an e-mail to evaluate the workshop.