A META ANALYSIS OF NOMINAL PHRASES WITH DRAMA AS HEAD NOUN AND MODIFIER

Süleyman BAŞARAN*

Abstract

This study conducts a meta-analysis of nominal phrases with "drama" as the head noun and modifier, aiming to clarify the terminology within the field of drama education and address discrepancies in term usage across various linguistic contexts. Utilizing a quantitative approach, the research analyzes the frequency and usage patterns of drama-related terms in the British National Corpus (BNC) and Google Scholar. Significant disparities were found, indicating broader usage and diverse applications in Google Scholar compared to the BNC. The study highlights the need for standardized terminology to enhance communication and comparability in academic research. By defining key terms such as "drama activity," "drama play," and "educational drama," the analysis contributes to reducing ambiguities and fostering a more coherent dialogue within drama studies, thereby facilitating more effective educational practices and interdisciplinary collaboration.

Keywords: *Drama, head noun, modifier.*

* Doç. Dr., Batman Üniversitesi, Fen-Edebiyat Fakültesi, Batı Dilleri ve Edebiyatları Bölümü, İngiliz Dili ve Edebiyatı Anabilim Dalı, suleyman.basaran@batman.edu.tr, Batman/ Türkiye

DRAMA'NIN ASIL İSİM VE NİTELEYİCİ OLDUĞU İSİM ÖBEKLERİNİN META ANALİZİ

Öz

Bu çalışma, drama eğitimi alanındaki terminolojiye açıklık getirmeyi ve çeşitli dilsel bağlamlarda terim kullanımındaki tutarsızlıkları ele almayı amaçlayan, baş isim ve niteleyici olarak "drama" içeren nominal ifadelerin bir meta-analizini gerçekleştirmektedir. Nicel bir yaklaşım kullanan araştırma, British National Corpus (BNC) ve Google Scholar'daki drama ile ilgili terimlerin sıklığını ve kullanım şekillerini analiz etmektedir. Google Scholar'da BNC'ye kıyasla daha geniş kullanım ve farklı uygulamalara işaret eden önemli farklılıklar bulunmuştur. Çalışma, akademik araştırmalarda iletişimi ve karşılaştırılabilirliği artırmak için standartlaştırılmış terminolojiye duyulan ihtiyacı vurgulamaktadır. Analiz, "drama etkinliği", "drama oyunu" ve "eğitsel drama" gibi anahtar terimleri tanımlayarak, belirsizlikleri azaltmaya ve drama çalışmaları içinde daha tutarlı bir diyaloğu teşvik etmeye katkıda bulunmakta, böylece daha etkili eğitim uygulamaları ve disiplinler arası işbirliğini kolaylaştırmaktadır.

Anahtar Kelimeler: *Drama, asıl isim, niteleyici.*

1. INTRODUCTION

In the realm of linguistics, a venerable principle posits that no two words hold precisely the same meaning, a notion first articulated by Bain in 1869. This concept implies that words often regarded as synonymous actually possess subtle distinctions in meaning or application. Such differences, while seemingly minor, can imbue words with unique connotations or nuances, setting them apart from their counterparts (Fromkin, Robert & Nina, 2003). Acknowledging and understanding these nuances is crucial in choosing words that accurately convey the intended message. Through an appreciation of these distinctions, one can mitigate miscommunication and engage more effectively in meaningful

discourse. For example, discerning the nuanced difference between 'happy' and 'joyful' can significantly alter the tone of a communication. A deeper grasp of these subtleties allows for more precise expression of emotions and thoughts, thereby enhancing language proficiency and fostering more nuanced and clear communication.

In daily communication, many words are perceived as synonyms, yet subtle differences in meaning may exist. While in everyday contexts this may not present a significant issue, in academic and scientific discourse, the misuse of words as synonyms, especially when they have distinct meanings and connotations, can be problematic. Such inaccuracies can lead to confusion, misinterpretation of research, and could potentially undermine the credibility of scholarly work. Therefore, in academic research, it is imperative to exercise diligence in the selection of appropriate terminology. Recognizing even minor differences in word meanings can have a profound impact on the conclusions drawn from research. Precise and accurate language usage is essential for ensuring that research findings are correctly interpreted and communicated within the scholarly community and beyond. Consistency in terminology also facilitates the comparison and analysis of different studies, thereby advancing scientific knowledge.

A fundamental characteristic of scientific inquiry is the use of clear, precise language with well-defined terms and boundaries. For instance, the term 'diffusion' should retain its specific meaning across different studies to avoid confusion and ensure reliability. Varying terminology in place of established terms can obscure meanings, hinder replication and testing of results, and impede generalizations. To avoid such pitfalls, scientists are committed to using consistent terminology, thereby enhancing the comparability and interpretation of research findings. Standardization of terms not only eases communication

among researchers but also fosters the growth of collective knowledge and advances our understanding of various phenomena. Clear definitions and boundaries in scientific language contribute to the accuracy and effectiveness of research findings, thus bolstering the reliability and credibility of scientific endeavors.

When examining studies in educational or process drama, a notable confusion of concepts is evident. Terms such as game, play, technique, method, strategy, activity, and exercise are often treated as synonyms in literature, with drama used as a modifying noun phrase. Additionally, the field itself lacks a universally accepted name, with terms like process drama, educational drama, and theatre in education being used interchangeably. This ambiguity in terminology not only impedes clear understanding and communication about educational or process drama but also obstructs the development of a unified theoretical framework to guide research and inform best practices. Therefore, this study aims to analyze the use of headwords in nominal phrases with drama as the modifier, such as game, play, technique, method, strategy, activity, and exercise, and to define these terms distinctly. The study also seeks to establish comprehensive definitions for terms where drama is the head noun, namely process drama and educational drama, to elucidate their differences and resolve the conceptual ambiguity surrounding drama in education. Through an extensive review of existing literature and analysis of various definitions, this study endeavors to clarify the key elements and characteristics of these terms, contributing to a more coherent understanding and facilitating effective communication and collaboration among scholars and practitioners in the field.

2. LITERATURE REVIEW

Process drama is a teaching and learning approach that involves role-playing by both the teacher and the students. Process drama emerged as a teaching approach that was mainly influenced by the work of Gavin Bolton, Dorothy Heathcote, and Brian Way. Process drama creates an imaginary universe developed by the players as they come up with, develop, and maintain fictitious characters and scenarios. Students apply the same processes of meaning-making they do in daily life to create their understanding of this imagined environment. They read emotions, analyze subtexts, decipher body language and voice characteristics, manipulate symbols, make decisions based on certain values, weigh the pros and cons of their decisions, and interpret body language and voice characteristics. They accomplish this in a shared fantasy world. Students work together in roles to express and investigate ideas. The participants are the only ones intended to speak; there is no external audience. Participants in process drama are given the opportunity to see language in action, to think critically about a topic from a variety of angles, and to put on and occupy the shoes of others. Process drama is a creative form that may be used to examine a topic, subject, theme, or question through unscripted drama (See e.g. Chukueggu, 2012; Ekinci, 2019; Bolton, 1979; Heathcote & Bolton, 1995; O'Toole, & Dunn, 2002; also see Jackson, 1993 for an excellent discussion of process drama, which he chooses to call theatre in education).

The relevant literature is overflowing with studies on the benefits of process drama or drama in education. One of the key benefits of educational drama is its ability to bring subjects to life and make them more relatable to students. By incorporating elements of storytelling, role-playing, and improvisation, educational drama helps students develop a deeper understanding and connection to the material they are learning (Anderson, 2011). Drama activities

create a lively and engaging environment where students are actively involved in their learning process. This hands-on approach allows students to experience the subject matter firsthand, rather than just passively absorbing information from a textbook or lecture. By immersing themselves in the world of the subject, students can connect with it on a personal level, sparking their curiosity and fostering a genuine interest in the topic (Soydan & Erbay, 2013). Through these interactive experiences, students develop important social and interpersonal skills that are essential for their personal and professional growth. This interactive approach allows students to actively engage with the content, sparking their curiosity and encouraging them to think critically about the subject matter. Thus, educational drama techniques enhance students' overall comprehension and application of the material, preparing them for real-world scenarios and lifelong learning (Freeman, Sullivan, Fulton, 2003; Mavroudis, & Bournelli, 2019; Batdi & Elaldi, 2020).

Incorporating educational drama in classrooms improves their communication skills (Belliveau & Kim, 2013; Alam et al., 2020; Murray et al., 2021; Nilson, 2021) as students actively participate in dialogues and engage in discussions with their peers. This helps them articulate their thoughts and ideas more effectively. It also enhances their critical thinking, individual development, self-awareness, and professional skills (Dümenci & Keçeci, 2014) as they analyze different perspectives and make decisions within the context of the plotlines. By engaging in the process of embodying different characters and exploring different narratives, students are challenged to think outside the box and develop innovative solutions to problems (Hulse & Owens, 2017). This not only enhances their overall cognitive abilities but also prepares them for the complex challenges they may face in their future careers. Thus, it is clear that educational drama offers a unique and invaluable learning experience that goes beyond textbooks and traditional classroom settings.

Drama also allows students to develop essential interpersonal and collaboration skills (Piazzoli, 2012; Beaven & Alvarez, 2014). These skills are vital in today's interconnected world, where effective communication and teamwork are highly valued in various professional settings. In drama, students learn how to effectively express themselves and convey their ideas to others. They also learn how to actively listen and respond to their peers, building strong interpersonal skills that can benefit them in any future endeavor. Moreover, drama provides a safe and supportive environment for students to explore and experiment with different perspectives and emotions. By stepping into the shoes of different characters, students gain a deeper understanding of human experiences and develop empathy and compassion towards others (Piazzoli, 2010; Mardas & Magos, 2020; Zakopoulos et al., 2023). This emotional intelligence is invaluable in building meaningful relationships and navigating the complexities of the real world. Additionally, drama encourages awareness and fosters a sense of self-expression, allowing students to discover and embrace their unique voice. Through improvisation and script analysis, students learn to think on their feet and effectively communicate their thoughts and ideas. These skills are transferable to various aspects of life, including public speaking, problem-solving, and collaboration. Participating in drama enhances students' personal growth and equips them with the tools they need to thrive in any future endeavor.

In the field of linguistics, there are many studies analysing noun phrases. Studies in this field have generally focused on the structure, complexity, semantic context, and implications of noun phrases (e.g., De Haan, 1989; Dryer, 2007; Biber & Gray, 2011; Durrant & Brenchley, 2023). Nominal noun phrases are also among the most researched topics in related literature. Especially in the field of corpus linguistics, there is a great interest in the structure and semantic elements of nominal noun phrases (e.g., Martin et al., 2019; Lan et al.,

2022; Hernandez, 2023). Despite the variety of noun phrases in which the word drama is used as a modifier, a detailed literature review shows that no scientific study has been conducted on drama terminology. The lack of scientific study on drama terminology is a significant oversight in the literature. Therefore, this study will fill an important gap in the literature by identifying and analyzing the noun phrases where drama is the head noun and those in which the word drama is used as a modifier. By conducting this study, we will not only address this gap but also provide valuable insights into the usage and meaning of drama-related noun phrases. By examining the frequencies, concordances, and definitions of modifiers 'process' and 'educational' and head noun words such as 'activity, play, game, method, technique, strategy, and exercise', we can gain a deep understanding of how these terms are employed in the context of drama. Furthermore, by defining these words and uncovering any nuances in their meanings, we can shed light on the distinctions between them.

3. METHODOLOGY OF THE STUDY

This study adopts a quantitative and descriptive approach to investigate the use and frequency of different head words in nominal phrases with drama as the head noun and the modifier. The modifiers examined in the study are 'process' and 'educational', and the head words are 'game, play, technique, method, strategy, activity, and exercise'. These words are frequently used in the literature on drama in education, but often with unclear or inconsistent definitions.

The main data source for this study is a corpus of academic articles, books, and reports on drama in education, published in English at all times until 2024. The corpus was compiled from the Google Scholar database, using drama-related noun phrases as keywords in the advanced search facilities of this database.

Google Scholar was used as the main database because it includes other databases, such as ERIC. The following parameters were used when searching for drama-related phrases in the Google Scholar database: "in the English language," "at all times," "anywhere in the article," and "containing all of the words." In order to provide a clear picture of the frequency of published studies on the relevant nominal phrases, searches were conducted for both the singular and plural forms of each phrase. It should be noted that the scans here do not indicate the number of times the nominal phrases under investigation occur in the literature, but rather the number of scientific studies in which each of these phrases occurs at least once.

In order to determine whether the drama-related nominal phrases, which are the subject of this study, occur in the native use of English, and, if so, how often they occur, the nominal phrases in question were also searched in the British National Corpus (BNC). The data obtained from the BNC was also tabulated and visualised. Since it would be misleading to statistically compare the data obtained from Google Scholar with the data obtained from the BNC, only general comments and analyses were made about these two types of data.

The aim of the analysis was to identify the frequencies of drama-related head words and their modifiers in drama-related literature as well as in BNC, pinpoint any discrepancies, and provide a clear and comprehensive definition of each term. The results of this study are expected to contribute to the current understanding of drama in education, help create a more coherent and unified conceptual framework for drama in education, and facilitate more effective and collaborative research and practice in this field.

4. FINDINGS AND RESULTS

The tabulated data delineates the frequency of nominal phrases in which "drama" serves as the head noun, segmented into several categories reflective of various associated activities or dimensions (Table 1). These categories encompass activities, plays, techniques, games, methods, strategies, and exercises, suggesting a comprehensive exploration of the term "drama" across diverse contexts. This broad categorization underscores the multifaceted application of the noun "drama," highlighting its versatility in discourse.

Table 1. Frequencies of Noun Phrases Where Drama is the Modifier

Phrase	Singular	Plural	Freq. Sum
Drama activity / activities	3020	10700	13720
Drama play / plays	3960	5150	9110
Drama technique / techniques	1610	6200	7810
Drama game / games	1200	3200	4400
Drama method / methods	1900	1350	3250
Drama strategy / strategies	608	1630	2238
Drama exercise / exercises	499	1450	1949

The quantitative analysis reveals that the phrases "drama activity/activities" dominate in frequency, amassing a total of 13,720 occurrences. This prominence indicates that activities related to drama are frequently discussed or noted, perhaps due to their prevalent implementation in educational or recreational settings. Conversely, the phrase "drama exercise/exercises" registers the lowest frequency at 1,949 occurrences, which may suggest a more niche application or lesser emphasis in the surveyed literature or discussions.

An examination of singular versus plural usage within these categories yields insightful trends. The plural forms generally surpass the singular ones,

particularly in categories such as activities, techniques, games, strategies, and exercises. This predominance of plurals may reflect discussions that involve multiple instances or types of each category, indicative of a broad engagement with the subject matter. Notably, the "drama method/methods" category shows a comparative balance between singular and plural usage, perhaps illustrating an equal focus on individual methods as well as collective methodologies. The "Drama play/plays" category, though high in overall frequency, presents a closer count between singular and plural forms, potentially signaling a dual focus on specific plays and general discussions of multiple plays.

The data's implications suggest a dynamic discourse surrounding "drama," where its elements are applied and discussed in varied and repeated contexts. The preference for plural forms points to a discourse characterized by discussions of multiple aspects or examples of drama, relevant in multifarious contexts such as educational frameworks, therapeutic practices, or professional discussions. The disparity in frequency across different phrases highlights the diverse interests and emphases within the study or application of drama, reflecting its complex and layered nature in scholarly and practical domains.

The extensive variation in frequency distribution of nominal phrases with "drama" as the head noun, as depicted in the provided table, and the apparent inconsistencies in usage, likely stem from the fact that the terminology surrounding drama remains underdeveloped and not uniformly standardized. This lack of established terminology can lead to varied interpretations and applications of similar phrases within different contexts or scholarly discussions. Additionally, the field of drama encompasses a wide array of practices and theories, ranging from traditional theatrical methods to modern educational applications, which may further contribute to the diverse usage patterns

observed. The interdisciplinary nature of drama, interfacing with fields such as psychology, education, and cultural studies, also complicates the consistent use of terminology, as each discipline may introduce its own nuanced vocabulary and conceptual frameworks. Thus, the broad spectrum of drama's application and the intersectional influence of related fields likely exacerbate the variability in the frequency and consistency of these nominal phrases.

Table 2, sourced from the BNC, provides insight into the frequency of nominal phrases with "drama" as the head noun. The frequencies remain relatively low, with "drama activity/activities" reaching only 11 instances, and several categories like "drama strategy/strategies" and "drama exercise/exercises" showing no occurrences at all. This indicates a constrained use of these specific drama-related terms within the texts of the BNC, suggesting that such expressions might either be less relevant in British academic and literary discourse or documented under different terminologies.

Table 2. Frequency of Nominal Phrases with Drama as the Head noun in the British National Corpus

	Singular		Plural		Freq. Sum
	Texts	Freq.	Texts	Freq.	
Drama activity / activities	2	8	2	3	11
Drama game / games	1	3	2	3	6
Drama play / plays	1	1	0	0	1
Drama technique / techniques	0	0	1	1	1
Drama method / methods	0	0	1	1	1
Drama strategy / strategies	0	0	0	0	0
Drama exercise / exercises	0	0	0	0	0

Table 3 contrasts the use of broader educational and methodological drama-related phrases in the BNC and Google Scholar and reveals a stark difference in

frequency. Educational drama is recorded with minimal occurrences in the BNC (8 times) but appears extensively in Google Scholar (6,370 times). Drama in education shows a slightly higher frequency in the BNC (6 times) compared to "educational drama," yet it is vastly more frequent in Google Scholar (8,040 times). Process drama, which does not appear in the BNC, is notably present in Google Scholar (5,680 times). These differences highlight the much broader and more intensive discourse surrounding drama in educational contexts within the global academic database of Google Scholar compared to the British-specific BNC.

Table 3. Frequency of Nominal Phrases with Drama as the Modifier in the British National Corpus (BNC) and Google Scholar (G. Sch.)

	BNC		G. Sch.
	Texts	**Freq.**	
Educational drama	2	8	6370
Drama in education	3	6	8040
Process drama	0	0	5680

The comparison between the tables, especially with the data in Table 3, emphasizes significant discrepancies in how drama-related terms are captured and utilized across different datasets and linguistic contexts. Table 1, which draws from a broad and diverse source, shows much higher frequencies of drama-related phrases compared to the more narrowly scoped British corpus in Table 2. This suggests a broader international or non-British utilization of these terms, potentially reflecting a wider acceptance or recognition of drama terminology outside of Britain.

The inclusion of Google Scholar data in Table 3 further underscores these differences, indicating that educational and methodological discussions involving drama are much more prevalent globally than reflected in British-

specific data. This could be indicative of the more extensive use of drama in educational methodologies internationally, which may not be as emphasized or documented within the BNC.

The discrepancies between the frequencies in Table 1 and those in Tables 2 and 3, particularly the BNC sections, might be attributed to the variances between World Englishes and British English. This suggests different linguistic and cultural emphases, which could influence the frequency and context of how drama-related terms are used. Such variations point to the need for a nuanced approach to understanding drama's role and terminology across different English-speaking contexts, acknowledging that global discourse on drama might integrate a broader set of practices and terminologies than those traditionally documented in British English.

5. TERMINOLOGY AND DISCUSSION

Analyzing nominal phrases where "drama" acts as a modifier provides an intriguing exploration of how this versatile word influences the meaning and application of various concepts. The terms "drama activity," "drama play," "drama technique," "drama game," "drama method," "drama strategy," and "drama exercise" each embody unique aspects of the broad field of drama, yet they share a common grounding in theatrical principles and practices.

In the domain of drama studies, the nuances of terminology are pivotal to understanding the varied applications and theoretical foundations of drama as both an educational tool and an artistic medium. This discussion will elucidate the definitions and contextual applications of various terms associated with nominal phrases where "drama" acts as the head noun or modifier, drawing on scholarly resources to enhance the precision and depth of our understanding.

Drama Activity: The term "drama activity" refers broadly to any task or endeavor that incorporates elements of drama. According to the Cambridge Dictionary (n.d.), activity means something that is done for enjoyment, especially an organized event. In educational settings, drama activities are employed to enhance students' understanding of narrative structures, character development, and thematic exploration (Bowell & Heap, 2001). Wagner (1998) emphasizes that drama activities in language learning can significantly improve communication skills and cultural awareness.

Drama Play: This phrase typically pertains to the performance aspect of drama, involving the enactment of a scripted piece. It encompasses traditional theatre performances where actors embody characters and convey a narrative to an audience. According to Brockett and Hildy (2008), drama play has evolved historically across cultures, adapting to reflect societal norms and artistic trends.

Drama Technique: This term refers to specific methods or approaches used within drama practice, such as Stanislavski's system or Brecht's techniques of alienation. Each technique aims to achieve distinct outcomes in performance and actor preparation. Pavis (1998) provides a detailed examination of various drama techniques and their theoretical underpinnings, illustrating their diverse applications in theatrical productions.

Drama Game: Often found in educational and workshop settings, "drama game" refers to interactive exercises designed to enhance improvisational skills, teamwork, and creative thinking. These games are instrumental in warming up participants and fostering an environment conducive to spontaneous theatrical expression (Spolin, 1986).

Drama Method: This term encapsulates a holistic approach or philosophy underpinning specific practices in drama education or theatrical production. It often combines various techniques and pedagogical theories. For instance, Boal's Theatre of the Oppressed provides a framework for using drama as a tool for social and political change, emphasizing the participatory nature of theatrical methods (Boal, 1974).

Drama Strategy: Within the context of drama, "strategy" often relates to the planning and execution of specific pedagogical or directorial approaches aimed at achieving certain educational or artistic objectives. Fleming (2012) discusses a variety of drama strategies that can be employed in educational settings to integrate arts more effectively into the curriculum.

Drama Exercise: Specific to the development of acting skills, "drama exercise" includes tasks designed to improve aspects such as diction, body language, and emotional expressivity. Exercises may be part of a larger method or standalone activities aimed at enhancing particular performance skills (Linklater, 1976).

Educational drama or drama in education and process drama are two specific types of drama activity that have been developed and used in various contexts and purposes (for a conceptual analysis, see Özbek, 2014). Educational drama, also known as creative drama or drama-in-education, is a pedagogical process that seeks to balance both the form and content of drama. It is an improvised form of drama where the teacher-facilitator uses drama techniques to allow the students to be creative and inquisitive as the teacher-facilitator seeks to improve the reflecting abilities of the participants. Educational drama aims to enhance the students' language, communication, social, and cognitive skills, as well as their aesthetic and moral awareness.

Educational drama also refers to the use of drama techniques and strategies to achieve educational objectives. This can include using drama to teach subjects like history or science, where the drama activities are directly tied to curriculum goals. A notable example is "Learning Through Drama in the Primary Years" by David Farmer, where educational drama is presented as a tool for engaging students in learning through active and experiential methods. Educational drama is more content-focused compared to process drama. It is often used as a tool to enhance understanding of non-dramatic subjects. While it shares similarities with drama in education, it is more narrowly focused on specific learning outcomes.

Process drama is a method of teaching and learning drama where the focus is on the process of creation rather than the final product. This approach emphasizes exploration, improvisation, and the collaborative creation of dramatic situations. It often involves participants taking on roles and engaging in imaginative, unscripted scenarios. One seminal work in this area is "Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education" by Dorothy Heathcote and Gavin Bolton. They discuss process drama as a means of engaging students in deep learning experiences through role-play and teacher-in-role strategies. Unlike educational drama or drama in education, process drama is less about delivering specific educational content and more about the journey of exploration. It values the developmental aspects of drama, such as empathy, creativity, and critical thinking.

Each of these terms, while interconnected, highlights different facets of drama, reflecting its multifunctional nature as both an art form and a pedagogical strategy. The scholarly literature cited here underscores the breadth and depth of drama as a field of study and practice, demonstrating its capacity to adapt to various educational and cultural contexts. The precise use of these terms is

crucial in maintaining clarity and fostering effective communication within the field of drama studies.

This study's exploration into the frequency of nominal phrases with "drama" as the head noun and modifier reveals significant insights into the linguistic and conceptual use of drama-related terminology in academic and corpus data. The comparative analysis of Tables 1, 2, and 3 underscores distinct discrepancies in the application and frequency of these terms, highlighting the influence of cultural and linguistic contexts on the documentation and utilization of drama-specific language. Table 2, sourced from the British National Corpus (BNC), displays notably lower frequencies of nominal phrases compared to those observed in Table 1. This indicates a more constrained or less diverse use of drama-related terms within British English, as documented in the BNC. For example, "Drama activity/activities," while prevalent in Table 1 with 13,720 occurrences, is recorded only 11 times in the BNC. This stark contrast points to potential cultural and contextual differences in the use of drama terminology between broader academic contexts and British-specific corpus data. Furthermore, Table 3 provides an intriguing contrast between the BNC and Google Scholar data, with substantial differences in frequency and scope. Terms like "Educational drama" and "Drama in education," which are minimal in the BNC, appear extensively in Google Scholar, suggesting a more global or international emphasis on these educational aspects of drama. The absence of "Process drama" in the BNC, yet its significant presence in Google Scholar, further emphasizes the divergence in focus and perhaps the broader acceptance or recognition of certain drama methodologies outside of the British context.

These findings suggest that the variance in terminology frequency between Table 1 and Tables 2 and 3, particularly in the BNC sections, could be attributed

to differences between World Englishes and British English. This variance highlights the diverse linguistic landscapes in which drama is discussed and taught, suggesting that British English may employ a narrower or more specific subset of drama-related terms compared to the broader and more inclusive usage seen in international or American English contexts. The observed discrepancies also raise questions about the standardization of drama terminology within educational and professional discourse. The lack of uniformity and clarity in the use of drama-related terms could potentially hinder effective communication and collaboration across different educational and cultural contexts. As such, this study not only sheds light on the current state of drama terminology but also underscores the need for more standardized definitions and usage to enhance understanding and collaboration in the field of drama education globally.

In conclusion, the analysis conducted in this study provides valuable insights into the use and understanding of drama-related terminology across different linguistic and cultural contexts. By highlighting the discrepancies and emphasizing the need for standardization, this research contributes to the broader academic discourse on drama and its multifaceted role in education and the arts. Future studies could further explore the implications of these findings on teaching practices and curriculum development in drama education, ensuring that the rich diversity of this field is both preserved and clearly communicated within and across cultural boundaries.

6. CONCLUSION

This study has systematically analyzed the frequency and use of nominal phrases with "drama" as the head noun and modifier across different linguistic and cultural corpora, highlighting significant disparities in terminology usage within British and World Englishes. Our findings elucidate the complexities

inherent in drama-related terminology, underscoring the necessity for more standardized definitions to enhance clarity and consistency across educational and professional domains.

The comparative analysis of Tables 1, 2, and 3 reveals that terms commonly associated with drama in educational contexts, such as "drama activities" and "drama techniques," are far more prevalent in global academic databases like Google Scholar than in the British National Corpus. This discrepancy suggests a geographical and cultural variation in the emphasis and application of drama-related pedagogy and scholarship. The limited representation of certain drama terms in the BNC points to a narrower scope of documented drama practices within British English, potentially reflecting regional preferences or educational standards.

Moreover, the study has contributed to a deeper understanding of how drama as a modifier influences the interpretation and usage of associated nominal phrases. By clarifying the meaning and application of terms like "drama play," "drama technique," and "drama strategy," this research aids scholars and practitioners in delineating the subtle nuances between different drama-related activities. Such differentiation is crucial for advancing pedagogical methodologies and enhancing the theoretical frameworks that underpin drama as a field of study.

In conclusion, this research advocates for the development of a more unified and comprehensive framework for drama terminology. Standardization of terms could facilitate more effective communication among educators, researchers, and practitioners, leading to more collaborative and interdisciplinary approaches in the arts and humanities. Furthermore, a standardized vocabulary would support the replication of studies and the

validation of findings across different contexts, thereby strengthening the reliability and impact of research in drama education. The findings from this meta-analysis not only highlight the variable use of drama-related terms across different English-speaking contexts but also reinforce the need for a concerted effort to establish a cohesive lexicon within the field. Such efforts will undoubtedly enrich the discourse in drama education, enhancing both scholarly communication and practical application in diverse educational settings.

Çıkar Çatışması Beyanı:

Bu makalenin araştırması, yazarlığı ve/veya yayınlanması ile ilgili herhangi bir potansiyel çıkar çatışması bulunmamaktadır.

Destek/Finansman Bilgileri:

Bu makalenin araştırması, yazarlığı ve/veya yayını için herhangi bir finansal destek alınmamıştır.

Etik Kurul Kararı:

Bu araştırma için herhangi bir etik kurul kararı gerekmemektedir.

REFERENCES

Alam, S., Karim, M. R., & Ahmad, F. (2020). Process drama as a method of pedagogy in ESL classrooms: articulating the inarticulate. *Journal of Education Culture and Society*, 11(1), 255-272.

Anderson, M. (2011). Masterclass in drama education: Transforming teaching and learning. *A&C Black*.

Bain, A. (1869). *English Composition and Rhetoric*. London: Longmans, Green and Co. Retrieved on 7.12.2023 from https://www.google.com.tr/books/edition/English_Composition_and_Rhetoric_A_Manua/p65gAAAAcAAJ?hl=tr&gbpv=1&dq=no+two+words+are+exactly+synonymous&pg=PA42&printsec=frontcover

Batdi, V., & Elaldi, S. (2020). Effects of Drama Method on Social Communication Skills: A Comparative Analysis. *International Journal of Research in Education and Science*, 6(3), 435-457.

Beaven, A., & Alvarez, I. (2014). Non-formal drama training for in-service language teachers. *Scenario: Journal for Drama and Theatre in Foreign and Second Language Education*, 8(1).

Belliveau, G., & Kim, W. (2013). Drama in L2 learning: A research synthesis. *Scenario: A Journal of Performative Teaching, Learning, Research*, 7(2), 7-27.

Biber, D., & Gray, B. (2011). Grammatical change in the noun phrase: The influence of written language use. *English Language & Linguistics*, 15(2), 223-250.

Boal, A. (1974). *Theatre of the Oppressed*. Pluto Press.

Bolton, G. (1979). *Towards a theory of drama in education*. London: Longman.

Bowell, P., & Heap, B. S. (2001). *Planning Process Drama: Enriching teaching and learning*. David Fulton Publishers.

Brockett, O. G., & Hildy, F. J. (2008). *History of the Theatre*. Allyn & Bacon.

Cambridge Dictionary. (n.d.). Activity. Retrieved December 13, 2023, from https://dictionary.cambridge.org/dictionary/english/activity

Chukueggu, C. O. C. (2012). The use of drama and dramatic activities in English language teaching. *The Crab: Journal of Theatre and Media Arts*, 7, pp. 151- 159. Retrieved December 13, 2023, from http://crab.uniport.edu.ng/images/crabjournal_download/The%20Use

%20of%20Drama%20and%20Dramatic%20Activities%20in%20English%20Language%20Teaching.pdf

De Haan, P. (1989). Postmodifying clauses in the English noun phrase: A corpus-based study. *Rodopi*. 3.

Dryer, M. S. (2007). Noun phrase structure. *Language Typology and Syntactic Description*, 2, 151-205.

Durrant, P., & Brenchley, M. (2023). Development of noun phrase complexity across genres in children's writing. *Applied Linguistics*, 44(2), 239-264.

Dümenci, S. and Keçeci, A. (2014). Creative drama: can it be used to nursing education. *Journal of Human Sciences*, 11(2), 1320. https://doi.org/10.14687/ijhs.v11i2.2763

Ekinci, Ü. (2019). *Teaching English through Drama and Drama Techniques in ESL Classrooms*. Unpublished Master's Thesis, Necmettin Erbakan University, Konya. Retreived December 15, 2023, fromhttps://acikbilim.yok.gov.tr/bitstream/handle/20.500.12812/295513/yokAcikBilim_10243273.pdf?sequence=-1

Fleming, M. (2012). *Arts in Education and Creativity: A Review of the Literature.* Arts Council England.

Freeman, G. D., Sullivan, K., & Fulton, C. R. (2003). Effects of creative drama on self-concept, social skills, and problem behavior. *The Journal of Educational Research*, 96(3), 131-138.

Fromkin, V., Robert R. & Nina H. (2003). *An Introduction to Language*. (7th. ed.) Australia: Thomson Wadsworth.

Heathcote, D., & Bolton, G. (1995). *Drama for learning: Dorothy Heathcote's mantle of the expert approach to education*. Portsmouth, NH: Heinemann.

Hernandez, H. P. (2023). Nouns as nominal premodifiers in disciplinary research articles written by Filipino research writers: A cross-investigation. *International Journal of Language Studies*, 17(1).

Hulse, B. and Owens, A. (2017). Process drama as a tool for teaching modern languages: supporting the development of creativity and innovation in early professional practice. *Innovation in Language Learning and Teaching*, 13(1), 17-30. https://doi.org/10.1080/17501229.2017.1281928

Jackson, T. (1993). *Learning through theatre: New perspectives on theatre in education*. Routledge.

Lan, G., Zhang, Q., Lucas, K., Sun, Y., & Gao, J. (2022). A corpus-based investigation on noun phrase complexity in L1 and L2 English writing. *English for Specific Purposes*, 67, 4-17.

Linklater, K. (1976). *Freeing the Natural Voice*. Drama Publishers.

Mardas, G. and Magos, K. (2020). drama in education and its influence on adolescents' empathy. *Randwick International of Education and Linguistics Science Journal*, 1(1), 74-85. https://doi.org/10.47175/rielsj.v1i1.32

Martin, A., Ratitamkul, T., Abels, K., Adger, D., & Culbertson, J. (2019). Cross-linguistic evidence for cognitive universals in the noun phrase. *Linguistics Vanguard*, 5(1).

Mavroudis, N., & Bournelli, P. (2019). The Contribution of Drama in Education to the Development of Skills Improving the Interpersonal Relations of Multicultural Classroom Students. *Journal of Educational Issues*, 5(2), 42-57.

Murray, K., Reis-Jorge, J., & Regan, J. (2021). *Becoming a process drama practitioner: an exploratory study of higher education language*

teachers in Japan Language Teaching Research,136216882110609. https://doi.org/10.1177/13621688211060942

Nilson, J. (2021). Drama and critical intercultural language pedagogy. *Scenario - Journal for Performative Teaching Learning Research*, XV(2), 47-62. https://doi.org/10.33178/scenario.15.2.3

O'Toole, J., & Dunn, J. (2002). Pretending to learn: Helping children learn through drama. Frenchs Forest, NSW: Pearson Education Australia.

Özbek, G. (2014). Drama in education: Key conceptual features. *Sodobna Pedagogika*, 65(131), 28-43. Retrieved December 13, 2023, from https://www.sodobna-pedagogika.net/en/articles/01-2014_drama-in-education-key-conceptual-features/

Pavis, P. (1998). *Dictionary of the Theatre: Terms, Concepts, and Analysis.* University of Toronto Press.

Piazzoli, E. (2010). Process drama and intercultural language learning: an experience of contemporary Italy. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 15(3), 385-402.

Piazzoli, E. (2012). Engage or entertain? the nature of teacher/participant collaboration in process drama for additional language teaching. *Scenario - A Journal for Performative Teaching Learning Research*, VI(2), 28-46. https://doi.org/10.33178/scenario.6.2.5

Soydan, S. B., & Erbay, F. (2013). The methods applied by pre-school teachers to raise the curiosity of children and their views. *Educational Research and Reviews*, 8(13), 997-1008.

Spolin, V. (1986). *Theatre Games for the Classroom: A Teacher's Handbook*. Northwestern University Press.

Wagner, B. J. (1998). *Educational Drama and Language Arts: What Research Shows.* Heinemann.

Zakopoulos, V., Makri, A., Ntanos, S., & Tampakis, S. (2023). Drama/Theatre Performance in Education through the Use of Digital Technologies for Enhancing Students' Sustainability Awareness: A Literature Review. *Sustainability*, 15(18).

GENİŞLETİLMİŞ ÖZET

Giriş

Akademik söylemde dilin doğru kullanımı, bilimsel çalışmaların doğru ve etkili bir şekilde ifade edilmesi ve bilimin ilerlemesi için çok önemlidir. Drama eğitimi alanında, çeşitli metodolojileri ve uygulamaları tanımlamak için kullanılan terimler sıklıkla örtüşmekte ve bu durum potansiyel belirsizliklere yol açmaktadır. Bu çalışma, "drama" sözcüğünün baş isim ya da niteleyici olarak kullanıldığı isim tamlamalarının özel anlamlarını ve uygulamalarını tanımlamayı, böylece drama çalışmalarında netliği artırmayı ve daha yapılandırılmış bir söyleme katkıda bulunmayı amaçlamaktadır. Çalışma ayrıca, dramanın baş isim olduğu terimler için, yani süreç draması ve eğitsel drama için kapsamlı tanımlar oluşturmayı, farklılıklarını ortaya koymayı ve eğitimde dramayı çevreleyen kavramsal belirsizliği çözmeyi amaçlamaktadır. Mevcut literatürün kapsamlı bir incelemesi ve çeşitli tanımların analizi yoluyla bu çalışma, bu terimlerin temel unsurlarını ve özelliklerini netleştirmeye, daha tutarlı bir anlayışa katkıda bulunmaya ve alandaki akademisyenler ve uygulayıcılar arasında etkili iletişim ve işbirliğini kolaylaştırmaya çalışmaktadır.

Yöntem

Çalışmada, British National Corpus (BNC) ve Google Scholar'da indekslenen kapsamlı bir makale ve kitap koleksiyonu da dahil olmak üzere çeşitli İngilizce dil derlemlerinde "drama" ile ilişkili nominal ifadelerin nicel ve betimsel bir analizi kullanılmıştır. Analiz, diğerlerinin yanı sıra "drama etkinliği", "drama oyunu" ve "eğitici drama" gibi ifadelerin sıklığını ve kullanım kalıplarını belirlemeye odaklanmıştır. Yaygınlıklarını ve bağlamsal kullanımlarını ölçmek için hem tekil hem de çoğul formlar dikkate alınmıştır. Çalışmanın amacı, bu terimlerin farklı veri tabanlarında kullanımındaki tutarsızlıkları vurgulamak ve her terim için standart tanımlar önermektir.

Bulgular

Bulgular, derlemler arasında drama ile ilgili terimlerin sıklığında önemli farklılıklar olduğunu ortaya koymuştur. BNC'de "drama stratejileri" ve "drama alıştırmaları" gibi terimlere çok az rastlanırken ya da hiç rastlanmazken, Google Scholar'da bu terimlerin daha sık görülmesi daha geniş ve küresel bir kullanıma işaret etmektedir. Özellikle, "drama etkinliği" ve "drama teknikleri" en yaygın terimlerdir ve böylece eğitim ve eğlence ortamlarındaki önemlerinin altını çizilmektedir. Çalışmada ayrıca çoğul formların tekil formlara göre önemli ölçüde tercih edildiği görülmüş, bu da metinlerdeki birden fazla örnek veya uygulamaya ortak bir atıfta bulunulduğunu göstermiştir.

Verilerin sonuçları, "drama"yı çevreleyen, unsurlarının çeşitli ve tekrarlanan bağlamlarda uygulandığı ve tartışıldığı dinamik bir söyleme işaret etmektedir. Çoğul formların tercih edilmesi, eğitim çerçeveleri, terapötik uygulamalar veya profesyonel tartışmalar gibi çok çeşitli bağlamlarla ilgili olan dramanın birden fazla yönü veya örneğinin tartışılmasıyla karakterize edilen bir söyleme işaret etmektedir. Farklı ifadeler arasındaki sıklık farklılığı, dramanın akademik ve pratik alanlardaki karmaşık ve katmanlı doğasını yansıtarak, dramanın çalışılması veya uygulanmasındaki çeşitli ilgi alanlarını ve bunun önemini vurgulamaktadır.

Baş isim olarak "drama" içeren nominal ifadelerin sıklık dağılımındaki geniş çeşitlilik ve kullanımdaki belirgin tutarsızlıklar, muhtemelen dramayı çevreleyen terminolojinin yeterince gelişmemiş ve tek tip standartlaştırılmamış olmasından kaynaklanmaktadır. Bu yerleşik terminoloji eksikliği, farklı bağlamlarda veya akademik tartışmalarda benzer ifadelerin farklı yorumlanmasına ve uygulanmasına yol açabilir. Buna ek olarak, drama alanı geleneksel tiyatro yöntemlerinden modern eğitim uygulamalarına kadar geniş bir yelpazede uygulama ve teorileri kapsar ve bu da gözlemlenen farklı kullanım modellerine katkıda bulunuyor olabilir. Dramanın psikoloji, eğitim ve kültürel çalışmalar gibi alanlarla kesişen disiplinler arası doğası da terminolojinin tutarlı kullanımını zorlaştırmaktadır çünkü her disiplin kendi nüanslı kelime dağarcığını ve kavramsal çerçevelerini ortaya koyar. Dolayısıyla, dramanın geniş uygulama yelpazesi ve ilgili alanların kesişen etkisi, muhtemelen bu nominal ifadelerin sıklığı ve tutarlılığındaki değişkenliği daha da kötüleştirmektedir.

Tartışma ve Sonuç

"Drama" kelimesinin değiştirici olarak kullanıldığı isim cümlelerinin analizi, bu çok yönlü kelimenin çeşitli kavramların anlam ve uygulamalarını nasıl etkilediğine dair ilgi çekici bir keşif sunmaktadır. "Drama etkinliği", 'drama oyunu', 'drama tekniği', 'drama skeci', 'drama yöntemi', 'drama stratejisi' ve

'drama egzersizi' terimlerinin her biri, geniş drama alanının benzersiz yönlerini somutlaştırır, ancak teatral ilkeler ve uygulamalarda ortak bir temeli paylaşırlar.

Drama çalışmaları alanında, terminolojinin nüansları hem bir eğitim aracı hem de sanatsal bir araç olarak dramanın çeşitli uygulamalarını ve teorik temellerini anlamak için çok önemlidir. Bu tartışma, anlayışımızın hassasiyetini ve derinliğini artırmak için bilimsel kaynaklardan yararlanarak, dramanın baş isim veya niteleyici olarak hareket ettiği nominal ifadelerle ilişkili çeşitli terimlerin tanımlarını ve bağlamsal uygulamalarını açıklayacaktır.

Bu analiz, iletişimsizliği önlemek ve farklı dilsel bağlamlarda araştırmaların karşılaştırılabilirliğini artırmak için drama çalışmalarında daha açık ve standartlaştırılmış terminolojiye duyulan ihtiyacın altını çizmektedir. BNC ve Google Scholar gibi derlemler arasında terim kullanımındaki tutarsızlık, dramayla ilgili eğitim metodolojilerinin algılanması ve uygulanmasında sadece dilsel değil kültürel farklılıkları da vurgulamaktadır. Çalışma, akademisyenler ve uygulayıcılar arasında daha etkili iletişim ve işbirliğini kolaylaştırmak için "drama" ile ilişkili her bir terimi açıkça tanımlayan birleşik bir teorik çerçeve oluşturulmasını savunmaktadır. Bu terminolojik farklılıkların ele alınmasıyla drama eğitimi alanı, pedagojik bir araç olarak dramanın incelenmesi ve uygulanmasına yönelik daha tutarlı ve bütüncül bir yaklaşıma doğru ilerleyebilir. Bu çalışma, drama ile ilgili terimlerin çeşitli platformlarda nasıl kullanıldığına dair detaylı bir inceleme sunarak literatürdeki kritik bir boşluğu doldurmakta ve böylece drama eğitimi ile ilgili akademik söylemde ihtiyaç duyulan standardizasyon ve netliğe katkıda bulunmaktadır.