

The Effect of Creative Drama-Based Psycho-Education Program on Emotional Intelligence of Adolescents¹

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Abstract

The aim of this study was to analyze the influence of the creative drama-based psychoeducation program in adolescents on their emotional intelligence level. For this purpose, a true experimental design with pretest-posttest groups was used. The study group of the research consisted of 16 experimental, 16 control and 16 placebo group 12th grade students who are in a public high school in Avcılar, Istanbul. 20-sessions drama-based education program, two sessions per week for 10 weeks, was applied to the experimental group, while film and 10 academic education seminars were applied to the placebo group, and was no application to the control group. Trait Emotional Intelligence Questionnaire-Short Form (TEIQue-SF) has been applied to all groups. Before the study, data related to the pre-test application of the scale was analyzed with the Kruskal Wallis-H test and it was determined that there was no significant difference between the groups. A meaningful result was found among the groups in favor of the experimental group. This result showed that the creative drama-based educational program increases students' emotional intelligence levels. In this context of the result, using the creative drama method in education and training activities can be suggested.

Keywords: Creative Drama, Emotional Intelligence, Adolescents, Psycho-Education Program.

Öz

Araştırmanın amacı ergenlerde yaratıcı drama temelli psiko-eğitim programının duygusal zeka düzeyine etkisini incelemektir. Duygusal zekanın insan hayatına etkisine dair çok sayıda çalışma yapılmıştır. Ortaöğretim 12. sınıf öğrencilerinin duygusal zekalarını özelliklerini geliştirmek için drama temelli hazırlanan programın etkililiğini sınamak amaçlanmıştır. Bu amaçla ön test-son test gruplu gerçek deneysel desen kullanılmıştır. Araştırmanın bağımsız değişkeni, drama temelli hazırlanan programdır. Araştırmanın bağımlı değişkenleri ise öğrencilerin, duygusal zeka düzeyleridir. Araştırmanın çalışma grubunu İstanbul İli Avcılar İlçesi'nde bir devlet lisesinin 12. sınıflarından gönüllü katılan 16 deney 16 kontrol ve 16 plasebo grubu toplam 48 öğrenciden oluşmuştur. Deney grubuna 10 hafta süreyle haftada iki oturum olacak şekilde toplam 20 oturumluk drama temelli eğitim programı, plasebo grubuna programın dışında kalan plasebo etkisi ile ilgili 10 adet sinema izleme etkinlikleri ve 10 adet akademik eğitim semineri uygulanmış, kontrol grubuna ise herhangi bir işlem yapılmamıştır. Program uygulanmadan önce ve sonra deney, kontrol ve plasebo gruplarına DZÖ-Kısa Form uygulanmıştır. Araştırma öncesinde ölçeğin ön test uygulamasına ilişkin veriler KruskalWallisH testi ile analiz edilmiş ve gruplar arasında anlamlı bir farklılığın olmadığı belirlenmiştir. Uygulama sonunda yapılan son test sonucunda ise gruplar arasında deney grubu lehine anlamlı sonuca ulaşılmıştır. Bu bağlamda, eğitim-öğretim etkinliklerinde yaratıcı drama yönteminin kullanılması önerilebilir.

Anahtar Kelimeler: duygusal zeka, yaratıcı drama, ergenler, psiko-eğitim.

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Introduction

Creative drama is defined as a structural approach method that allows improving students' creative opinions and expressing emotions freely (Duatepe and Akkuş, 2006, 90). Students can learn as well as have fun as a result of creative drama. Students who are active every moment at the lesson can learn information more permanently (Yeşilyurt, 2011, 4). Creative drama is considered an effective method also in recognizing the feelings of individuals. Puberty period is examined as a development step that occurs with too much emotional intensity, and from time to time, emotion-centered problems (Aydın, 2005; Tan, 2009, 191-193). Therefore, the purpose was to examine the influence of creative drama-based psychoeducational program on the emotional intelligence of adolescents.

Drama is used as a method in many fields, and also to improve problem-solving skills (Fulford et al., 2001; Levent, 1999). Solutions to problems are examined during interactions in drama, thus participants have gained experience from activities intended for problem-solving (Önder, 2016). Creative drama includes social support in terms of group activities. It can be said that creative drama has protective and solvent characteristics against anger that may occur in adolescents (Adıgüzel, 2013, 64).

The creative drama is a method and discipline can be expressed that provides improved skills of cognitive, affective and psychomotor by addressing many sense organs (Adıgüzel, 2013; Genç, 2004; McCaslin, 2006; Üstündağ, 2010). Imagination and creativity can be improved, and also cooperation, taking responsibility, and empathy can be stronger by creative drama. Self-confidence can be developed, it may be possible to recognize her/his feelings and the body she/he uses during the drama, and to experience external life. Therewith, it can be specified as an educational process to ensure the active participation of children (Adıgüzel, 2006, 258).

One of the most significant characteristics in terms of maintainability of relationships is to recognize others' emotions. An individual who has information about affective states contacts other

people correctly. Individuals who know their feelings can behave correctly in society and manage their emotions. Emotional intelligence is a concept related to recognizing and managing emotions (Goleman, 2006).

Developing an individual in terms of emotional intelligence can successfully manage the life of society, work-life, and own emotion management. In this case, the individual shows success both understanding others and ensuring the establishment of actual relationships (Konrad and Hendl, 2001). One of the most indispensable components for the individual to recognize his / her potential and make progress is being aware of and expressing his / her emotions and establishing healthy communication (Güneysu and Tekmen, 2009). A large number of studies were conducted on the influence of emotional intelligence on human life. In the studies analyzing the level of emotional intelligence in terms of variables such as sociability, contact, happiness, empathy, work achievement, and academic success, a positive correlation was found between emotional intelligence and these variables (Schutte et al., 2001; Furnham and Petrides, 2003; Titrek, 2004; Doğan and Demiral, 2007). Based on these explanations, the aim of this study is to examine the effect of a creative drama-based psycho-education program on the emotional intelligence level of adolescents.

Method

The Effect of Creative Drama Method: It has been revealed in the studies that the effect of creative drama education in the purpose of providing adolescents with skills of doing and managing work with the group, starting and maintaining relationships, and self-control (Abacı, Tepeli and Erbay, 2015). Also, it has provided that the social development and skills of children, adolescents, and individuals who have disabilities or not may be improved by participating in creative drama activities. (McCaslin, 2006; Freeman et al., 2003; Akfırat, 2004, De La Cruz, 1995; Jackson and Bynum, 1997; Kocayörük, 2000; Uysal, 1996;

Johannsen, 2004; Yassa, 1997; Erbay and Yıldırım Dođru, 2010).

Creative drama allows that children to think at higher levels (Dodson, 2000), create a natural language learning environment (Freeman, Sullivan, & Fulton, 2003), socialize by contributing to their behaviors (Öztürk, 2001), and develop linguistic skills (Aldavero, 2008; Wagner, 1988), development of self-esteem and self-confidence (Altnova & Adıgüzel, 2012; Conard & Asher, 2000), development of vocabulary (Demirciođlu, 2010), development of observation, physical expression, communication and written expression skills (Adıgüzel, 2015; Phillips, 2000; Barnes, 1998). Many studies are showing that creative drama improves the academic success of students (Almaz, İşeri and Ünal, 2014; Aydeniz and Özçelik, 2012; Atish, 2015; Batdı and Batdı, 2015; Gencil, 2009; Joseph, 2014; Kaf, 1999; Ođur and Kılıç, 2005; Sariçoban, 2004; Selmanođlu, 2009; Taşkın Can, 2013; Timothy and Apata, 2014). Also, Abacı (2014) found that there was a significant difference the coping with shyness and assertiveness behaviors of the students in the experimental group and the control group where has no training. Çapacıođlu and Demirtaş (2017) found that the application of creative drama has a significant and positive effect on the anger level of students. Ceylan and Ömerođlu (2012) found that the experimental group has a substantial difference in social-emotional behaviors according to the applied creative drama program. For having a high level of social-emotional skills in students of the experimental group, they gain these skills from having and living social-emotional experiences such as starting and maintaining communication by assuming different roles in creative drama activities, understanding others, establishing positive and collaborative relationships, obeying social rules, taking responsibility, realizing, expressing and controlling their emotions.

In all these aspects, using creative drama as a method contributes to students' self-confidence, self-regulation, correction and evaluation, and their cognitive, motivational and affective readiness (Adıgüzel, 2015; Ernst-Slavit and Wenger, 1998; Gallagher, 1997; San, 1990; Shell, Colvin, and Bruning, 1995). In this context, it

includes the problem idea of this study effect of the creative drama-based psycho-education program on the emotional intelligence level of adolescents during puberty, which is considered an emotionally challenging developmental process.

Research Model

This study aims to analyze the effect of the creative drama-based psychoeducational program to develop the emotional intelligence of 12th grade students. In the study, a real experimental design with pretest-posttest groups was used. The effect of the independent variable (prepared drama-based program) on the dependent variable (emotional intelligence of students) was examined.

Research Design

Table 1. pretest, process and posttest designs of research groups

Groups	Pretest	Process	Posttest
Experimental Group	TEIQue-SF	20-session Emotional Intelligence Program	TEIQue-SF
Placebo Group	TEIQue-SF	Film activities and academic education seminars (10+10 sessions)	TEIQue-SF
Control Group	TEIQue-SF		TEIQue-SF

TEIQue-SF: Trait Emotional Intelligence Scale-Short Form

The 20-sessions drama-based education program, two sessions per week for 10 weeks, was applied to the experimental group, while film activities and academic education seminars were applied to the placebo group, and was no application to the control group. TEIQue-SF applied to the experimental, control, and placebo groups, before and after the program was implemented.

Research Group

The study group of the research consisted of the 12th grade students of a public high school in the Avcılar District of Istanbul. A total of 48 students in 16 experimental, 16 control and 16 placebo groups participated voluntarily. When the pretests were made, no significant difference was found between the experimental group, the control group and the placebo group in terms of the scores

obtained from the emotional intelligence scale. In other words, the emotional intelligence mean scores of all groups are at the same (very close) level.

Data Collection Tools : Trait Emotional Intelligence Questionnaire-Short Form (TEIQue-SF): Trait Emotional Intelligence Questionnaire was developed by Petrides and Furnham (2000a, 2001). The short form of the scale was adapted into Turkish by Deniz, Özer, and Işık (2013). The validity and reliability studies of the scale for the Turkish version were conducted with 464 university students. Language validity and equivalency study of the scale found a positive correlation between the points obtained from English and Turkish forms. As a result of the exploratory factor analysis to examine the structural validity of the scale obtained a four-factor structure consisting of 20 items. The results of the Confirmatory Factor Analysis, which was conducted to understand whether this structure was coherent for the sample data, showed that the scale was good for the sample to which it was applied. The resulting coefficient of the test-retest applied for the reliability study is .86 and the internal consistency coefficient .81 for all the scales.

Research Application

20-sessions Creative-Drama Based Emotional Intelligence Program was applied according to research design which collected from samples with Personal Information Form during the application stage of the research. The study consists of 3 different groups of 16 people each of the groups as an experiment, control, and placebo groups.

During the process of the 20-session Creative Drama-Based Emotional Intelligence Program applied for the thesis, detailed information was given to the students about the scales and the questions during the application. Creative-Drama Based Emotional Intelligence Program was applied to the students and ended with a post-test. Sessions were conducted by the researcher. No application was conducted on the control group. The placebo group watched 10 Turkish movies and

attended 10 academic education seminars.. The movies and seminars are listed below.

Table 2. Movies and seminars

<i>Films</i>	<i>Academic Education Seminars</i>
1. Aile Şerefi (1976) Orhan Aksoy	-1.Set a Goal
2. Kapıcılar Kralı (1976) Zeki Ökten	-2. Examination System
3. Gülen Gözler (1977) Ertem Eğilmez	-3. Study efficiently
4. Neşeli Günler (1978) Orhan Aksoy	-4. Creating an Appropriate Studying Environment
5. Çöpçüler kralı (1978) Zeki Ökten	-5. Determining a Learning Strategy
6. Karpuz Kabuğundan Gemiler Yapmak (2004) – Ahmet Uluçay	6. Increasing Attention Skills
7. Babam ve Oğlum (2005) – Çağan Irmak	7. Exam Strategy
8. Dondurmam Gaymak (2006) – Yüksel Aksu	8. Motivation
9. Hokkabaz (2006) – Cem Yılmaz	9. Exam Anxiety
10. Mavi Boncuk (1974) Etem Eğilmez	10. Evaluation

Creative Drama-Based Emotional Intelligence Program

Mayer and Salovey (1997) emotional intelligence model and the sub-dimensions of this model, which are divided into the perception of emotion, use of emotion, understanding emotion and managing emotion, and Bar'on (2000) emotional intelligence model and the sub-dimensions of this model, which include awareness of the emotions of oneself and others and expressing emotions, understanding others' emotions, external cues while responding, evaluating their emotions correctly, coping with stressful situations by controlling emotions, feeling positive, optimistic and pleasing towards themselves and others were taken into consideration. Theoretical information about these models and studies including these models was examined. The emotional intelligence model by Goleman (2000) was utilized (Self-Consciousness, Gathering, Self-Motivation, Empathy, Social Abilities). The sub-dimensions of the Trait Emotional Intelligence Questionnaire (TEIQue-SF) by Petrides and Furnham (2000a, 2001) was emphasized (Well-being, Self-Control, Emotionality, Sociability). The sub-dimensions of well-being sub-dimension was also utilized (Satisfaction in Family Relationships, Satisfaction

with Important Others, Life Satisfaction, Positive Emotions). In light of this information, the program was created and the target behaviors and gains that want to be gained as a result of this program were determined. 6 expert opinions were received about whether the program is suitable for

students. Studies in domestic and international literature on emotional intelligence programs were used. Aims and target behaviors of the program are stated below.

Table 3. Sessions, aims and target behaviors of Creative Drama-Based Emotional Intelligence Program

Sessions	Aims	Target Behaviors
1.Session: Education Program, Meeting, Rules, Aim of the Program	1.Have information about the education program. 2.Introduce themselves. 3.Have general information about group friends.	Participants are provided to know each other and express themselves comfortably. (behavioral) They are provided with information about the creative drama group. (cognitive) Positive emotions are provided to develop to group members. (affective)
2.Session: Communication	1.Knows the necessary factors for a healthy communication. 2.Discusses the communication barriers.	Participants use nonverbal communication and make eye contact in addition to verbal communication during the activities. (behavioral) Participants learn what the communication barriers are and what it takes to communicate properly. (cognitive) They feel different emotions during communication, and when they encounter communication barriers. (affective)
3.Session: Trust	1.Tells own thoughts about trust. 2.Discusses the factors necessary for the formation of trust.	They learn what it takes for more reliable communication. (cognitive) They express their sense of trust with their bodies (behavioral) They feel trust and / or insecurity with different situations they encounter in activities. (affective)
4.Session: Harmony	1.Acts together with the group. 2.Discusses the factors necessary for acting in harmony.	They behave in accordance with the group movements and the leader. (behavioral) Learn the reasons that prevent and increase group harmony. (cognitive) When acting with the group, they feel belonging and harmonious. (affective)
5.Session: Perceiving and Identifying Emotions	1.Recognizes various emotional expressions. 2.Shows various expressions of emotion.	They show different expressions of emotion to the group with their gestures and gestures. (behavioral) They make sense of facial and body expressions. (cognitive) They feel different emotions according to different expressions of emotion. (affective)
6.Session: Using Emotional Information	1.Tells the areas where emotions are used in daily life. 2.Tells the emotions used by others. 3.Write down the emotions they have experienced recently.	They improvise the emotions they experience and show them to the group members. (behavioral) They make connections between events, places and emotions. (cognitive) They feel different feelings towards different events and places given in activities. (affective)
7.Session: Controlling Emotions	1.Discusses how to control emotions.	They show their emotional reactions to group members in a controlled manner. (behavioral) They learn that emotional responses can be controlled. (cognitive) They feel empathy towards the emotions of group members. (affective)
8.Session: Positive Emotions	1.Writes own opinions about positive emotions. 2.Plays a role regarding positive emotions.	While feeling positive emotions, they perform these emotions to the group members. (behavioral) They notice the factors that make them feel positive emotions. (cognitive) Feel gratitude towards group members (affective)
9.Session: Positive Relationships with Others	1.Discusses the important points in relationships with others. 2.Writes the negative and positive sides of herself/himself or the others in establishing positive relationships with others.	They stimulate behaviors that affect relationships positively and negatively. (behavioral) Learn the important points in relationships and what it takes to make relationships better. (cognitive) They notice the reasons that negatively affect relationships and feel uncomfortable with these situations. (affective)
10.Session: Self-Acceptance - Being Autonomous	1.S/he reads other participants' impressions of her/him. 2.Evaluates and writes the positive and negative aspects of herself/himself.	They write their experiences in the session as a letter to themselves. (behavioral) They notice the positive and negative aspects of themselves and learn the opinions of other participants about them. (cognitive) Seeing themselves through the eyes of others, they feel how much they accept themselves and how autonomous they are about it. (affective)
11.Session: Satisfaction in Family Relationships	1.Writes and discusses the factors necessary to be happy in family relationships.	(behavioral) They learn what it takes for good family relationships.(cognitive) They feel different according to the various family situations created in the activities. (affective)
12.Session: Life Satisfaction	1.Learns the factors that make them happy in life according to Maslow Hierarchy of Needs. 2. S/he writes about the things s/he is satisfied with with life.	They behave in accordance with group work. (behavioral) They learn about Maslow Hierarchy of Needs. (cognitive) They evaluate themselves according to the Maslow Hierarchy of Needs. (affective)
13.Session: Life Goals	1.Writes the life goals of 5-10-15 years.	They write their life goals for 5-10-15 years and share them physically and verbally within the group. (behavioral) They imagine what kind of life they want and their purpose in the future. (cognitive)

		They experience different moods while achieving and not achieving their goals. (affective)
14.Session: Self Awareness	1.Says his/her opinion about body awareness. 2.Scores himself/herself in terms of feelings and relationships.	They share their feelings and thoughts about awareness with the group. (behavioral) They measure their awareness of the events happening during the day and towards themselves. (cognitive) They feel all their senses with the raisin-eating activity.(affective)
15.Session: Self-Evaluation	1.S/he writes three positive and three shortcomings about herself/himself.	They reflect their emotions with body language. (behavioral) They evaluate themselves and know their positive and negative aspects. (cognitive) They realize their place in the group in terms of self-evaluation. (affective)
16.Session: Self Confidence	1.Opinions about self-confidence. 2.Discusses the factors that increase self-confidence.	They feel confident in the group and they participate with self-confidence. (behavioral) They learn the factors that increase their self-confidence. (cognitive) They notice themselves when they are in situations that damage their self-confidence. (affective)
17.Session: Believe in Yourself	1.Tells and discuss the characteristics of people who believe in themselves. 2.Speaks as a believer in herself/himself.	They speak and participate as an individual who believes in themselves. (behavioral) They learn the characteristics of individuals who believe in themselves. (cognitive) They can control themselves in situations where they have to believe in themselves and realize how it should be. (affective)
18.Session: Self Control	1.Expresses and discusses thoughts about self-control.	They behave in harmony and control in a way that does not disturb group integrity. (behavioral) They learn what the control mechanism is and how it works.(cognitive) They realize how they feel when they need to control themselves. (affective)
19.Session: Sociability	1.Discusses how people's behaviors are shaped in social situations.	They behave harmoniously according to various social situations. (behavioral) They learn to behave according to the environment in different social situations. (cognitive) They notice how they feel and how they cope in difficult situations. (affective)
20.Session: Termination and Evaluation	1.Evaluates the creative drama process.	They share, visualize and act out what they have learned in the creative drama process. (behavioral) They criticize and evaluate the creative drama process. (cognitive) They notice the changes in themselves during the creative drama process. (affective)

Data Analysis

The Kruskal-Wallis test was used to examine whether there is a significant difference between the pre-test total scores obtained from the experiment, control, and placebo groups. In the same way, The Kruskal-Wallis Test was used to examine whether there is a significant difference between the post-test total scores obtained from the experiment, control, and placebo groups. The Mann-Whitney U test was used to examine the source of a significant difference.

Findings

Table 4. Kruskal Wallis H Test Results of Pretest and Posttest Application

Score	Groups	N	\bar{x}_{sira}
Pretest	Control Group	16	24,28
	Experimental Group	16	24,41
	Placebo Group	16	24,81
	Total	48	
Posttest	Control Group	16	16,47
	Experimental Group	16	40,50
	Placebo Group	16	16,53
	Total	48	

It was examined through the Kruskal-Wallis h test whether there was a significant difference between the groups before and after the sample application. As a result of the test, although there was no significant difference between the groups in the pre-test, a significant difference was found in the post-test. To determine which group had a significant difference, Mann Whitney u test was conducted and the test result is given below.

Table 5. Between Groups in Posttest Mann Whitney U Test

Score	Groups	N	\bar{x}_{sira}	$\sum sira$	U	Z	P
Posttest	Control Group	16	8,50	136,00	,000	-4,842	,000
	Experimental Group	16	24,50	392,00			
	Total	32					
Posttest	Experimental Group	16	24,50	392,00	,000	-4,838	,000
	Placebo Group	16	8,50	136,00			
	Total	32					
Posttest	Control Group	16	16,47	263,50	126,500	-,079	,985
	Placebo Group	16	16,53	263,50			
	Total	32					
		31,470			,000		

As a result of the post-test through the Mann Whitney U test determining which groups differed, it was found that there was a significant difference in favor of the experimental group

between the control group and the experimental group. Also, the result showed that there was a significant difference in favor of the experimental group between the placebo group and the experimental group. There was no significant difference between the control group and the placebo group.

Discussion and Suggestion

A method is needed such as the drama that sustains the social and emotional development of the person, dealing with real-life through role-playing, providing socialization through group work, and supporting interpersonal communication and interaction (Önder, 2016). It is expressed that there are emotional management problems in adolescents. It is assumed that creative drama has a positive effect on emotional intelligence. In this context, it was designed as a psycho-education program based on creative drama, and its effect on emotional intelligence in students was examined. The research is important in terms of designing an up-to-date model. Besides, it is thought that a contribution is made to the literature thanks to the intervention program that improves the personal characteristics of adolescents.

As a result of the post-test, a meaningful result was found among the groups in favor of the experimental group. This result shows that the creative drama-based education program improves the emotional intelligence levels of the students. Similar to this result; Üstündağ (1988) reached the conclusion in his study that dramatization at the primary school level has a greater effect compared to plain expression. Freeman, Sullivan, and Fulton (2003) found that creative drama activities have a positive effect on self-concept, social skills, and problematic attitudes. Köksal (2003) suggests that drama can help children to work with the group, to think creatively, to understand themselves, to use verbal and non-verbal communication and language, to cooperate, to solve problems, to be more sensitive to others, self-confidence, responsibility, socialization, internal discipline and imagination

emphasizes that they acquire skills such as developing a sense of solidarity and sharing. According to Erdoğan (2006), while depressive symptoms decreased in the experimental group of creative drama, there was no difference in the control group. Topbaşı (2006) concluded that drama is effective in pre-school six-year-old children in their multidimensional development, especially their moral development and gaining moral values. Güner (2008) has found that the social and emotional adjustment levels of children who participate in educational drama applications are higher than those who are not. Abacı (2014) concluded that creative drama education is a significant difference in favor of the experimental group in the coping with shyness and assertiveness behaviors of adolescents attending secondary education. Abacı, Tepeli, and Erbay (2015) found that creative drama education was effective in helping adolescents acquire social skills of doing and continue work with the group, starting and maintaining a relationship, and self-control. Momeni, Khaki, and Amini (2017) concluded that creative drama increases children's creativity.

In terms of emotional intelligence, pretest and posttest scores of the experimental group were compared, and there were significant differences in favor of the posttest scores. In addition, the post-test emotional intelligence scores of the students in the experimental, control, and placebo groups show a significant difference in favor of the experimental group. According to these results, it can be accepted that the creative drama-based psycho-education program improves the emotional intelligence of the students. When we look at the literature, this result of the research is similar to the findings of many studies that emotional intelligence has a structure that can develop (Altunbaş and Özabacı, 2019; Dulewicz and Higgs, 2004; Yılmaz, 2021). Furthermore, Ciarrochi and Mayer (2007) state that students' emotional intelligence can improve through education and training methods. In the experimental studies, it was found that the post-test scores of the individuals in the experimental group of the emotional intelligence programs developed by the researchers increased

significantly compared to the pretest scores (Altunbaş and Özabacı, 2019; Kocaman Gelir, 2019; Nélis et al., 2011; Şahin and Ömeroğlu, 2015; Tufan, 2009; Yılmaz, 2021). The results of these studies support the research findings. According to another result of the study, the emotional intelligence post-test scores of the control group and placebo group students do not differ significantly. Educational activity for the development of emotional intelligence was not carried out for the students in the control group of the study. For the placebo group, a total of 20 sessions, including 10 sessions of film activities and 10 sessions of academic educational seminars, were applied. The results of the study by Tufan (2009) Yaşarsoy (2006) and Yılmaz (2021) support this study with the result that the pre-test and post-test mean scores of the control group students do not differ in their emotional intelligence scores. Altunbaş and Özabacı (2019), who studied the placebo group, did not find any significant results in favor of the control and placebo groups. As a result of this experimental study, the creative drama-based psycho-education program created within the scope of the research caused a significant development of the emotional intelligence of the students.

According to these results, the drama is considered as an art field that contributes to the

emotional, mental, and social development of the child, as it requires active participation (McCaslin, 1990; Stewing and Buege, 1994; Üstündağ, 1998; Üstündağ, 2010). With the help of drama, it is ensured that people see themselves and their environment in-depth and in universal dimensions, not superficially (Aral et al., 2000; Başkaya, 2000; Gönen and Uyar Dalkılıç, 1998). In the context of this result, it is thought that using the creative drama method in educational activities is beneficial, and it can be suggested that teachers reflect this method to the education process. It may be suggested that the Ministry conducts program development studies to develop creative drama activities in the education process. To ensure the widespread use of this method, courses related to the importance of this method can be organized and teachers can be encouraged to participate in these courses. In addition, psycho-educational programs can be created that include different methods for the development of emotional intelligence and appeal to different age groups. In future studies, quantitative studies examining the relationships between perceptions of creative drama, psychodrama, sociodrama, and concepts such as emotional intelligence and social intelligence or longitudinal studies involving one or more of these variables can be conducted.

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