



| Research Article / Araştırma Makalesi |

“Yaratıcı Drama” Kavramı ile İlgili Metaforik Algıların İncelenmesi

An Investigation of Metaphoric Perceptions about the Concept of Creative Drama

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Keywords

1. Yaratıcı Drama
2. İngilizce Öğretmeni
3. Kavram
4. Metafor

Anahtar Kelimeler

1. Creative Drama
2. English Teacher
3. Concept
4. Metaphor

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Abstract

Purpose: The purpose of this study is to determine whether the perceptions of the participants selected from English teachers about creative drama reflect the general characteristics of creative drama by using metaphor method.

Design/Methodology/Approach: Phenomenological research is concerned with how people experience the world at a given time and in a specific context. In other words, phenomenological research aims to describe, understand and interpret the structure of phenomena arising in mind as a result of the interaction of the individuals with the World. “A metaphor form” was used as the data collection tool to determine the perceptions of the teachers about the concept of creative drama. In the form, there is an expression “creative drama is (a)... because.....”. the participant selection was based on purposive sampling and participants were sixty English teacher.

Findings: The obtained data were analyzed through content analysis. Results showed that there occurred 30 metaphoric expressions and 7 categories. These metaphors were based on game, roleplaying, several themes, creativity, real life, its developmental aspect and wasting time.

Highlights: Metaphors direct, shed light and guide our practices. This situation translates into “If a picture is worth a thousand words, a metaphor is worth a thousand pictures; Because a picture just presents a static image, a metaphor provides a mental framework for being about a phenomenon.” (Shuell, 1990) is also clearly reflected. This quote effectively reveals how metaphors are a powerful tool in recording and indicating the general distribution of the human profile and especially the educators themselves.

Öz

Çalışmanın amacı: İngilizce öğretmenlerinden seçilen altmış katılımcının yaratıcı drama ile ilgili algılarının yaratıcı dramının genel özelliklerini yansıtıp yansıtmadığını araştırmak için metafor yöntemi kullanarak belirlemektir.

Materyal ve Yöntem: Fenomenolojik araştırma, insanların belirli bir zamanda ve belirli bir bağlamda dünyayı nasıl deneyimlediğiyle ilgilenir. Başka bir deyişle, fenomenolojik araştırma, bireylerin Dünya ile etkileşimi sonucunda zihinde ortaya çıkan fenomenlerin yapısını tanımlamayı, anlamayı ve yorumlamayı amaçlar. Araştırmaya katılan öğretmenlerin ‘yaratıcı drama’ kavramına yönelik algılarını belirlemek amacıyla veri toplama aracı olarak ‘metafor formu’ kullanılmıştır. Formda “Yaratıcı drama..... . Çünkü” cümlesi yer almaktadır. Çalışma grubunu, amaçlı örnekleme yöntemiyle belirlenen 60 İngilizce öğretmeni oluşturmaktadır. Elde edilen veriler içerik analizi ile çözümlenmiştir.

Bulgular: Araştırma sonuçlarına göre; “yaratıcı drama” kavramına yönelik 30 metafor oluşturulmuştur. Bu metaforlar; oyun gibi olması, canlandırma gibi olması, konu sayısının çokluğu-sonsuz olması, konuların özelliği-yaratıcılık, yaşam gibi olması, gelişimsel olması ve zamanı boşa harcaması olmak üzere 7 kategoride toplanmıştır.

Önemli Vurgular: Metaforlar uygulamalarımıza yön verir, ışık tutar ve rehberlik eder. Bu durumu, “Bir resim bin kelimeye bedelse, bir metafor da bin resme bedeldir; çünkü bir resim sadece statik bir görüntü sunarken, bir metafor bir olgu hakkında düşünmek için zihinsel bir çerçeve sağlar.” (Shuell, 1990) ifadesi de net bir şekilde yansıtmaktadır. Bu söz, metaforların insan hayatındaki genel önemini ve özellikle eğitimcilerin kendi uygulamalarını anlamada ve açıklamada ne kadar güçlü bir araç olduğunu etkili bir şekilde ortaya koymaktadır.

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INTRODUCTION

Drama is to portray a word, a concept, a behavior, a sentence, an idea or an event with an act or a play by using theatrical techniques (Levent, 1999). Drama is the rehearsal of life by participating in the drama to live, to discuss life in various ways to reveal. In this way, it also allows learning and enriching experiences. Creative drama is the use of drama to develop the creativity of individuals. Creative drama is the process of reviewing observations, experiences, and emotions by means of reorganizing former cognitive patterns and performing them in play like situations in a group work using improvisation, role-playing, theatre and drama (Hapsari, 2015; San, 2002). Creative drama is to portraying any subject by using techniques such as improvisation, role playing through the experiences of a group and its members. (Adıgüzel, 2019). Creative drama in education takes individuals into a dramatic world and teaches them by giving them experience with an understanding in which active participation of all individuals is ensured and learning is made easy and effective. Drama is a concept that evokes different feelings and thoughts for many people. This is shaped according to people's own experiences and understandings, whether in education, theater or daily life. This diversity can sometimes lead to misconceptions. Metaphors can be very powerful tools when explaining creative drama because they concretize abstract concepts and provide people with a deeper and more emotional understanding. For this reason, conducting a metaphor study on the concept of creative drama is important in terms of eliminating possible misconceptions and reaching the meaning that the concept of drama creates in people's minds.

Metaphors are one of the most powerful mental tools that structure, direct and control our thoughts about the formation and functioning of events. Metaphors are also defined as "the language of practice and meaning" in terms of giving meaning to the personal experiences of individuals (Schön, 1993). Metaphors are seeing something in terms of another (Lakoff & Johnson, 1980). In fact, the similarity of the two concepts may be very small, but knowing one well allows us to better understand the second (Kılcan, 2021). Some basic functions of metaphors are the capture, interpretation, and transmission of information, the perception of new information and the usefulness of coping with uncertainty (Kövecses, 2002; Petrie & Oshlag, 1993).

Metaphors play an important role in learning and developing cognitive ideas and concepts. When perceiving the concepts, the common aspects of another concept are often brought into the mind. Another newly learned feature of a concept is often matched with the characteristics of other well-known situations or some analogies are created in minds. For this reason; metaphors are encountered in formal and informal learning as explaining difficult concepts that are difficult to understand by analogy. Metaphors are the expression of a phenomenon or concept the manner one perceives using similarities (Aydın, 2010). Metaphor as a different form of teaching method, is used to establish meaningful relationships between the existing knowledge and the new knowledge. In other words, it is one of the effective cognitive mechanisms that people use to draw conclusions and learn new concepts. Given the relevant literature, creative drama are generally studied for the effectiveness or benefit of methodological difference; and reserach findings show that creative drama is often misunderstood at the level of misconceptions. (Adıgüzel & Timuçin, 2010; Aykaç, Çakır, & İlhan, 2014; Aykaç & Çetinkaya, 2013; Barry, 2010; Dere, 2019; Johnson 2014; Larson & Brown, 2007; Ozdemir & Cakmak, 2008; Podlozny, 2000; Scroggs, Bailey & Fees, 2016; Shand, J. W., 2008; Taşkın Can, 2013; Ulubey & Toraman, 2015; Ulubey, 2018).

There are many studies in the related literature on metaphor with different themes; but there are limited metaphor studies on the concept of creative drama (Adıgüzel, 2016, Pekdoğan & Korkmaz, 2016). In the existing studies, metaphors about the concept of creative drama were examined in different groups (Bal İncebacak, Saran Tungaç & Yaman, 2017; Uysal, 2014; O'Gara, 2008). Through metaphors, the individual moves the meaning of a well-known state to an unknown state. Thus, metaphor facilitates the learning of new information (Yıldırım & Şimşek, 2021). The aim of this study is to determine whether the perceptions of English teacher about creative drama reflect the general characteristics of creative drama by using metaphor method. Within the framework of this general purpose, the following questions were sought:

1. What are the metaphors that associate English teacher have about the concept of creative drama?
2. What are the reasons for the metaphors of the concept of creative drama among the associate English teacher?
3. Under which conceptual categories can the metaphors be collected that the associate English teacher expressed regarding the common characteristics of creative drama?

METHOD/MATERIALS

The research was carried out using the phenomenological research design (van Manen, 1990). Phenomenological research is concerned with how people experience the world at a given time and in a specific context. In other words, phenomenological research aims to describe, understand and interpret the structure of phenomena arising in mind as a result of the interaction of the individuals with the World (Bloor & Wood, 2006; Çilesiz, 2011; Willig, 2008). Phenomenology primarily seeks to identify the world experienced by individuals and to explain the essence of experiences or experiences to discover the common meanings underlying the phenomenon (Baker, Wuest & Stern, 1992; Rose, Beeby & Parker, 1995).

Therefore, in phenomenology, it is emphasized that there is a connection between the phenomena and the individuals living this phenomenon and the starting point of phenomenology is the phenomena themselves. The rationale for using phenomenology in the research can be explained as follows. First, how the experiences that lie behind the phenomenon of cheating constitute the focus of the research. The basic assumptions on which the pattern is based also allow the discovery of this meaning. Secondly, the

phenomenology provided interpretation of the characteristics of consciousness within the meaning created by the participants to the concept of creative drama.

Thus, the researcher is able to produce the closest possible explanations about the reasons for the similarity of the concept of creative drama provided by other individuals through the life patterns obtained from different participants but which they found to be common. Thus, the researcher was able to produce the closest possible explanations about the reasons for simulating the concept of creative drama in other individuals through the life patterns obtained from different participants but which they found to be common.

Participants

English teachers were selected by purposive sampling method. During the purposeful sampling process, the condition of taking a Creative Drama course in undergraduate education and receiving training on Creative Drama during pre-service training was taken into account. 60 of 65 teacher met this requirement. All teachers are female.

Data Collection Tool

The study group consisted of English teachers in the of province in Turkey (Erzurum). The 'metaphor form' was used as the data collection tool to determine the perceptions of the he process of analyzing and interpreting the metaphors developed by associate degree teacher was conducted in five steps by using similar studies participating in the research on the concept of creative drama. Before the application process, the teachers' first ideas were taken with the metaphor form before receiving training on the concept of "creative drama". Metaphor is the use of words or expressions to understand another concept or object. Metaphors are powerful tools to make complex or abstract concepts more understandable (Cameron & Low, 2004; Kövecses, 2002). Metaphors are one of the most powerful mental tools that enable us to understand and structure the formation and functioning of events. Metaphors are also defined as the "language of experiences" in terms of giving meaning to individuals' personal experiences (Cameron & Low, 1999; Saban, 2004). Metaphors direct, shed light and guide our practices. In the form "Creative drama is..... Because" is written. In metaphor studies, one concept is seen in terms of another concept's features. The word of "because" is for participants to produce reason or "logical basis" for their own analogy (Saban, 2005). In the investigation, the practitioner is a drama leader; The data were collected by means of compositions consisting of metaphor forms written by teachers with their own handwriting with two applications. In addition, before the papers were handed out to the teachers, in order to stimulate the teachers' thoughts about these concepts and visualize the word metaphor in their minds they were told what the concept of metaphor is and the purposes for which it can be used, and metaphor examples. In addition, semi-structured interviews aimed at explaining metaphors and observations were made by the researcher in the process.

Analysis

Metaphor analysis is an analysis method used to deeply understand individuals' thoughts, feelings and understanding. By examining the metaphors people use to express complex and abstract concepts, it provides information about how people perceive the world and how they structure their perceptions. It allows one thing to be defined in terms of another and thus makes the meanings clearer and more understandable (Steger, 2007). This method offers researchers the opportunity to deeply understand the experiences of the participants and the meaning structures underlying these experiences (Saban, 2009). These concepts are interpreted and organized in a way that the reader can understand (Yıldırım & Şimşek, 2015). The process of analyzing and ithe metaphors developed by associate was conducted in five steps by using similar studies (Saban, 2008; 2009). These stages; (1) coding, (2) classification, (3) category development, (4) validity and reliability, and (5) transferring data to the computer.

1- Coding: In this phase, all the metaphors and their reasons from the participants were noted and a list was formed in alphabetical order from the metaphors. Any metaphor or papers whose reasons are not written or clearly stated are excluded from the scope of the research. Of the data from 75 people, 60 were considered usable. Of the 15 data identified as unqualified data, 10 of the metaphors do not contain explanations, whereas 5 of them have more than one metaphor.

2- Classification: Metaphors listed in the first stage, the image of the metaphor has been reviewed in terms of the source of the metaphor and the relationship between the subject and the source of the metaphor. The similarities between the metaphors were analyzed by considering them and the obtained metaphors were classified according to their names and frequencies.

3- Theme development: Metaphors are grouped under seven conceptual themes, which are assumed to represent the best for each, in terms of their common characteristics, taking into account their names and reasons. Themes: To be games, to be portrayal, the number of topics-infinity, the characteristics of the subjects-creativity, life-like, developmental and wasting time were identified as seven headings.

4- Validity and reliability: The credibility of the results obtained in the study is accepted as one of the most important criteria of scientific research. In order to ensure credibility and to evaluate the study scientifically, "the research process and its results must be clear, consistent and verifiable by other researchers" (Yıldırım & Şimşek, 2015: 265). The reliability of the content analysis depends on the coding process and categories (Gökçe, 2001). For this reason, every step of analysis from obtaining metaphors to reporting is presented in detail. In addition, direct quotations on the metaphors in each category are included. The reliability of the study was provided by referring to the expert opinion, For the reliability of the study, the reliability formula of Miles and Huberman (1994) (Reliability = Consensus / (Consensus + Disagreement)) was applied. All metaphors obtained from the

participants were listed and the list of 7 categories was sent to the expert and each of the 64 metaphors (none of these metaphors should be left outside) was asked to be placed in these 7 categories. The researchers then compared this assessment with their matching. In qualitative research, it is stated that the concordance between the evaluations made by the experts and researchers consulted should be 90% and above, and in such cases reliability will be ensured (Saban et al., 2006; Saban, 2009). In this study, 99% reliability was achieved. The expert, who was consulted within the scope of the reliability study, placed one metaphor in a different category than the researcher did and associated it. In this case it was found that, Reliability = $100 / (100 + 1) = .99$ (Miles and Huberman, 1994).

5- Transferring data to computer: After defining 75 metaphors and seven categories in which these metaphors are collected by transferring the data to the computer, frequency and percentage values of the metaphors for the 30 metaphors formed by 60 people, the metaphors for the categories, and the number of metaphors covered by the category are calculated.

FINDINGS

1. The metaphors of "Creative Drama" provided by English teachers associate degree teachers are given in Table 1.

Table 1. The Metaphors Of The Participants About The Concept Of Creative Drama

N	Metaphor	f	%	N	Metaphor	f	%
1	Game	8	%27	16	Role Playing	2	%7
2	Portrayal	6	%20	17	Courses	1	%4
3	Improvisation	4	%14	18	Stage Event	1	%4
4	Pretending	3	%10	19	Dreaming	1	%4
5	Creativity	3	%10	20	Flowers	1	%4
6	Brain Teaser Game	2	%7	21	Mirror	1	%4
7	Piggy Bank	2	%7	22	Music	1	%4
8	Waste Of Time	2	%7	23	Sky	1	%4
9	Musical Educational Games	2	%7	24	Costly Jobs	1	%4
10	Events	2	%7	25	Dollhouse Game	1	%4
11	Information Box	2	%7	26	Clash Portrayal	1	%4
12	Freedom	2	%7	27	Brain Teaser Game	1	%4
13	Experiences	2	%7	28	Emotions	1	%4
14	Leisure Work	2	%7	29	Book Summary	1	%4
15	Life	2	%7	30	Quiz Games	1	%4
Total						30	%100

When Table 1 is examined; it was seen that English teachers developed 30 metaphors for the concept of creative drama. While three of these metaphors are negative, twenty-27 are positive. According to the frequency of the first five metaphors are play, portrayal, improvisation, pretend and creativity. These metaphors show that the techniques commonly used in drama are matched to the concept of creative drama in minds.

2. The reasons for the metaphors of the concept of Creative Drama of associate degree English teachers are given in Table 2.

Table 2. Reasons For The Participants' Metaphors About The Concept Of Creative Drama

Reasons	F	N
No audience, everyone is a participant	12	% 12

Reasons	F	N
Gives happiness	10	% 10
Free moves	9	% 9
It makes you feel good	8	% 8
Learning is fun	7	%7
It requires imagination	7	%7
Educational	7	%7
It is unprepared	6	%6
Improves empathy ability	6	%6
Warming starts with preparation and continues with portrayal and ends with evaluation	5	%5
Emphasizes equality	5	%5
Suitable for all age groups	4	%4
Topics from life take place	4	%4
You are treated like you came from the inside	3	%3
Different issues and thoughts emerge each time	2	%2
It always adds something	2	%2
It is process-oriented, not product	1	%1
It takes a lot of time	1	%1
Unnecessary extendable sometimes	1	%1
	100	100

When Table 2 is examined, the reasons for the metaphors developed by the English teachers regarding the concept of creative drama, the word of "because" is seen. While two of these reasons are negative, 17 are positive. According to the frequencies of the top five metaphors are due to the absence of the audience, to give happiness, providing free movement, feeling good, entertaining teaching, imagination and educational potential. These reasons show the effects of creative drama or the benefits of creative drama. This shows that the concept of creative drama in which positive metaphors are matched is associated with the effects of creative drama method. The reasons for the negative metaphors are that it takes much time and that process is the unnecessarily extended.

3. The category-metaphor frequency and number table of the metaphors related to the concept of creative drama are given in the Table 3.

Table 3. Category-Metaphor Frequency And Number Table Of Metaphors Related To The Concept Of Drama Creative Drama

Category	Metaphors	Frequency	Number
To be a game	Game (8), intelligence game (1), musical educational game (1), activity (2) stage activity (1), Dollhouse Game (1).	12	6
Plurality of subject-cumulative progression	Infinity (2), Unlimited topics (1), lessons (1), information box (1), piggy bank (1), music (1), quiz (1).	8	7

Category	Metaphors	Frequency	Number
To be portrayal	Portrayal (6), role playing (1), conflict portrayal (1).	8	3
To be real life	Life (2), life (1) experience (1), flower (1), emotion (1), sky (1).	7	6
To be progressive	Creativity (3), freedom (2) mirror (1).	6	3
To be waste of time	Waste of time (1), costly work (1), book summary (1), leisure time (1).	4	4
To be improvisational	Role playing (2), unprepared speech (1).	3	2
	Total	48	31

Tabel 3 shows that the category of being game-like has the highest metaphor frequency. The concept of creative drama is generally expressed with play. In another creative metaphor, the creative drama, the abundance of the subject is wide. The categorization of basic creative drama concepts, such as pretending to animate, shows that the concepts at the mental and cognitive level are correctly located and transmitted to the researcher.

Examples of metaphoric perceptions of the concept of creative drama is exemplified as follows:

“Creative drama is portrayal. Because it is mainly based on portrayals.”

“Creative drama is life. Because we pretend to have experienced or possible events or situations.

“Creative drama is a waste of time. Because it takes too long time.”

“Creative drama is improvisation. Because even if time to think is given, it happens unprepared.”

“Creative drama is a circle. Because in the process, the leader is at equal distance to each other.”

“Creative drama is an elective course. Because warming starts with preparation, continues in portrayal and is evaluated without notes in evaluation.”

DISCUSSION

When metaphors are examined, despite similarities, they were divided into certain groups and collected under seven categories; that is, being play, being portrayal, multiplicity-infinite number of subjects, feature-creativity of subjects, being life, being developmental and wasting time. It can be said that as these metaphors evoke the concept of creative drama, they meanwhile characterise the basic features of the creative drama. Metaphor studies are generally known as simple studies that are considered unimportant and even unnecessary. However, Ben-Peretz, Mendelson & Kron (2003) stated that the metaphoric pictures created based on students' perceptions of metaphor can be used as a research tool and can also be used as a teaching tool in teacher education programs.

Mostly metaphors are positive; play, improvisation, portrayal, pretending, process, and graduality. Metaphors created; They are listed as animation, life, play, improvisation, theatre, freedom, creativity and eternity. The primary metaphor created by teachers regarding the characteristics of drama is "animation". The most frequently used technique in drama and the second stage in the process is animation. Therefore, it is an expected result that animation is among the metaphors that teachers produce most. In a similar study, primary school teacher candidates' perceptions of drama were examined and, similar to the research findings, it was determined that they mostly used the "life" metaphor (Akyol & Şenol 2016; İşyar & Yüksel 2017; Taş 2013. In Gündoğan and Ergenekon's (2019) research, in which they aimed to determine the perceptions of the concept of drama through metaphors, the most common classifications include that drama reflects life, includes life and animations, is relaxing, provides knowledge and skills, and encourages creativity. In a similar study (Bal İncebacak, Saran Tungaç & Yaman, 2017; Taşyapan (2023), they stated that creative drama is generally game-like in its details and that they learn something at the end of the process. In Adigüzel's (2009) study examining the perceptions of Turkish and German participants towards drama, the participants produced metaphors similar to the study results that creative drama supports "creativity". Since the concept of creativity is called creative drama, it is considered as a clue and can guide people. In Yarar Kaptan and Oğuz Namdar's (2021) study, similar concepts such as life, freedom, and game are included, and the metaphors in the study are similar. The drama process should be economical in terms of time, space and material. This can be associated with the situation that in Turkey creative drama is seen as unnecessary drama class in the process for the creation of better interoperability of winning the 2023 workshop in basic education vision system. Given the rationale of the positive metaphors, the benefits of the creative drama was highlighted, the negative metaphors implied the time, place and material based constraints. This can be related to the situation that the workshop system stated in basic education

vision of Turkey has not been activated yet and therefore creative drama courses and activities may be perceived to be unnecessary. In negative metaphors, loss of time, taking too much time, leisure activity were often stated. While explaining the reasons for the metaphor-similarity aspects, it has been seen that in addition to spontaneity and pretending, animation and improvisation, which are the cornerstones of creative drama, it is supported by views on the affective characteristics of creative drama. It has been concluded that there are misconceptions between creative drama and theatre, and between creative drama and play. In addition, the concept of drama, which is a concept incorrectly associated with creative drama, attracts attention. It is thought that negative metaphors occur due to misconceptions.

CONCLUSION AND RECOMMENDATIONS

Mostly metaphors showed positive indication. Due to the nature of creative drama, the concepts involved in the process have emerged. Metaphor studies can be done on the concepts that cause misconceptions for such basic concepts.

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Statements of publication ethics

I hereby declare that the study has not unethical issues and that research and publication ethics have been observed carefully.

Researchers' contribution rate

The study was conducted and reported by the researcher herself on each stage.

Ethics Committee Approval Information

This study was created from the author's observation process before her doctoral thesis, and the thesis was ethically approved.

Approving Institution Name: Atatürk University University Ethics Committee

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