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Department of Foreign Language Education
English Language Teaching Program

Master of Arts

**EXPLORING THE IMPACT OF DRAMA-BASED ACTIVITIES ON EFL STUDENT
TEACHERS' CREATIVITY AND RESILIENCE**

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TABLE OF CONTENTS

ACKNOWLEDGMENT.....	ii
TABLE OF CONTENTS.....	iii
LIST OF TABLES	v
LIST OF FIGURES	vi
<i>TEZ ÇALIŞMASI ORJİNALLİK RAPORU</i>	vii
BİLİMSEL ETİK BEYANNAMESİ	viii
ICONS AND ABBREVIATIONS	ix
ÖZET.....	x
ABSTRACT	xi
1. INTRODUCTION.....	1
1.1. Problem Statement	3
1.2. Purpose of the Study.....	3
1.3. Significance of the Study	4
1.4. Assumptions	4
1.5. Limitations.....	5
2. LITERATURE REVIEW.....	6
2.1. Drama and its Role in ELT.....	6
2.2. Creativity	9
2.3. Resilience	10
2.4. The Relation between Creativity, Resilience and Drama.....	12
2.5. Drama and Social Constructivist Theory	12
2.6. Previous Studies	13
2.6.1. Studies Conducted in Türkiye	14
2.6.2. Studies Conducted Abroad.....	15
3. METHOD.....	18
3.1. Research Design	18
3.2. Participants	18
3.3. Data Collection Tools.....	19
3.3.1. Occupational Resilience Belief Scale for Teacher Candidates	19
3.3.2. Marmara Creative Thinking Disposition Scale	20
3.3.3. Reflective Journals	20
3.3.4 Semi-Structured Interview	21
3.4. Data Collection.....	21
3.5. Data Analysis	21

4. FINDINGS	23
4.1. Quantitative Data and Qualitative Data Findings.....	23
4.1.2 The Impact of Drama-Based Activities on Creativity	27
4.1.2.1. Generating New Ideas and Creativity:	27
4.1.2.2. Gaining Different Perspectives and Thinking:	28
4.1.2.3. Empathy:	30
4.1.2.4. Using Gestures and Mimics:	32
4.1.3. The Impact of Drama- Based Activites on Resilience	35
4.1.3.1. Resilience in the Face of Adversity.....	35
4.1.3.2. Self Confidence:	36
4.1.3.3. Solution Oriented Perspective:	38
5. DISCUSSION,CONCLUSION,SUGGESTIONS.....	42
5.1. Discussion	42
5.2. Conclusion.....	45
5.3. Suggestions.....	47
GENİŞLETİLMİŞ TÜRKÇE ÖZET	49
REFERENCES	52
APPENDICES	57
APPENDIX A: ETİK KURUL KARARI	57
APPENDIX B : MARMARA YARATICI DÜŞÜNME EĞİLİMLERİ ÖLÇEĞİ.....	58
APPENDIX C: ÖĞRETMEN ADAYLARI İÇİN MESLEKİ DAYANIKLILIK İNANCI ÖLÇEĞİ	60
APPENDIX D: <i>REFLECTIVE JOURNAL TEMPLATE</i>	63
APPENDIX E: Interview Questions	64

LIST OF TABLES

Table 3.1 Demographic Characteristics of EFL Student Teachers'	18
Table 4.1 Demographic Characteristics of EFL Student Teachers'	23
Table 4.2 Reliability Analysis Results of the Scales.....	24
Table 4.3 Normality Analysis of the Variables.....	24
Table 4.4 Pre and Post test results of Occupational Resilience Belief Scale for Teacher Candidates.....	25
Table 4.5 Marmara Creative Thinking Dispositions scale pre-test and post-test scores.....	25



LIST OF FIGURES

Figure 1. The Impact of Drama-Based Activities on Creativity Category Code Cloud 34

Figure 2. The Impact of Drama-Based Activities on Resilience Category Code Cloud 41



TEZ ÇALIŞMASI ORJİNALLİK RAPORU

EXPLORING THE IMPACT OF DRAMA-BASED ACTIVITIES ON EFL STUDENT TEACHERS' CREATIVITY AND RESILIENCE başlıklı tez çalışmamın toplam **52** sayfalık kısmına ilişkin, 4/07/2024 tarihinde tez danışmanım tarafından **Turnitin** adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı **%14** olarak belirlenmiştir.

Uygulanan filtrelemeler:

1. Tez çalışması orijinallik raporu sayfası hariç
2. Bilimsel etik beyannamesi sayfası hariç
3. Önsöz hariç
4. İçindekiler hariç
5. Simgeler ve kısaltmalar hariç
6. Kaynaklar hariç
7. Alıntılar dahil
8. 7 kelimedenden daha az örtüşme içeren metin kısımları hariç

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4/07/2024

Merve ÖZCAN ÇİNİ

Doç. Dr. Saadet KORUCU KIŞ

BİLİMSEL ETİK BEYANNAMESİ

Bu tezin tamamının kendi çalışmam olduğunu, planlanmasından yazımına kadar tüm aşamalarında bilimsel etiğe ve akademik kurallara özenle riayet edildiğini, tez içindeki bütün bilgilerin etik davranış ve akademik kurallar çerçevesinde elde edilerek sunulduğunu, ayrıca tez hazırlama kurallarına uygun olarak hazırlanan bu çalışmada başkalarının eserlerinden yararlanılması durumunda bilimsel kurallara uygun olarak atıf yapıldığını ve bu kaynakların kaynaklar listesine eklendiğini beyan ederim.

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ICONS AND ABBREVIATIONS

Icons

f: Frequency

N: Number

%: Percentage

\bar{x} : Arithmetic Mean

SD: Standard Deviation

SE: Standard Error

P: Probability

Abbreviations

ELT : English Language Teaching

EFL : English as a Foreign Language

ÖZET

Necmettin Erbakan Üniversitesi, Eğitim Bilimleri Enstitüsü
Yabancı Diller Eğitimi Anabilim Dalı
İngiliz Dili Eğitimi Bilim Dalı
Yüksek Lisans Tezi

DRAMA TEMELLİ AKTİVİTELERİN İNGİLİZCEYİ YABANCI DİL OLARAK ÖĞRENEN ÖĞRETMEN ADAYLARININ YARATICILIĞI VE DİRENÇLİLİĞİ ÜZERİNDE ETKİSİNİN ARAŞTIRILMASI

Merve ÖZCAN ÇİNİ

Bu çalışma, İngilizceyi yabancı dil olarak öğrenen İngilizce öğretmeni adaylarının yaratıcılık ve dayanıklılıklarına drama temelli aktivitelerin etkisini araştırmayı amaçlamıştır. Nicel verilerin nitel verilerle desteklendiği bu araştırma, Konya’da bulunan Necmettin Erbakan Üniversitesi İngilizce Öğretmenliği lisans programında 2023-2024 eğitim-öğretim yılının güz döneminde İngilizce Öğretiminde Drama dersine kayıtlı olan 3. sınıf gönüllü öğretmen adayları ile gerçekleştirilmiştir. Araştırmanın nicel verileri, Öğretmen Adaylarının Mesleki Dayanıklılık İnancı Ölçeği ve Marmara Yaratıcı Düşünce Eğilimleri Ölçeği ile toplanmış, SPSS 25.0 paket programı ile analiz edilmiştir. Araştırmanın büyük bir kısmını oluşturan nitel veriler ise haftalık günlükler ve dönem sonunda yapılan yarı yapılandırılmış görüşmelerle elde edilmiştir. Nitel veriler, MAXQDA 24 programında kodlanmış ve analiz edilmiştir. Nitel veriler, nicel verilerle MAXQDA 24 programında desteklenmiş ve entegre edilmiştir. Araştırmanın sonuçları, İngilizceyi yabancı dil olarak öğrenen öğretmen adaylarının yaratıcılık ve dayanıklılıklarının olumlu yönde etkilendiğini, günlüklerin ve görüşmelerin bu sonuçları desteklediğini, ön test ve son test sonuçlarının da anlamlı bir farklılık gösterdiğini ortaya koymaktadır.

Anahtar Kelimeler: Drama, Yaratıcılık, Yaratıcı Düşünme, Dayanıklılık, İngilizce Öğretmeni Adayları

ABSTRACT

Necmettin Erbakan University, Graduate School of Educational Sciences
Department of Foreign Language Education
English Language Education Program
Master Thesis

EXPLORING THE IMPACT OF DRAMA-BASED ACTIVITIES ON EFL STUDENT TEACHERS' CREATIVITY AND RESILIENCE

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This study aimed to investigate the impact of drama-based activities on the creativity and resilience of English student teachers learning English as a foreign language. Conducted at Necmettin Erbakan University in Konya, during the fall semester of the 2023-2024 academic year, the research involved volunteer student teachers from the third year who were enrolled in a Drama in English Language Teaching course. Quantitative data were collected using the Occupational Resilience Belief Scale for Teacher Candidates and the Marmara Creative Thinking Dispositions Scale and analyzed with SPSS 25.0. The dominance of the research centred on qualitative data obtained from weekly journals and semi-structured interviews conducted at the end of the term. These qualitative data were coded and analyzed using MAXQDA 24 and were integrated and supported by the quantitative findings in the same program. The results revealed that the creativity and resilience of the student teachers were positively influenced by their participation in drama activities. The journals and interviews corroborated these findings, showing significant differences in pre-test and post-test results, which underscored the positive impact of the activities.

Keywords: Drama, Creativity, Creative Thinking, Resilience, EFL Student Teachers of ELT

CHAPTER 1

1. INTRODUCTION

Drama is widely recognized as an important tool in education. It helps individuals understand plays, become aware of different perspectives, and go beyond surface-level observations (Holden, 1982). Through drama, students learn how oral texts are organized in the language they are studying, which improves their understanding of expressions and relationships in different situations (Özdemir, 1998). By reading and acting out dialogues, students also develop important skills like pronunciation, intonation, and body language awareness (Ismaiyly, 2021). Drama is not only used with young learners, but also with adults learning foreign languages (Raphael et al., 2022).

Creativity is a multifaceted process that encompasses emotional and intellectual activities across various fields of study and work. Researchers believe that creativity involves achieving a high level of originality and uniqueness, often with aesthetic elements (Root-Bernstein & Root-Bernstein, 2004). It focuses on the end result rather than the process itself and involves reasoning, inventing, and problem-solving (Csikszentmihalyi, 1996). Creative thinking is characterized by innovative and exploratory thoughts, leading to the emergence of new solutions for problems (Hançerlioğlu, 2000). It allows for the generation of fresh ideas and contributes to children's self-exploration and the expression of aesthetic expressions within their culture. Moreover, it enables children to explore their surroundings, create new things, and articulate their thoughts through diverse means (Argun, 2004).

Tegano et al. (1991) mentioned that creativity involves a combination of cognitive processes that support creative thinking and problem-solving. These processes include perception, awareness, sensitivity, innovation, flexibility, fluency, intuition, comprehension, and invention. Perception allows individuals to observe and interpret the world, helping them identify details and patterns that may go unnoticed by others. Awareness involves being conscious of one's surroundings, emotions, and thoughts, which can inspire new ideas and insights. Sensitivity refers to the ability to empathize and understand different perspectives, enabling individuals to approach problems from various angles.

Innovation involves generating fresh and original ideas or solutions, often by combining existing concepts in unique ways. Flexibility is the capacity to adapt and adjust thinking when

faced with new information or changing circumstances, enabling individuals to consider multiple possibilities and perspectives.

Fluency is the ability to generate a large quantity of ideas or solutions quickly, which can then be refined and evaluated for quality. Intuition plays a role in creative thinking by relying on instinct, gut feelings, or subconscious processing to guide decision-making and idea generation. Comprehension involves understanding complex concepts and their interconnections, allowing for the synthesis of ideas from diverse sources. Invention involves creating something entirely new or transforming existing ideas into innovative forms. Together, these cognitive processes contribute to the multifaceted nature of creativity and its capacity to generate original and valuable outcomes. While creativity is often believed to be an inherent trait, research has shown that its development requires adequate stimulation within a suitable environment (Hewett, 2005; Yamamoto & Nakakoji 2005).

There is a variety of literature on resilience, with several definitions. Attachment theory, positive psychology, and the notions of self-regulation, self-efficacy, pleasure of mastery, and intrinsic motivation all influence a person's ability and desire to be resilient. Resilience is the capacity to adapt, alter, and improvise in the face of an unexpected and bad occurrence or scenario. Resilience encompasses cognitive thinking patterns such as optimism and belief in one's capacity to overcome obstacles. There is both emotional and physical resilience. Emotional resilience refers to how a person deals with managing their emotions throughout difficult experiences and how they express themselves. Physical resilience, on the other hand, refers to the choices and behaviours that a person makes during or after a traumatic incident. Resilience is a multidimensional term that has been thoroughly analysed in the literature and characterised in numerous ways (Goldstein & Brooks, 2012).

One common understanding is that resilience encompasses the ability and qualities required to bounce back, thrive, and move forward in the face of adversity. It involves adaptability, the capacity to make changes, and the ability to improvise when confronted with unexpected or adverse events or circumstances. Cognitive thinking patterns play a significant role in resilience. This includes factors such as self-confidence and optimism in one's abilities to overcome challenges and navigate through difficult situations (Connor & Davidson, 2003). Emotional resilience focuses on how individuals cope with regulating their emotions during adverse events and how they express those emotions. It involves developing effective strategies for managing and coping with emotional responses. Physical resilience encompasses the

decisions and actions individuals take during or after an adverse event. It involves the ability to respond effectively, make necessary adjustments, and take appropriate actions to address the situation. Physical resilience may include behaviors such as seeking support, problem-solving, and implementing self-care strategies to recover and adapt (Green, 2017). Overall, resilience encompasses cognitive, emotional, and physical aspects, emphasizing the capacity to adapt, cope, and thrive in the face of adversity. It reflects a person's ability to navigate through challenging circumstances, make positive changes, and recover from setbacks.

1.1. Problem Statement

Teachers in the educational environment are supposed to become professionals who can think creatively, adaptably and handle the problems they encounter, going beyond just imparting knowledge. To effectively communicate with students from many cultures and language backgrounds and to facilitate their language learning processes, EFL teachers must in particular be creative and resilient. Here, drama-based activities are considered as a possible means of helping pre-service teachers strengthen these abilities. An innovative and participatory teaching approach, drama activities helps improve their ability to express themselves, be empathetic, and solve problems. Pre-service teachers can overcome obstacles in the classroom, become emotionally resilient, and create creative solutions in the processes of lesson planning and implementation with the help of these activities.

As a research question, "What is the impact of drama-based activities on the creativity and resilience of EFL pre-service teachers?" The impact of drama-based exercises on the competencies of pre-service teachers in handling challenges in their educational processes and creating creative teaching strategies will be examined. It will be explored in this context if drama-based activities integrate within applied teaching strategies and if they help EFL student teachers improve positively.

1.2. Purpose of the Study

The purpose of this study is to evaluate EFL students' creativity and resilience as they take part drama-based activities in the Drama in English Language Teaching course. It is emphasised that pre-service teachers require important skills such as creativity and resilience in the educational process. In this study, the main variables are creativity and resilience, will be examined. And two scales will be used to evaluate these variables. In addition, open-ended questions will be used in interviews to gain a thorough understanding of pre-service teachers'

perspectives and experiences. Data from both scales, interviews and journals will be analysed to gain a more complete picture of the impact of drama activities. This study also seeks to identify the role of drama-based activities in the development of these skills and to make suggestions for how EFL student teachers can improve these skills. Its goal is to provide guidance on how pre-service EFL teachers can use drama-based activities more effectively by determining their place among teaching methods. One of the study's main focuses is on the ability of drama activities to help pre-service teachers cope with challenges and be more flexible, adaptable and creative in their teaching processes. The study will also look at how drama activities affect the development of empathy. The findings may help to shape teacher training programmes in educational institutions. It aims to help pre-service teachers develop professionally by suggesting ways to incorporate drama-based activities into the curriculum more effectively.

1.3. Significance of the Study

This research holds significant implications in the field of English language teaching (ELT) as it explores the impact of drama on the creativity and resilience of student teachers. By investigating these effects, the study can provide valuable insights for pedagogy, professional development, student engagement, and empowering student teachers. The findings can inform educators and curriculum developers about the benefits of incorporating drama into language teaching practices, leading to innovative and effective teaching methods.

Moreover, understanding how drama enhances creativity and resilience can contribute to the professional development of student teachers, equipping them with strategies to foster these qualities in themselves and their future students. The research also has the potential to improve student engagement and learning outcomes by exploring the effectiveness of drama in language classrooms. Additionally, by considering the opinions and perspectives of student teachers, the study empowers them to actively contribute to their own learning process and shape discussions and practices in ELT. Ultimately, the research contributes to the enhancement of ELT education and student learning experiences by informing educational policies, curriculum design, and teacher training programs in the field.

1.4. Assumptions

In this study, it is assumed that student teachers will be objective when responding to the scales, journals and during the interviews, the study will yield successful results. Objectivity is important to ensure that participants provide unbiased and accurate responses. The

researchers will provide clear and understandable instructions to the volunteered participants and will pay attention to confidentiality and reliability issues. This will allow participants to express their true thoughts and ensure that relevant data is obtained for the purpose of the study. The success of the study will be evaluated based on the accurate analysis of the collected.

1.5. Limitations

This study includes 3rd year teacher candidates enrolled in the English Language Teaching (ELT) department of a state university's Faculty of Education during the fall semester of the 2023-2024 academic year. The sample for the study will consist of 3rd-year volunteered students who have registered for the Drama in English Language Teaching course in the fall semester. Through the participation of these volunteered student teachers, the study aims to investigate the impact of drama-based activities on the creativity and resilience of ELT student teachers, as well as gather their opinions on the subject.

CHAPTER 2

2. LITERATURE REVIEW

In this part of the study, Drama and its Role in ELT ; Creativity , Resilience , The Relation between Drama, Creativity and Resilience, Drama and Social Constructivist Theory and lastly the previous studies conducted both in Türkiye and abroad are mentioned.

2.1. Drama and its Role in ELT

There are different definitions of drama, derived from the Greek verb “to do, to play”. For example, Hubbard et al. (1983) argued that drama can be regarded as a broad term that covers many verbal activities involving creativity, in which participants are usually involved in every moment and live the moment as if it were real. Holden (1982) defines drama as any activity in which students are asked to enact a hypothetical situation as themselves or as another person. Basically, drama deals with the concept of “role-playing” and can encourage students to pretend to be in an environment other than the classroom, to creatively put themselves in another person’s shoes, to adopt the role and to live in the moment.

Another definition for drama is from Nutku (1998), “drama” is currently employed in several contexts, resulting in its current state of ambiguity. Typically, when we consider drama, we commonly associate it with works created for the theater, television, or radio. For instance, activities such as dance shows or musicals also belong to this classification. Plays, being fundamental elements of theatre, establish drama as an artistic form. Drama specifically denotes the conceptualized performance in the realm of theater. Put simply, the term “drama” refers to artistic compositions of significant worth that are specifically intended for performance on a stage. Human existence is inherently replete with dramatic events. Every second, we experience novel occurrences and respond to them in varying ways. We can assert that we assume the roles that are necessary. In simple terms, there is no predetermined script in life; it unfolds like a spontaneous theater performance. Thus, theater can be regarded as a means by which individuals put their thoughts into actions.

Holden (1982) states that drama has an important place in teaching and communication. In her book, she mentions that drama not only emphasises communication skills but also develops the use of facial expressions, body language and tone of voice, and that participating in activities that involve these will enable people to adopt ways of expressing themselves not only in one way but also in different ways. The place of drama in education is so important that

it can be seen. In other words, drama is a useful way for education. It allows students or participants to interpret events from a different perspective. It is emphasised that it is essential to use drama in education to make knotty problems, abstract and difficult to understand phenomena interesting, attention-grabbing and understandable. Through communicative activities, participants or students can develop the basic four language skills. Drama helps to transform the learning process into a fun way by being active and learning by doing/living (Holden, 1982).

Karaman (2017) mentioned that drama and theatre are two phenomena that should be separated in terms of education. Drama can be used as a learning tool rather than an art form. Theatre refers to the expression of emotions in a text on stage. Therefore, the purpose of using drama in education is not only to respect the various emotions evoked by the audience. Instead, the aim of educational drama is to enable students to learn from drama practices as an educational art. Drama can enable students to use their body language and role skills to convey what is really wanted to be said hidden under the words. While watching the teacher or peers and living the role, the student can sometimes understand what is meant even before a word is spoken (Karaman, 2017). Developing body language is very important when learning a language. Because each language and the culture in which the language is spoken has specific gestures and mimics, so it can be said that drama has a milestone importance in language learning (Miccoli, 2003). Drama encourages students to add new knowledge and acquisitions to themselves and offers a cosy, stress-free environment. From childhood to adulthood, people may be afraid of being themselves in a community, in other word in society, and may not be able to overcome this situation (Miccoli, 2003). Drama does not only improve people's communication and speaking skills. It has also been observed that it reduces the level of anxiety, increases self-confidence and the ability to cope with difficult situations (McCaslin, 1996).

EFL learners can expand their imagination and creative thinking through drama. Chan et al. (2011) and Henry (2010) defines drama as putting oneself in the shoes of others, seeing things from the point of view of an imaginary character, creating imaginary worlds and adapting to roles. Moreover, when people put themselves in the shoes of other characters, they are not afraid of making mistakes and can act freely. He believes that drama motivates participants to take on the role of imaginary characters and offers them the opportunity to see things from other perspectives. Drama helps individuals to anticipate the events that they may experience in real life by pretending without experiencing them in real life. In addition, one of the thing that drama

provides is to give people different perspectives and improve their empathy skills. Therefore, drama is not only an educational teaching tool, but also an experience that individuals will experience (Henry, 2010). Drama is a structure containing ambiguity. Each situation is unique, so everyone's experiences are different. Drama allows people to get to know each other better through its collaborative structure and the acceptance of others' thoughts as contributions (Simon, 2010). In addition, drama has an active place in the learning and teaching process. It not only conveys information to the students/participants, but also involves them in the process of learning by taking roles, interacting and looking from different perspectives. In this way, students not only learn information, but also experience understanding and learning while having fun (Rothwell, 2011).

Ultimately, Baldwin (2012) mentioned that it is difficult to predict how the drama process will develop and progress. Because it is the thoughts that direct the process. And every point of view is different, so each individual's evaluation and assimilation of the event is also different. Therefore, each drama session can take a different form and shape and the outcome is unpredictable. Ntelioglou (2011) suggests that during the learning process, unexpected circumstances are reassuringly introduced to students, for students drama creates an environment that is dynamic, captivating, stimulating, and ever-evolving, they work together to create and explore meaning, and as a result of this process, they come to understand that there is no one correct way to solve problems or perspectives that can be declared right or incorrect, this is due to the fact that people have different perspectives.

Ntelioglou (2011) conducted a study and it is showed that students in a Canadian high school who were learning English as a second language. These students were at various proficiency levels and were required to take drama as a second language course. The researcher aimed to comprehend the significance of theatrical pedagogy in the process of acquiring a second language by analyzing data obtained from an ethnographic investigation of individuals studying English as a second language. By integrating and examining classroom observations, student diaries, and interviews, the researcher determined that drama offers language learners the opportunity to engage in practical situations and explore diverse and distinctive methods of constructing meaning. Furthermore, drama fosters a range of personal and cultural encounters for learners, while also enhancing their linguistic and social abilities (Ntelioglou, 2011).

2.2. Creativity

Upon analysis, it becomes evident that the notion of creativity has been approached from several angles since the 1950s, with scholars highlighting various elements in their definitions of creativity. Some writers place more emphasis on the definitions' end product, while others highlight the authors' thought processes or a certain kind of personality structure (Öncü, 2003). Creativity can be defined in two distinct manners. The initial emphasis is on the procedure of re-discovering a previously discovered entity, whereas the subsequent emphasis is on generating an entirely novel concept (Deroche, 1968). Creativity is a personality trait that is associated with concepts like magic, genius, and giftedness, which can be attractive to others (Samarçay, 1981).

As mentioned above, concept of creativity first appeared in 1950, in a speech given by J.P. Guilford to the American Psychological Association (Çınardal & Diri, 2013). Torrance (1974) defined creativity as “being sensitive to problems, inadequacies, lack of information, unavailable elements, incompatibilities, identifying difficulties, searching for solutions, making predictions and hypothesising about deficiencies or changing hypotheses, choosing and trying one of the solutions, trying again, and then presenting the results”. Being open to other people's experiences, stepping outside of one's comfort zone, venturing into the unknown, challenging accepted wisdom and presenting fresh ideas, coming up with novel solutions to problems, deviating from the path taken by others, discovering something novel that leads to something novel, forging new connections, presenting novel ideas, creating novel techniques or methods, and being helpful to others are all examples of creativity (Yaprakdal, 2013).

Barlett (1958) defines creativity as “adventurous thinking”. Creativity entails the willingness to push boundaries, discover new things, and pave the way for others (Barlett, 1958). Creativity is a cognitive skill that everyone possesses and can develop if appropriate environments are provided. A person may not even be aware of his skill. Teachers can develop, improve, and maximise this skill by creating appropriate conditions in the classroom. In such an environment, teachers must be open-minded, encouraging, and patient, capable of communicating with students, recognising their right to make mistakes, and allowing them to explore and generate new ideas based on what they have learned (Akdağ & Güneş, 2003).

Creativity is defined as people's ability to discover new and valuable solutions, solve problems, and foster development while some people are born with a high level of creativity, environmental factors such as culture, experiences, and learning processes can either support or inhibit creativity (Özdemir & Çakmak, 2008). Many chances are presented by drama activities to display, encourage, and foster creativity, so drama is the application of theatre techniques and the creation of a play or game to realise a word, concept, behaviour, sentence, idea, experience, or event (Xiao, 2011).

Contrary to the monotony and ineffective nature of education, drama helps people become more flexible, involved in teaching and learning processes, able to express themselves, be creative, open to seeing life from many angles, and research and learn (Özdemir & Çakmak, 2008). Drama increases one's energy and engagement levels. When performing on stage, one can think independently and come up with unique solutions. People can feel more independent and improve themselves with the help of these solution concepts. Group projects can enhance the sense of cooperation (Tahta, 1999, as cited in Ulutaş, 2003). Morgül (1999) talked about the use of drama can foster mutual understanding among individuals. Participants are afforded the opportunity to apply the insights and reflections they have acquired throughout the drama to their personal lives. Individuals gain a deeper understanding of themselves by means of participation in dramatic performances and activities (Morgül,1999, as cited in Özdemir & Çakmak, 2008).

2.3. Resilience

There are many sources that include the concept of resilience and it is possible to define this concept in many different ways. The feeling of self-efficacy, the phenomenon of self-regulation, self-motivation and adaptation to events are related to the flexibility of the individual (Goldstein & Brooks, 2012). Resilience is a coping mechanism that individuals develop to deal with sudden and stressful situations (Masten et al., 1990, as cited in Serdar Tülüce, 2018). Resilience is the ability to adapt and improvise in the face of an unexpected, sudden, or unfavourable situation. Resilience encompasses an individual's ability to overcome difficulties and maintain self-confidence, as well as an optimistic and moderate outlook. Emotional resilience is equally as important for the individual as physical resilience. Physical resilience includes an individual's decision to confront a negative incident. Emotional resilience is defined as an individual's ability to manage and express his or her emotions in the face of negative incidents (Green,2017, as cited in Pearson, 2019).

American Psychological Association's dictionary described "resilience" as: "Resilience is the ability to adapt effectively in the face of adversity, trauma, tragedy, and in danger." Significant sources of stress include family and relationships, substantial health issues, and career and financial difficulties. People do not have a quality called resilience. It includes habits, ideas, and actions that everyone may learn and practice. Developing resilience is a personal process. A successful technique to fostering resilience for one individual may not be effective for another. People utilise various tactics. Some variations may reflect cultural differences. For instance, an individual's culture may influence whether and how he or she connects with people and conveys sentiments (APA Dictionary of Psychology, 2018).

Resilience is a coping mechanism that individuals develop to deal with sudden and stressful situations (Southwick et al., 2014). Resilience is also an ability that enables a person to withstand difficult moments and to persevere in the face of adversity (Kim & Kim, 2017). Resilience can be defined in two distinct manners. To begin, resilience is a structure that we develop in response to adversity and that already exists within us: self-esteem and competence, self-belief, ability and health, secondly resilience is a complex and multifaceted process; in other words, it includes not only personal characteristics, but also social support from the environment, family, and the communities in which we live these two definitions could indicate that resilience encompasses both personal and social factors (Truebird, 2015).

Regarding the significance of resilience, it is a crucial aspect in an individual's life progression. In other words, resilience can be defined as a life milestone. Individuals cannot resist and stretch against difficult and unfavourable conditions unless they understand this concept and develop it within themselves (Pearson, 2019). The concept of resilience assists the individual in maintaining a sense of adaptation; without it, the individual may experience maladaptation and lose that sense of adaptation (Deater-Deckard et al., 2017, as cited in Pearson, 2019). An optimistic perspective, which serves as the individual's defence against negative events and difficulties in life, builds resilience, resilience takes a significant role in our personal growth and encompasses of five key elements: Inner Forces, Coping, Social Connections, Physiology, and Spirituality and Belief (Harari, 2015).

Inner Forces encompasses "a sense of commitment and control, motivation, goal-orientation, self-efficacy, autonomy, flexible thought, self-awareness, emotional awareness, emotional regulation, imagination" (Harari, 2015, p.163). Coping skills encompass the abilities to engage in effective problem solving, manage and navigate through stressful situations,

engage in flexible thinking, and successfully adapt to change (Harari, 2015). Social skills include the ability to understand and share others' feelings, to feel a sense of belonging, to express oneself effectively, and to engage in cooperative sharing, a belief system encompasses to provide support, maintain a positive outlook, and foster hope ; so resilience encompasses the alleviation of stress and tension through a variety of activities (Harari, 2015).

2.4. The Relation between Creativity, Resilience and Drama

Based on multiple perspectives found in the literature, we can define creativity in the following manner. One can argue that developing new approaches with a comprehensive viewpoint towards potential problems and using creativity and innovative thinking can help overcome the current problem. Resilience can be defined as the capacity to transform negative circumstances into positive ones and to effectively confront and manage challenges that stem from negativity (Weston & Imas, 2018). Despite their apparent disparity, creativity and resilience are closely associated. Employing creativity against negativity leads to the discovery of solutions to problems, ultimately improving resilience. Besides, adopting various viewpoints can assist individuals in overcoming adverse and unexpected circumstances that require adaptation. Additionally, it can empower them to break free from rooted habits and tolerate oppressive behaviours that may arise from their surroundings (Metzl, 2009).

Boal (1979) suggested that resilience and creativity are crucial elements for the process of self-exploration. Furthermore, drama can enhance individuals' capacity to effectively articulate their emotions and deal with dilemmas. The capacity to effectively manage the challenges that may arise during the stage process, and to create novel and inventive solutions to address these challenges. Thus, the link between creativity and resilience can be viewed as the ability to find new and innovative solutions to problems that people may face in their lives, while this happens they maintain their inner peace and well-being in the face of adversity and become more dynamic. In this regard it can be said that, drama activities, resilience, and creativity are interconnected. According to Boal (1979), individuals acquire and experience different perspectives during a challenging situation. During drama plays, individuals may maximise their creativity and resilience, while the multiple perspectives help to develop these qualities (Boal, 1979).

2.5. Drama and Social Constructivist Theory

Drama is thought to be the most effective and well-established method of learning in education, with individuals creating their own living environment, what is meant is that we

attempt to think and understand based on the events we witness and internalise. In constructivism, interpreting the world is structured by individuals' prior knowledge, perspectives and experiences. Individuals' communication with their environment creates and assimilates knowledge. Individuals create their own meanings from experiences and experiences in the learning process. In this way, individuals make sense of knowledge by themselves. In constructivism, the task of the individual is to find and assimilate their own meanings instead of learning predetermined patterns from external factors (Pritchard & Woollard, 2010).

Pritchard and Woollard (2010) mentioned that the framework of social constructivist learning, sociability, culture, and interaction with educated people have a significant impact on knowledge construction. They asserted that learning results from the individualization and acquisition of knowledge within a socially supported context and people around the individual play an important role in the learning process and have a significant impact on the person (Pritchard & Woollard, 2010). Social interactions with others in the same learning environment heavily influence an individual's development and perception of the world (Pritchard & Woollard, 2010).

When analysed under the framework of social constructivism, drama serves as a tool that enables individuals to enhance not only their physical and mental abilities, but also their outward and inward feelings to learn the target language (Chan et al., 2011). It has an atmosphere that minimises tension, motivates the environment, and plays a significant role in the language acquisition stages of individuals (Holden, 1982). Interpersonal interaction is essential to foster a secure and harmonious collaboration among individuals when they are given a supportive atmosphere that enables them to integrate their creativity into their lives, they can effectively communicate their internal thoughts and emotions to society (Ntelioglou, 2011). Finally, individuals reveal their personalities and experiences in drama lessons if there is a respectable setting; that is, language skills and personal development are developed in environments where there is trust, mutual interaction, and individuals can reflect themselves as they are, with individual and trainer support as needed (Holden, 1982; Tüm, 2010).

2.6. Previous Studies

Previous studies conducted on drama, resilience and creativity are mentioned under different subheadings, and in a sequence considering their publishing dates.

2.6.1. Studies Conducted in Türkiye

Özdemir and Çakmak (2008) carried out a research about, how drama instruction affects prospective classroom teachers' creativity, this study employed pre- and post-test experimental design. The research group included 78 4th graders (50 females and 28 males) who attended the Primary School Teacher Education Programme at Elementary Education Department, Faculty of Education, Kirikkale University in autumn 2006-2007. This study used the "Torrance Test of Creative Thinking-Figural Form A". Participants' pre- and post-test scores were compared using "TTCT-Figural, Form A" before and after Drama Course. The study found that after the Drama Course, students' creativity test scores increase in all dimensions: "fluency", "originality", "elaboration", "resistance to premature closure" and "abstractness of titles". Pre- and post-test creativity ratings did not differ by gender.

Research carried out by Çınardal and Diri (2013) examined creativity, in addition to extreme creativity, creative and strategic thinking have been examined to illuminate scientific creativity. To understand creativity, this study discusses how the brain, the most interesting and complex organ in the human body, produces the most marvellous talent humans have, creativity, how the brain creates equations, theories, compositions, etc., where this creative spark comes from, and how it emerges in humans. This research highlights that great brains can cause a paradigm shift or scientific revolution. This study examined whether learning object design improves pre-service mathematics teachers' creativity and science process.

Yaprakdal (2013) investigated whether learning object design improves pre-service maths teachers' creativity and science process skills; the study investigated how learning object design affects maths skills. In the study, a quasi-experimental method with pre-post test control group examined how learning objects design affects pre-service mathematics teachers' creative thinking and science process skills. Creative thinking and science process skills of pre-service teachers are the dependent variables in this pre-test-post-test control group design. Learning object design-centred approach affects these dependent variables. Control and experimental groups were created to study the independent variable's effect on the dependent variable. In accordance with the curriculum, the control group used a teacher-centered classical approach, while the experimental group used a learning object design-centered approach. It is one of the few education studies on learning object design, and its findings and contribution to the literature make it important.

2.6.2. Studies Conducted Abroad

Ntelioglou (2011) found out that Canadian high school students, who were studying English as a second language, were required to study drama as part of their language curriculum. These students exhibited a range of abilities. An ethnographic study of English-language learners was used to determine the role of theatrical pedagogy in second-language acquisition. By analysing classroom observations, student diaries, and interviews, the researcher found that theatre allows language learners to practise practical skills and explore different meaning-making strategies. Drama also gives students personal and cultural experiences and improves their language and social skills. This paper presents the authors' observations on a teacher professional development course in 38 Hong Kong primary schools, focusing on teaching English using Process Drama.

Xiao (2011) conducted a study on the possible benefits of drama in learning a language drama-based activities are becoming becoming more common in ESL/EFL classrooms.. However, the practice still presents challenges for instructors and students owing to many circumstances. This article explores the use of drama in ESL/EFL teaching and learning, examining current ideas and research to enhance learning in EFL classes. The text introduces contemporary perspectives on drama usage in English instruction. This section explains drama in ESL/EFL contexts, its benefits, and potential obstacles for teachers. Next, the topic covers practical guidelines for incorporating drama in the classroom. The article briefly describes several effective drama approaches.

Chan et al. (2011) made a research about thoughts on the professional development of primary school teachers in using drama as a tool for English language instruction. Researchers use focus group interviews with school administrators, subject panel head teachers, English teachers, students, and parents to analyse the learning and teaching experiences of the Programme. Process Drama can improve second language acquisition by creating a more authentic and less threatening classroom discourse, emphasising creativity, and encouraging student talk. The writers built "Verbatim Theatre" based on focus group interview data to generate deeper introspective reactions to the Programme. They assess new teachers' knowledge of Process Drama's intricate pedagogy and art, and examine how additional study might support its long-term application in Hong Kong classrooms.

The study examines how trauma exposure affects post-traumatic stress disorder symptoms in domestic violence offenders and victims. The study examines offender and victim

post-traumatic stress disorder prevalence and severity. Participants' trauma exposures and post-traumatic stress disorder symptoms were collected via questionnaires and interviews. Both offenders and victims have high PTSD rates, demonstrating trauma exposure has serious psychological repercussions on both (Southwick, Bonanno, Masten, 2014).

Due to Lorraine Kasprisin's concerns about child pathologizing and standardised testing, Truebird (2015) examines the shift from deficit-based to strengths-based schooling. It distinguishes deficit-based and strengths-based ideologies and highlights children's strengths above needs and deficiencies. After considering cognitive dissonance in education policy, practice, and research, the author examines resilience and deficit-based vs. strengths-based philosophies. Positive and empowering learning environments may be created by integrating strengths-based philosophy into organisational design, professional development, and preservice education.

In study of Harari (2015) employs drama to improve education faculty students' emotional resilience, and the study group members are undergraduates. Participants regularly participated in theatre activities to improve self-confidence, empathy, and stress management. The study examined whether drama activities improved students' emotional resilience; this method aimed to help participants succeed academically and socially (Harari, 2015). An exploratory study by Kim and Kim (2017) examined how resilience affects motivated conduct and English performance in second language (L2) learners. A questionnaire was completed by 1620 English-speaking high school students. In quantitative data analysis, five resilience elements were identified: perceived happiness, empathy, sociability, perseverance, and self-regulation. AMOS confirmative factor analysis showed these five components are different. Persistence was the most important aspect in L2 learning. Persistence best correlated and explained motivated conduct and English competence. Resilience may be examined as an individual differences component in L2 learning process and results (Kim & Kim, 2017).

In the study of Weston and Imas (2018) examines how marginalised societies cope with hardship via creativity. It discusses "adversity capital" and how these cultures persist. Through narratives from Zimbabwe during its socio-economic crisis from 2000 to 2009, the study broadens the understanding of creativity beyond traditional settings, highlighting its role in fostering resilience and agency among the marginalised. Pearson (2019) explores how "Drama Therapy and Child-Centered Play" Therapy might enhance resilience in children by linking six essential components. The study investigated how "Drama Therapy and Child-Centered Play

Therapy” might help youngsters gain resilience. Resilience is crucial for self-actualization, enabling individuals to overcome challenges, manage emotions, and solve problems. “Dramatic play, Drama Therapy, and Child-Centered Play Therapy” effectively increase resilience. They provide opportunities for creativity, shared experiences, communication, emotional management, expression, play, freedom, and disengagement. Drama and play enable individuals to feel seen and acknowledged, boosting confidence. Therapy should incorporate resilience development as both a therapeutic method and a prevention measure. Research on resilience building techniques for children may benefit mental health professionals, educators, carers, parents, and social workers (Pearson, 2019).



CHAPTER 3

3. METHOD

In this part of the study, the research design, participants, data collection tools and techniques, data collection, and data analysis are presented.

3.1. Research Design

This study employs a research strategy that combines qualitative data with quantitative data. Initially, pre-test questionnaires were administered to EFL student instructors, and weekly journals were collected during the semester. Following the study, interviews were conducted with prospective teachers of ELT, who were also given post-test questionnaires. This study is primarily focused on qualitative data, with quantitative data serving to support and strengthen the findings.

3.2. Participants

This study is voluntary. In the qualitative part 56 and in the quantitative part 84 prospective English Language Student Teachers participated voluntarily. The participants are studying at Necmettin Erbakan University English Language Teaching department in 2023-2024 academic year. In this study, the university to collect data was taken into consideration that it is the only state higher education institution with a faculty of education in this province and the researcher's easy accessibility to the participants to carry out the study.

Table 3.1 Demographic Characteristics of EFL Student Teachers'

Variables		n	%
Gender	Female	65	77.4
	Male	19	22.6
Age ($\bar{X} \pm SS$, 21.37 \pm 1.67)	Age under 21	67	67.9
	Age above 21	27	32.1
Class	3rd grade	76	100.0
Total		84	100.0

The distribution of the participants according to their demographic characteristics is given in the Table 3.1 . It is seen that 77.4% of the participants are female and 22.6% are male. It is seen that 67.9% of the participants are 21 years of age or younger and 32.1% of the participants are 21 years of age or older.

3.3. Data Collection Tools

For the applications of the Professional Resilience Belief Scale for Prospective Teachers developed by Tagay and Demir (2016) and the Marmara Creative Thinking Disposition Scale developed by Özgenel and Çetin (2017) to prospective English language teachers, permission was obtained from the Rectorate of Necmettin Erbakan University and the ethics committee of the university for the collection of weekly journals from volunteer participants during the semester to be used in the research and for the application of the semi-structured interview questions created for the research to the students who took the drama course in English language teaching and volunteered before starting the research.

The research included both qualitative and quantitative data collection methods to obtain comprehensive and reliable findings. Quantitative data were collected through pre-tests and post-tests using questionnaires to measure the creativity and resilience levels of the participants at the beginning and end of the study. In this study, which has a more qualitative aspect, qualitative data were collected through journals from participants who volunteered to write at the end of each weekly lesson throughout the semester. Furthermore, semi-structured interviews were carried out with the volunteer participants at the end of the semester to assess the semester and figure out the impact of drama-based activities on the participants' creativity and resilience.

3.3.1. Occupational Resilience Belief Scale for Teacher Candidates

“Occupational Resilience Belief Scale for Teacher Candidates” was developed by Tagay and Demir (2016) to measure the occupational resilience beliefs of prospective teachers. “Occupational Resilience Belief Scale for Teachers Candidates” validity and reliability studies were conducted. “Occupational Resilience Belief Scale for Teacher Candidates” is a one-dimensional scale comprising 26 items. The validity and reliability studies of the scale were carried out on 272 university students, 168 (61.8%) female and 104 (38.2%) male, studying at Mehmet Akif Ersoy University, Faculty of Education. Exploratory and confirmatory factor analyses were used for construct validity. In the confirmatory factor analysis, a single-factor structure was tested, and it was determined that the tested model had excellent fit indices. In the reliability studies of the scale, Cronbach's alpha internal consistency coefficient was found to be .93. In the test-retest reliability study, the Pearson correlation coefficient between the scores obtained between the two applications conducted with 78 students three weeks apart was found as “ $r = .76$ ”. Considering the data obtained, it was seen that “Occupational

Resilience Belief Scale for Teacher Candidates” developed for pre-service teachers is a valid and reliable tool (Tagay & Demir, 2016).

After collecting the data for the current study, the data were uploaded to the SPSS 25 program. While the Cronbach’s value of the Resilience Scale for Teacher Candidates developed by Tagay and Demir (2016) was 93, it is noteworthy that the Cronbach Alpha value calculated for this study indicates a high level of internal consistency of 0.949. When the reliability result of the scale used in the study is evaluated, it is determined that it has a good level of reliability and Cronbach’s value above 0.60 indicates that the scales used are reliable and the internal consistency of the scale used in the study is at a good level (Özdamar, 2017).

3.3.2. Marmara Creative Thinking Disposition Scale

The validity and reliability study of this scale developed by Özgenel and Çetin (2017) was conducted with 410 teachers working in Pendik, Istanbul. Cronbach value calculated for the whole scale was found to be 0.87, the scale’s structure consisting of 25 items and 6 factors obtained as a result of the analyses; the factor and item distributions determined as a result of the validity and reliability studies on the scale are as follows: “Self-discipline: 1, 6, 7, 15, 23”, “Innovation Search: 2, 5, 8, 12, 17, 19, 22, 24”, “Courage: 9, 11, 14, 25”, “Curiosity: 3, 10, 21”, “Doubt: 4, 16”, “Flexibility: 13, 18, 20” (Özgenel & Çetin, 2017). The options of the Marmara Creative Thinking Dispositions Scale, which is a Likert-type scale, consist of “never, rarely, occasionally, usually and always” responses (Özgenel & Çetin, 2017). For the current study, the data were uploaded to the SPSS 25 program and the Cronbach value calculated for this research was found to be 0.951. When the reliability result of the scale used in the study is evaluated, it is determined that it has a good level of reliability and Cronbach’s value above 0.60 indicates that the scales used are reliable and the internal consistency of the scale used in the study is at a good level (Özdamar, 2017).

3.3.3. Reflective Journals

Writing a journal opens a door for individuals to develop and realize themselves. Barlett (1958) suggest that writing journals pave the way for teachers and student teachers in order to reflect their honestly expressions, and inner thoughts which they have inference on their experiences. 3rd grade ‘volunteers’ taking Drama in English Language Teaching course during the fall semester 2023-2024 EFL pre-service teachers were asked to keep a weekly journal after the lesson. 56 volunteer EFL pre-service teachers wrote weekly journals throughout the semester. Journal questions were checked and finalized under the guidance of field experts. The

reason for collecting data through journals was to add depth to the study. In the findings section, qualitative data will be supported by quantitative data.

3.3.4 Semi-Structured Interview

Semi-structured interviews are useful and effective way to capture perspectives and meaning-making (Rabionet, 2009). Towards the end of the study, “semi-structured interview” questions were developed based on the process and expert opinion in order to get a deeper understanding of the extent to which “drama-based activities” affect the creativity and resilience of EFL student teachers. The researcher asked the participants whether they would like to participate in the semi-structured interview and 12 participants volunteered.

3.4. Data Collection

This study was conducted in the fall semester of the 2023-2024 academic year with the participation of 84 EFL student teachers in the 3rd grade studying at Necmettin Erbakan University English Language Teaching Department, volunteered and chose the Drama course. The data were collected by the researcher herself during a 13-week period between October 2023 and January 2024. For the collection of quantitative data, permission was first requested from the participants and the surveys, which were presented by the researcher via Google Forms and included both the demographic characteristics of the participants and the items of the “Occupational Resilience Scale for Teacher Candidates” developed by Tagay and Demir (2016) and the “Marmara Creative Thinking Disposition Scale” developed by Özgenel and Çetin (2017), were applied as pre-test and post-test. In order for the collected data to give accurate results, the necessary explanations were made to the participants face-to-face before the application and were given to the participants clearly. 84 student teachers voluntarily completed the scales when they were given as pre-test and post-test. Since the predominance of this research is qualitative, 56 volunteer participants who took the course were asked to write a journal at the end of the lesson for 13 weeks and to write about how drama activities in that lesson affected their creativity and resilience. Towards the end of the semester, semi-structured interviews were conducted to deepen the qualitative data. 12 student teachers participated in this interview voluntarily. Journal template questions and semi-structured interview questions were prepared with expert opinion.

3.5. Data Analysis

Quantitative and qualitative data were analyzed. Surveys, which was presented by the researcher through google forms and included both the demographic characteristics of the

participants and the items of the Occupational Resilience Scale for Teacher Candidates prepared by Tagay and Demir (2016) and the Marmara Creative Thinking Disposition Scale prepared by Özgenel and Çetin (2017) was prepared for data analysis after the researcher applied it online. After examining the reliability of the results, their conformity to normal distribution was tested. The data, which were found to be reliable and normally distributed, were ready to be analyzed in detail. In order to obtain the quantitative results of this study, the data were processed into the SPSS 25.0 package program. According to the variables, number, percentage, mean, standard deviation and t test evaluated.

In order to obtain the qualitative findings of this study, journal template questions prepared by the researcher itself and semi-structured interview questions conducted at the end of the semester were prepared. To analyze the extent to which drama-based activities were effective on EFL student teachers' creativity and resilience, the data were uploaded to MAXQDA 24 and content analysis was conducted. The main purpose of content analysis is to organize the data in a way that can explain the concepts and then to look at the relationship between these concepts (Yıldırım & Şimşek, 2016). After all data were analyzed, qualitative findings were supported by quantitative findings. Quantitative findings and Qualitative findings were integrated in MAXQDA 24 program since the study was qualitatively dominant. The support of quantitative findings to qualitative findings is presented in an unbiased manner in the findings section.

CHAPTER 4

4. FINDINGS

In this part of the study, findings related to the study and the results of the analysis of the participants' data are presented.

4.1. Quantitative Data and Qualitative Data Findings

The data obtained in the study were analyzed using SPSS (Statistical Package for Social Sciences) for Windows 25.0 program. "Reliability Analysis" was performed to test the reliability of the scales. Descriptive statistical methods (number, percentage, mean, standard deviation) were used to evaluate the data. The data used were tested for conformity to normal distribution. Conformity to normal distribution can be examined with Q-Q Plot drawing (Chan, 2003, pp. 280-285). In addition, the normal distribution of the data used depends on the skewness and kurtosis values being between ± 3 (Shao, 2002). In the comparison of 2 dependent stages, dependent t test was used.

Table 4.1 Demographic Characteristics of EFL Student Teachers'

Variables	n	%	
Gender	Female	65	77.4
	Male	19	22.6
Age ($\bar{X} \pm SS$, 21.37 \pm 1.67)	Age under 21	67	67.9
	Age above 21	27	32.1
Class	3rd grade	76	100.0
Total	84	100.0	

The distribution of the participants according to their demographic characteristics is given in the Table 4.1 . It is seen that 77.4% of the participants are female and 22.6% are male. It is seen that 67.9% of the participants are 21 years of age or younger and 32.1% of the participants are 21 years of age or older.

Table 4.2 Reliability Analysis Results of the Scales

Variable	Cronbach's Alpha
Occupational Resilience Belief Scale for Teacher Candidates	0.949
Self Discipline Dimension	0.756
Innovation Seeking Dimension	0.893
Courage Dimension	0.830
Curiosity Dimension	0.638
Scepticism Dimension	0.745
Resilience Dimension	0.703
Marmara Creative Thinking Disposition Scale	0.951

The reliability analysis results of the scales used in the study were found to have a good level of reliability. Cronbach Alpha values greater than 0.60 indicate that the scales used are reliable. This shows that the internal consistency of the scales used in the study is good (Özdamar, 2015).

Table 4.3 Normality Analysis of the Variables

Variable	Measurement Time	Skewness	Kurtosis	Status
Occupational Resilience Belief Scale for Teacher Candidates	Pre Test	0.072	-0.362	Normal
	Post Test	-0.528	0.527	Normal
Self Discipline Dimension	Pre Test	0.210	-0.627	Normal
	Post Test	-0.526	0.147	Normal
Innovation Seeking Dimension	Pre Test	-0.066	-0.552	Normal
	Post Test	-0.816	1.180	Normal
Courage Dimension	Pre Test	-0.049	-0.670	Normal
	Post Test	-0.621	-0.002	Normal
Curiosity Dimension	Pre Test	-0.256	-0.516	Normal
	Post Test	-1.122	1.482	Normal
Scepticism Dimension	Pre Test	-0.322	-0.366	Normal
	Post Test	-0.469	0.140	Normal
Resilience Dimension	Pre Test	-0.372	-0.058	Normal
	Post Test	-0.517	-0.278	Normal
Marmara Creative Thinking Disposition Scale	Pre Test	-0.157	-0.455	Normal
	Post Test	-0.630	1.293	Normal

The results of the normality analysis of the variables used in the research are given in the Table 4.3 . The fact that the skewness and kurtosis values of the data are between ± 3 shows that they have a normal distribution (Shao, 2002).

Table 4.4 Pre and Post test results of Occupational Resilience Belief Scale for Teacher Candidates

Variable	Measurement Time	\bar{X}	SS	t	p
Occupational Resilience Belief Scale for Teacher Candidates	Pre Test	80.89	18.79	-14.139	0.000*
	Post Test	107.06	13.08		

*p<0.05

Dependent t test was applied to compare the pre-test and post-test results of Occupational Resilience Belief Scale for Teacher Candidates (Tagay & Demir, 2016). As a result, there was a statistically significant difference between the pre-test and post-test scores of the Occupational Resilience Belief Scale for Teacher Candidates (p<0.05). It is seen that the post-test scores of professional resilience belief for student teachers are higher than the pre-test scores.

Table 4.5 Marmara Creative Thinking Dispositions scale pre-test and post-test scores

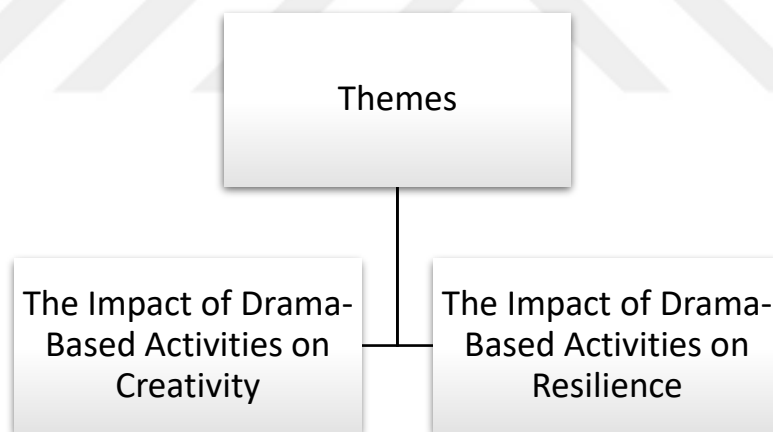
Variable	Measurement Time	\bar{X}	SS	t	p
Self Discipline Dimension	Pre Test	3.02	0.75	-11.885	0.000*
	Post Test	4.10	0.55		
Innovation Dimension Seeking	Pre Test	3.36	0.78	-12.177	0.000*
	Post Test	4.35	0.52		
Courage Dimension	Pre Test	2.98	0.98	-9.659	0.000*
	Post Test	4.00	0.69		
Curiosity Dimension	Pre Test	3.58	0.81	-9.085	0.000*
	Post Test	4.42	0.56		
Sceptisim Dimension	Pre Test	3.40	0.91	-10.439	0.000*
	Post Test	4.40	0.48		
Resilience Dimension	Pre Test	3.65	0.81	-9.187	0.000*
	Post Test	4.47	0.47		
Marmara Creative Thinking Disposition Scale	Pre Test	3.29	0.72	-12.192	0.000*
	Post Test	4.27	0.44		

(p<0.05).

Dependent t test was applied to compare the Marmara Creative Thinking Dispositions scale pre-test and post-test scores. As a result, it is seen that there is a statistically significant difference

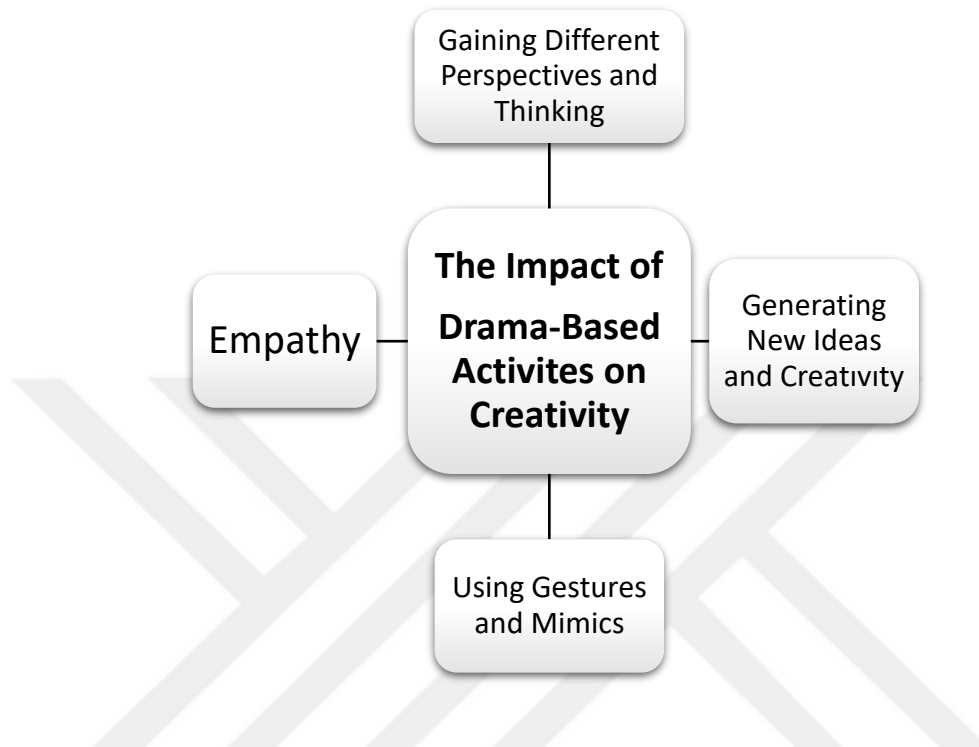
between the pre-test and post-test scores of self-discipline dimension, innovation seeking dimension, courage dimension, curiosity dimension, suspicion dimension, flexibility dimension and Marmara Creative Thinking Dispositions scale ($p < 0.05$). It is seen that the post-test scores of self-discipline dimension, innovation seeking dimension, courage dimension, curiosity dimension, suspicion dimension, flexibility dimension and Marmara creative thinking dispositions scale are higher than the pre-test scores.

In the **'qualitative'** part of the study, as mentioned in the method section, after-class journals were collected from 3rd year volunteer EFL student teachers during the autumn term of 2023-2024 and semi-structured interviews were conducted with 12 volunteer student teachers towards the end of the term. The aim of this qualitative data collection was to find out the impact of drama activities on EFL student teachers' creativity and resilience.



The study was evaluated under 2 themes as shown in the above. These are : The Impact of Drama-Based Activities on Creativity and The Impact of Drama-Based Activities on Resilience.

4.1.2 The Impact of Drama-Based Activities on Creativity



The participants' statements about the effects of drama-based activities on creativity and creative thinking skills were collected under the theme The Impact of Drama-Based Activities on Creativity .

4.1.2.1. Generating New Ideas and Creativity:

This category that the participants made the most statements about in the theme of The Impact of Drama-Based Activities on Creativity. In this category participants stated that drama gave them different perspectives. When the quantitative results of the study are examined, it is seen that there is a significant difference between the pre-test and post-test results in the Innovation Seeking dimension. It is also seen that the participants' statements about the related category support these results. Participants stated that drama-based activities had a positive effect on generating new ideas and creativity. The statements representing this category are as follows :

“Creative thinking. For example, in the last mystery box activity we did . None of us knew how the story would end and how the story would develop, so we didn't know what we were going to shoot, so taking it out, putting our hands in the box and creating a story according to what we took out really made me very uneasy. I won't lie, after that. But of course, when I got on that stage,

I think I can create the story there more easily because of the desire to do well, as I mentioned, and because I now want to do the model well, and because my creativity has improved thanks to the activities we have done so far. For example, I think using the cable as the cable of the coma patient as the thing that gives him air to life as a coma patient shows that creativity has increased.” (P49)

“The creative concept of combining a Turkish movie with a cartoon left a lasting impression. Witnessing various presentations bolstered my resilience, reinforcing the notion that there is always room for greater courage and curiosity in exploring new presentation methods. The group's determination to excel also left a positive impact on me, and I did not harbor any skepticism towards their performance.” (P28W8)

“This was an activity in which we had to show our creative ability from the first moment to the last moment. We didn't know what would come out of that box, and we had to create a fun, meaningful, and sustainable story as quickly as possible with the items that came out. During the story-making phase, some of our friends created such stories that I've said that I wouldn't have thought of such a thing. Thus, not only my own creative thinking but also the creativity of others contributes to me in a positive way. Also, because we had to prepare very quickly during role-playing, we couldn't act out it in detail exactly the way we wanted, but we still tried to do our best.” (P32W13)

“Interacting with the drama characters in the first activity, questioning their behavior, and understanding their motives proved to be a delightful experience. However, my preference leaned towards the second activity, where we had the opportunity to shape the drama's continuation as we desired. I believe this significantly enhanced our creativity.” (P3W6)

4.1.2.2. Gaining Different Perspectives and Thinking:

This was the category in The Impact of Drama-Based Activities on Creativity theme. Participants stated that drama had a positive effect on generating different ideas and gaining different perspectives. When the quantitative results of the study are analyzed, it is seen that there is a significant difference between the pre-test and post-test results in the flexibility dimension. It is also seen that the participants' statements about the related category support these results. The statements representing this category are as follows :

“In a way, it actually made me think from many different perspectives. I mean, I can say that, you know, there are students who do things when they are forced, I am a bit like that. I can do it without being forced. But at that moment, that forced thinking thing, I had to think in terms of the fact that I had to say my opinion and it had to be something very creative and I had to blurt it out at that moment.”(P2)

“As I said, let me summarise in general. I mean, there are many differences between the first week and the last week. Not only in the classroom, but also in your life and social life, it made me look at things from a much different perspective. It helped me to be more innovative. It made me look from different perspectives from different angles. It made me more self-confident. I mean, you counted me in the first week and the last week. Look, okay. I can say that the me in the last week knows what to do because he has experienced it. I can add this.”(P8)

“As I said, it increased my resilience the most, as I said, we do not always encounter the situation we want and imagine. My creativity also increased, you need to think of very different things. You want to do different things than everyone else, you want to do good things, you want to create a good role, a good activity. I increased my creativity in terms of thinking differently and flexibility.”(P49)

“The Scooby Doo squad used a toilet paper for the mummy look, which was really creative thing. I improved my perspective on such materials; I gained a wider perspective.” (P12W8)

“Participating in the Story Relay activity as a future English teacher candidate has profoundly impacted my creativity, fostering divergent thinking and adaptability as I contribute to the evolving narrative. It was really challenging and fun to change the narratives written by my friends. And role-playing without knowing which story we were going to play added to my excitement. The experience has improved my creative thinking by teaching me to connect ideas seamlessly and respond spontaneously to unexpected twists. I think these are really valuable skills for creating engaging lessons. Additionally, the collaborative nature of the activity has increased my resilience by exposing me to diverse perspectives and teaching me to handle uncertainty. These abilities which are not so new but I gained through Drama classes, such as accepting different viewpoints and staying composed in unpredictable situations, will undoubtedly contribute to my

effectiveness as an English teacher, allowing me to create dynamic and inclusive learning environments for my future students.” (P40W10)

“During the drama activity where we brainstormed alternative endings for Scooby Doo and Sherlock Holmes, I observed a peer displaying remarkable creativity. While silently portraying the alternative ending on the board, my peer took a unique approach by incorporating symbolic gestures and expressive body language to convey the story. Their method differed from mine as I mainly focused on illustrating key plot points visually.” (P7W8)

4.1.2.3. Empathy:

This is another category in The Impact of Drama-Based Activities on Creativity theme. Participants stated that drama-based activities had a positive effect on their empathy levels by allowing them to put themselves in others' shoes and experience those moments, even if only in role. When the quantitative results of the study are analyzed, it is seen that there is a significant difference between the pre-test and post-test results in the resilience dimension. It is also seen that the participants' statements regarding the related code support these results. The statements representing this category are as follows :

“For example, let’s say we have a day about bullying; we see peer bullying, physical bullying and other types of bullying. When you actually feel it, for example when you slap someone as a teacher or a parent, you can understand much better what people outside feel when they are bullied. This is the simplest example. These experiences make it much easier for you to realise and regret your mistakes or the things you do in everyday life because it is realistic and concrete. For example, when we did the play ‘‘Cennet Mahallesi’’ two or three weeks ago, I had to dramatise the scene where Sultan’s child dies. If I had thought about it in my head, I personally wouldn't have been upset. However, because I was fully immersed in my role and I really tried to feel like Sultan, I really thought that our baby died in that scene and I felt sad. This strengthens your perception of reality and helps you better grasp the realities of life. It has a great effect on making your movements and animations more realistic.’’(P4)

“When we do a role play, we put ourselves in that person’s place and our empathy develops. I can say that in this way, for example, we learn to empathise. Apart from that. When we think about the teaching part. When we think about the teaching part, let me put it this way. For

example, when you become a teacher in the future, you can show the student more easily and more accurately in the form of a theatre by making a role play. I think this can be easier.’’(P53)

“We can encounter many obstacles in our teaching life. Here, as active students, we encountered a lot of obstacles, but thanks to the drama lesson or the studies and activities we did, we started to adapt and get used to it over time. So I think those obstacles started to disappear as the process progressed. We had a lesson on bullying, which actually causes us to gain awareness on this issue and causes us to change our perspective here in the same way. In other words, if we are a person with difficult attachment, we can understand it better. But even if we are on the difficult side, on the contrary, yes, by empathising, we see that these behaviours are wrong and should not be done. Because maybe we cannot understand what the other person feels in normal life, but when we do drama activities, we can better understand what the other person feels because we see the other person expressing their feelings.’’(P3)

“I liked the immersive and unconventional approach to group work this week. The drama activity provided a unique platform to explore real-life issues like bullying in a creative manner. However, I disliked the discomfort that came with portraying the role of a bully. It was emotionally challenging, but I understand the purpose was to create empathy and awareness.” (P47W10)

“Engaging in immediate bully play requires participants to take on different roles, including that of the bully and the victim. This can enhance empathy by allowing individuals to see situations from various perspectives, fostering a deeper understanding of others’ emotions and experiences. And also Immediate bully play may involve resolving conflicts within the context of the activity. Participants learn to manage conflicts constructively, fostering a positive and collaborative atmosphere. These skills can be applied in various aspects of life. Acting out scenarios related to bullying can simulate real-life challenges. By navigating these situations in a controlled environment, participants can develop resilience and coping mechanisms. This is particularly important when facing difficult situations in the real world.” (P41W9)

“This week we did a drama activity about the bullying that students and teachers experience. The group I was in conducted a study on the bullying experienced by students. I like this activity in order to build awareness and empathy development. I didn’t like the part of the lack

of realism. Depending on the time, this activity may not fully capture real-life bullying, potentially leading to a somewhat superficial understanding.” (P52W10)

4.1.2.4. Using Gestures and Mimics:

Using Gestures and Mimics is another category in The Impact of Drama-Based Activities on Creativity theme. Participants stated that drama-based activities had a positive effect on the use of body language and gestures. They mentioned that they could express themselves and communicate effectively even without speaking or using any facial expressions, relying solely on gestures and mimics. Notably, there is no item measuring this aspect in the scales used, which adds a unique dimension to the effects of drama on the participants. The statements representing this category are as follows :

It affected my use of mimicry and gesture and my stance on the stage. If I hadn't taken this course, I would have been insecure in front of the class for a while when I started my profession, and in fact, I never thought that I had such a talent or such a skill in these matters, such as mimicry, mimicry, etc. Because I never tried it. I mean, I didn't think that I could try something like this before or that I could teach a lesson in this way.”(P3)

“Now it has a great effect on teaching. If you say why, teacher, now that we have prepared the material, we are acting on top of it. Again, as I said, in using body language. I also think that we can transfer myself to the other person not only with words, but also with body language. I learnt how to do it, and as you do it, you improve. And the more you improve, the better you can explain it.” (P8)

“The features that I think drama activities improve me are self-confidence, role-playing. It could be gestures. Gestures and mimics because we have to do them.” (P25)

“During the Scooby-Doo drama, our group faced a challenge when we realized that some scenes lacked originality, and there were disparities in contributions. To navigate this, we held a quick team discussion to address concerns, redistributed responsibilities, and encouraged everyone to bring unique ideas to the table. In a silent live action combining elements of both dramas, the challenge was integrating non-verbal communication effectively. We encountered difficulties conveying clues without dialogue. To overcome this, we employed expressive gestures,

body language, and visual cues to enhance the storytelling. This adaptation showcased the importance of creativity in overcoming constraints and finding alternative ways to communicate complex narratives. Navigating through difficulties in the group work and drama activities enhanced my ability to persevere and remain focused on achieving the intended learning outcomes. Engaging in drama activities enhances my adaptability as a future English teacher by teaching flexibility, fostering collaboration, and emphasizing quick thinking. The challenges encountered in the Scooby-Doo and Sherlock Holmes dramas, along with the silent live action, underscored the importance of creativity in overcoming obstacles. This adaptability is crucial in navigating unforeseen circumstances during teaching, ensuring the creation of dynamic and engaging learning experiences for students.” (P47W8)

“This week, we had to perform our drama activity in complete silence. I’m already familiar with preparing alternative endings, and I believe I can handle that, but the idea of doing it silently without speaking excited me. I didn’t have any negative thoughts about this situation because, from the very beginning, I thought it could be fun and unique. And it turned out just as I had imagined. Of course, without words, our chances of expressing ourselves were more limited, so we focused on using body language, gestures, and facial expressions as effectively as possible. I’m a bit uncertain about how well I pulled it off, but I did my best. We managed the situation of performing roleplay without speaking by engaging in intensive brainstorming with our friends because we wouldn’t be speaking on stage, and we needed to be completely focused on each other. Since the three of us are very close friends, we already knew each other well and we did everything according to this. I can say that we overcame most of the challenges this week in this way. Adapting to variable situations and acting accordingly is always easier when you have people around you who know you well.” (P50W8)

“I remember a few difficult times from the theater exercise and group projects. The challenge I faced in our group project is a situation that can affect anyone. There was an interactive portion of our presentation where we had to include our friends in the content. Without waiting for instructions, we had to include our friends in our presentation and finish it at that very moment. I hesitated for a second when I saw that our classmates in the classroom were not participating. I carried on with the presentation physically, but I was mentally lost and unsure of what to do. But after a few seconds, I understood that I was using body language, tone of voice, facial expressions,

and gestures to encourage our classmates to participate in the presentation. On the other hand, I found it difficult to focus during the theater exercise when". (PIW3)

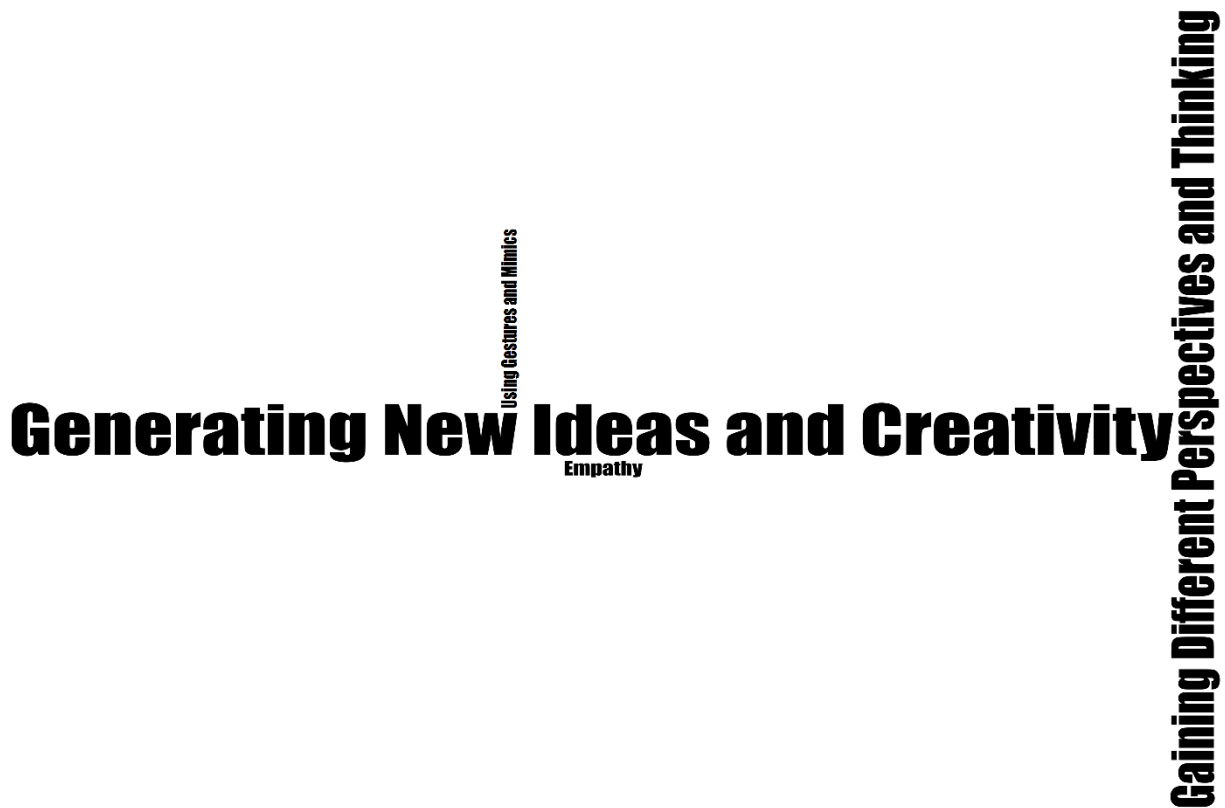
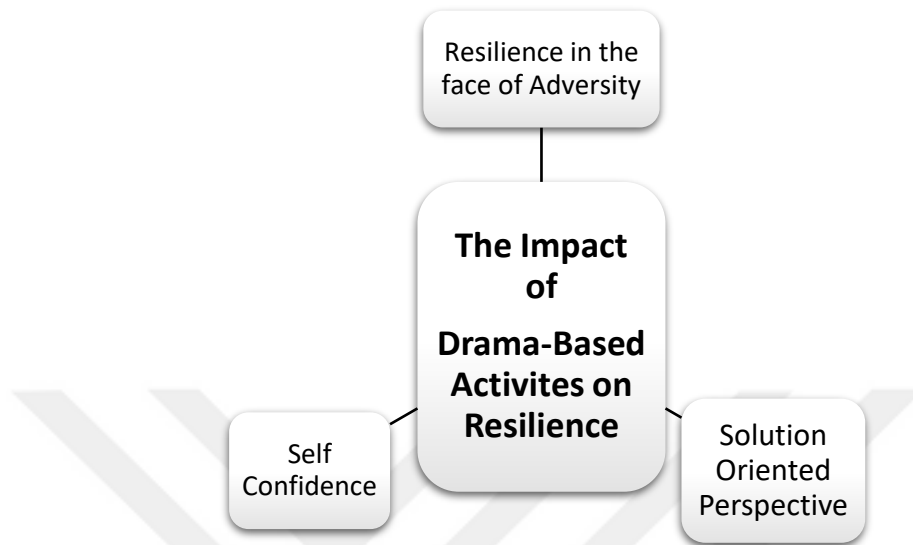


Figure 1. The Impact of Drama-Based Activities on Creativity Category Code Cloud

The distribution of The Impact of Drama-Based Activities on Creativity category codes according to the intensity of participant expressions is shown in Figure 1. While the codes shown in larger font size indicate more intensively used expressions, expressions with smaller font size indicate that the codes are used less intensively.

4.1.3. The Impact of Drama- Based Activites on Resilience



4.1.3.1. Resilience in the Face of Adversity

Resilience in the Face of Adversity is another category in The Impact of Drama-Based Activities on Resilience theme. Participants mentioned that engaging in drama-based activities had a beneficial impact on their capacity to handle challenges. They stated that participating in these activities facilitated the improvement of their problem-solving abilities, improve their emotional resilience, and created a supportive atmosphere that allowed for free self-expression and collaborative problem-solving. Consequently, their ability to manage challenging circumstances in both their professional and private lives experienced an important improvement. When the quantitative results of the study are analyzed, it is seen that there is a significant difference between the pre-test and post-test results in the self-discipline dimension. It is also seen that the participants' statements regarding the relevant category support these results. The statements representing this category are as follows :

“In terms of endurance, as I said, I am an impatient person, but I have learnt to be patient. In terms of endurance, as I said, I have become patient, and in terms of creativity, the activities have improved my horizon, that is, everyone’s point of view has added a point of view to me and I now think differently when preparing an activity.”(P2)

“I think it boosted resilience. Too many persons caused complications in our group efforts. However, being able to play out these events as dramatic activities strengthened our resilience.

Our resilience was boosted by class activities, resources, and friends because we learned instantly. After all, we had to play by ourselves and adapt with others to finish the activities. The ability to adjust to rapid changes enhanced our resilience.’’(P3)

‘‘I can say that I have made significant progress in patience. I have become a much more patient person and my tolerance level has increased. I have become more resilient in the face of difficulties. Normally I don’t like to get support from someone, but now I can do that too.’’(P40)

‘‘The drama activities in the Random Problem game significantly impacted my creativity and resilience as a future English teacher. Acting out unplanned story twists required quick thinking and adaptability, fostering creativity. It taught me to embrace unforeseen challenges, contributing to my resilience. As an aspiring English teacher, this experience encouraged me to create a dynamic and engaging learning environment, where spontaneous problem-solving and creativity are valued, enriching my future teaching practices.’’ (P56W8)

‘‘I think this week’s drama activity was challenging not only for me but for everyone, because it was very challenging to encounter a random problem on stage and continue the play spontaneously. I felt out of my comfort zone in this regard, but later, my group friends and I overcame it. Thanks to the drama class, our talent improved, and now we are better. We can quickly adapt to problems and challenges.’’ (P3W11)

‘‘If I had been in the class, I would have faced challenges when our peers pointed out issues in the script, requiring on-the-spot improvisation. Despite occasional pressure and doubts about my abilities, I usually regain confidence and address the situation. Overall, performing on stage no longer induces significant stress for me, and I believe such activities contribute positively to my personal development.’’ (P15W11)

4.1.3.2. Self Confidence:

Another category in the theme of The Impact of Drama-Based Activities on Resilience is Self Confidence. Participants mentioned that participating in drama-based activities had a positive impact on confidence. They claimed that engaging in these activities on a regular basis enabled them to step outside of their comfort zones and take different roles, resulting in a increase in their self-confidence. Additionally, they mentioned that the drama activities' supportive and interactive

nature allowed them to receive valuable feedback and encouragement from their peers, which further enhanced their self-esteem. When the quantitative results of the study are analysed, it is seen that there is a significant difference between the pre-test and post-test results in the courage dimension. It is also seen that the participants' statements about the related code support these results. Participant statements related to the category are as follows:

“Apart from that, my self-confidence has already improved. So there is no need to say that. I can say that my empathy ability has also improved thanks to role plays.” (P53)

“It really helped my anxiety in a good way. For example, when I am learning something, I do not hesitate in the classroom environment. I mean, when I ask something I do not understand, when I teach, as I said, I give private lessons. It is much more self-confident this way. I took private lessons before, I was giving online lessons last year. I can say that I am much more confident this year.” (P40)

“Self discipline, self confidence. For example, I was a person who was a little worried about going on stage, and many of my friends were probably the same. Because in our education process so far, except for the university, there have not been so many activities to go on stage and present something, to say something. This is a situation that shakes my self-confidence a little bit. Because I have no previous knowledge. But it contributed a lot to my endurance. Because when we were doing the activities, as you said, a lot of unexpected things happened. Because we have to do it directly on the stage.” (P5)

“In general, some of our friends may have self-confidence problems, but they can solve this problem with the self-confidence they gain from their other friends. We do not have much of a problem because we are used to the lesson and the event and we do not have any problems.” (P37W8)

“Drama is a very effective method in terms of being able to produce different materials, quickly adapting to working in a group environment, speaking comfortably in front of the crowded and using body language, and overcoming excitement. We are warming up for our profession. We are starting to gain experience. We learn to be productive. When we become teachers, we observe which activities and materials will affect the students. Drama is the most effective method for both

teachers to explain the lesson and for students to understand the lesson easily-funny. Drama also has many benefits such as gaining self-confidence, helping to feel comfortable, gaining flexibility, and using gestures and facial expressions appropriately. This also helps the teacher gain resilience.” (P28W3)

“During our group work on the drama activity this week, there was a challenging moment that demanded stepping out of my comfort zone. The scene assigned to me required a level of emotional expression and vulnerability that I hadn’t explored in previous performances. This initially triggered concerns about my ability to convincingly portray the character’s emotions and engage the audience. The challenge significantly impacted my confidence and adaptability. Initially, I felt a bit overwhelmed, doubting my capability to deliver the emotional intensity the scene required. However, recognizing the opportunity for personal and creative growth, I decided to confront these concerns rather than shy away from them. To address my initial concerns, I sought support from my peers within the group. We engaged in collaborative discussions about the character’s motivations and the emotional depth needed for the scene. This collaborative aspect was instrumental in providing diverse perspectives and valuable insights. By sharing our thoughts and ideas, we collectively brainstormed strategies to bring out the desired emotions in a way that felt authentic and manageable for me.” (P52W11)

4.1.3.3. Solution Oriented Perspective:

The category of Solution Oriented Perspective is under the theme of The Impact of Drama-Based Activities on Resilience. Participants reported that engaging in drama activities positively impacted their resilience by improving their capacity to generate solutions and effectively solve problems. By participating in drama activities, they acquired the ability to tackle challenges with a more imaginative and adaptable mindset, frequently discovering inventive solutions to problems. The process of experiential learning greatly enhanced their resilience, providing them with a valuable solution-focused mindset applicable in personal and professional situations. When the quantitative results of the study are examined, it is seen that there is a significant difference between the pre-test and post-test results in the dimension of resilience. It is also seen that the participants’ statements regarding the relevant code support these results. Participant statements regarding the category are as follows:

‘‘I mean, there I am usually in the role of the person who combines things, because I think I am a little more sociable, and now, while doing this, it is necessary to get his opinion. It is also necessary to take his opinion and combine them in a nice way. That’s why I think that point is the most difficult part. Then, when we go on stage, for example, sometimes we prepare for about three minutes and try to come up with something. When it comes out, some parts need to be improvised. We don’t think of it. We say we’ll do it on stage, for example. You know, if we perform together, something will come out there. For example, sometimes he forgets the word he is going to say, then I jump in there and give it the shape of another line. Let’s say that we complete it as a team and we think faster because we improvise a little more. It teaches us how we can act when we are in a little more difficult situation.’’(P46)

‘‘I think the point of view in the classroom is as follows; since we are trying to produce something in a limited time, because there is inevitably a stress pressure on us, you don’t know at that moment, you don’t know what I should do, I should do this, I should do that, but then you think about it and when that pressure is lifted, when you feel more comfortable, you realise that you can actually reveal a lot of things. Can I do it? But you actually say that I can’t do it because I’m stressed.’’(P53)

‘‘Now, since we are student teachers and future teachers, we need to be ready for any change or preparation that may occur in the classroom. In this sense, the instant activities we did in drama affected my readiness a lot. I already liked drama and theatre more. You know, I have been doing it since I was little, but drama activities have improved what we call Resilience in me a lot. The activities you give instantly. You know, we have 5 minutes. Normally, it is very difficult to come up with something in 5 minutes, but we have done so many drama activities from the first lesson to this lesson that you tell us that you have 5 minutes, something like this should come out, and even if we are worried at that moment, we have to come up with something and we concentrate immediately. What could it be? We try to reconcile the subject with our own lives. Somehow we are used to it, even when we say that nothing will come out, something comes out. So in this context, I can say that drama activities definitely helped me to adapt to changes more easily.’’(P14)

‘‘A challenging moment arose when our group was faced with completing the story left unfinished in the story relay. Initially there was a brief moment of confusion, but we quickly regrouped, brainstormed ideas and adapted the new story to have an appropriate ending. This

experience highlighted the need to adapt to unforeseen challenges, demonstrating the importance of flexibility in teaching.” (P39W10)

“We faced a significant challenge when we realized that our initial props for the drama activity were missing. It was a moment of panic, but we quickly adapted by brainstorming alternative solutions and using what was readily available. This experience reinforced the importance of resilience and adaptability. As a future teacher, it’s vital to be prepared for unexpected challenges and find creative solutions, and drama activities have certainly helped us hone these skills.” (P8W4)

“During our drama activity this week, we faced a tough moment when figuring out how to show the conflicts between different characters. It was challenging to make everyone understand their roles and what they needed to do. To overcome this, we stopped for a bit, talked about our ideas, and listened to each other. We worked as a team, and everyone shared their thoughts, which helped us understand the scenes better. This experience taught me that being patient and working together is essential, especially when things get tricky. It made me realize that in teaching, being resilient and patient is vital when dealing with difficult situations. Drama activities teach us to adapt and work together, just like we did in our drama class, which is valuable for handling challenges in teaching too. (I guess)” (P20W9)

Resilience in the Face of Adversity

Self Confidence

Figure 2. The Impact of Drama-Based Activities on Resilience Category Code Cloud

The distribution of The Impact of Drama-Based Activities on Resilience category codes according to the intensity of participant expressions is shown in Figure 2 . While the codes shown in larger font size indicate more intensively used expressions, expressions with smaller font size indicate that the codes are used less intensively.

CHAPTER 5

5. DISCUSSION, CONCLUSION, SUGGESTIONS

In this chapter, the discussion, conclusions of the study for research are presented. First, the discussion of the results and conclusions are presented. Following the discussion of the results and conclusions, the suggestions for the following studies are presented at the end of the chapter.

5.1. Discussion

In this study, one of the main aims is to explore the impact of drama-based activities on EFL student teachers' creativity and resilience. The data were gathered through quantitative and qualitative methods which included the pre and post tests to measure creativity and resilience, student teachers' journals and semi structured interviews with student teachers'. The data collected through various instruments indicate that drama-based activities have a positive impact on the creativity and resilience of EFL student teachers'. Following is a discussion of the results where the qualitative data collected in the study are supported by quantitative data.

Quantitative data collected in the study indicate that drama-based activities have a positive impact on EFL student teachers' creativity and resilience. The results of the pre and post-test questionnaire to measure creativity and resilience pointed out a significant impact on the creativity and resilience of EFL student teachers before and after implementation of the drama-based activities in English Language Teaching in a Drama class. In this respect, the findings of the study are in line with the previous studies carried out on the role of drama-based activities and their impact on creativity and resilience (Sappa & Barabach, 2019).

The results of the qualitative studies supported by the quantitative studies also indicate that drama based activities have a positive impact on EFL student teachers' creativity and resilience. The student teachers' journals and semi structured interviews reveal that the drama based activities are impactful for student teachers' creativity, resilience. The results of the student teachers' interviews and journals reveal that drama based activities have positive impact on student teachers' creativity and generating new ideas.

Student teachers' answers show doing and playing lots of and different kinds of activities make student teachers more creative and open minded as mentioned in previous study of (Barlett,

1958). Creativity is the capacity to find new and meaningful ideas, solve problems and promote progress. Some people are born creative, but culture, experiences and learning can enhance or inhibit creativity. This has also been mentioned in studies showing that drama activities influence creativity and innovative thinking (Akdağ & Güneş, 2003; Özdemir & Çakmak, 2008). The results of the student teachers' interviews and journals indicate that drama-based activities have a positive impact on student teachers' gaining different perspectives and thinking. Student teachers' new ideas while activating drama-based activities coming up with new and novel thoughts and presenting fresh ideas seen in the results as in the previous research mentioned by B.A. Yaprakdal (Yaprakdal, 2013).

Thanks to the unifying nature of drama-based activities, individuals can build on their creativity by putting each other's ideas in their pockets. In other words, as mentioned in previous studies, drama-based activities support group work and co-operation, so the people in the group benefit each other. In other words, when one person comes up with an idea that another person cannot think of, they can sail to other creativity and creative thoughts. It does not only benefit the people doing group work in terms of creativity, but also the student teachers, individuals, participants can share in this innovation and creativity as an audience. Previous studies support these findings. Accordingly, we can conclude that drama activities positively affect creativity (Çınardal & Diri, 2013; Deroche, 1968; Samurçay, 1981; Tahta,1999 as cited in Ulutaş, 2011).

The student teachers' answers to interviews and journals revealed that drama-based activities have a beneficial and positive impact on their resilience in the face of adversity and self-discipline. As stated in the previous study, drama has a beneficial impact on people's adaptability (Boal, 1979). Student teachers pointed out that drama and drama-based activities help them to overcome obstacles which they came across during the activities and their real lives. Drama-based activities provided them with a positive, friendly, cosy and nonjudgmental environment and made student teachers more durable in tough situations; it is seen and inferred that drama-based activities help student teachers create creative ideas and thoughts in troublesome and anxious situations (Chan et al., 2011; Tüm, 2010).

Drama-based activities improve not only solution-oriented perspectives but also student teachers' resilience. These connected terms fall under the solution-oriented perspective category within the theme of resilience. Drama-based activities prepare student teachers for unexpected

situations they may encounter in their future careers and real life (Sappa & Barabasch, 2019). It is very important to be able to effectively manage the obstacles that may arise during the staging process and to be able to produce original and creative solutions to solve these difficulties. As mentioned in previous studies, drama-based activities not only develop the ability to solve the difficulties that may be encountered on stage but also to produce solutions to overcome these difficulties. The issues mentioned in the studies are also seen in the findings, where it can be implied that drama-based activities impacted resilience positively (Goldstein & Brooks, 2012; Harari, 2015; Kim, 2016; Metzl, 2009; Pearson, 2019; Southwick, Bonanno, Masten, 2014; Tülüce, 2018; Weston & Imas, 2018).

Besides, interview and journal answers underlined that drama-based activities have enhanced the student teachers' self-confidence. Drama-based activities help people enhance their self-confidence so that they have a deeper understanding of themselves via drama-based activities (Morgül, 1999 as cited in Özdemir & Çakmak, 2008; Xiao, 2011). Drama-based activities provided a relaxed and calm environment, allowing the student teachers or participants to be on stage with courage and self-confidence and to develop these factors. From childhood to adulthood, individuals may struggle to feel comfortable in society and may not feel like themselves. Drama activities help develop not only self-confidence but also courage (Holden, 1982; Miccoli, 2003; Xiao, 2011).

Drama-based activities group work and peer connection also increase the self-confidence of student teachers. It can be said that an individual who feels insecure in the group or during the activity can be instantly lifted by a behaviour or idea of his/her friends. So, being resilient to sudden challenging events is very important during the activity (Tahta, 1999 as cited in Ulutaş, 2011). It could be implied that drama-based activities positively affect student teachers' self-confidence and courage. Self-confidence is under the theme of resilience because it can be inferred that the more one can adapt to difficult situations and come up with solutions during the activities, the more self-confidence can develop in parallel. It is seen that one can reach this point by inferring from previous studies and the findings of this study.

What is more, is that drama-based activities have a positive impact on the empathy levels of student teachers. Drama-based activities provide different perspectives and improve people's empathy. Empathy is a category under the theme of Creativity and it gives a chance to put yourself into another person or character's shoes as stated in the research of M. Henry (Henry, 2010).

Drama-based activities push people to interact with others, developing abilities to interact with others (Gardner, 2000). Drama involves empathy, which entails imagining another's emotions, desires, and identity (Zillman, 1994). As mentioned in previous studies and supported by the findings, it can be implied that drama-based activities positively affect the empathy levels of student teachers under the theme of creativity.

Furthermore, drama-based activities improve the use of gestures and mimics. The development of gestures and mimics enabled the student teachers to overcome the setbacks and obstacles they encountered during the drama-based activities, developing body language during activities is crucial; drama-based activities are significant since each language and culture has distinct gestures and mimics (Miccoli, 2003). Drama-based activities are among the phenomena that improve tone of voice, mood, and emotional conditions; gestures and mimics are the most often utilised conscious and unconscious methods in drama and drama-based activities (Alfonso-Benlliure et al., 2021).

Without uttering a word, gestures and mimics may convey a great deal. Gestures and mimics are another form of body language or thought transfer that occurs along with the phenomena of creativity. A gesture or mimic made during drama-based activities can transform that moment into a creative plot, and an obstacle can be overcome with body language or a mimic gesture during a difficult or stressful situation. It is seen that one can reach this idea by inferring from previous studies and the findings of this study.

5.2. Conclusion

This study aims to reflect the impact of drama-based activities on EFL student teachers' creativity and resilience. An in-depth review of the literature and data shows that drama-based activities can positively affect EFL student teachers' creativity and resilience. Furthermore, the literature review and this research reveal that drama-based activities positively affect EFL student teachers' creativity and resilience. According to the findings of this research, drama-based activities not only engage student teachers in fun and interactive ways but also positively influence and develop their creativity and resilience, thus providing an opportunity to relate to real life.

Student teachers become immersed during drama activities and build on their creativity and resilience through a variety of activities. In addition to creativity and resilience, drama activities

positively influence student teachers' empathy, resilience against difficulties, solution orientation, self-confidence, and different perspectives.

During this research, role-playing, improvisation, and ready-to-play activities were prepared in expert opinion to develop and positively affect student teachers' creativity and resilience. Weekly journals were collected from volunteer student teachers to understand to what extent these activities had or had not any impact on their creativity and resilience to make student teachers aware of this. In addition, interviews were conducted towards the end of the semester to evaluate the overall journey. Pre-post tests were administered to measure their creativity and resilience before and at the end of the study. The reliability analysis of the measurement tools used in the study show strong internal consistency, supporting the validity of the research findings. This supports the results and the positive impact of drama activities in developing student teachers' creativity and resilience.

The data collected supported the research question of this study and provided evidence that drama-based activities had a positive impact on student teachers' creativity and resilience. The findings revealed that student teachers who participated in drama-based activities were significantly positively affected and improved in their creativity and resilience. This was evidenced by the positive impact and development of EFL student teachers' creativity and resilience.

The results of this study also show that although it is possible to develop and positively affect creativity and resilience through other methods or tools. Hence, it is also possible to interact and positively affect them through drama-based activities. Through drama activities, EFL student teachers can build on their creativity and resilience by participating in a fun and dynamic way. Drama-based activities not only have a positive effect on their creativity and resilience but also on generating new ideas, gaining different perspectives, empathy and using gestures and mimics under the theme of creativity. Under the theme of resilience, drama-based activities also have a positive impact on adapting to difficulties, solution orientation and self-confidence.

Drama-based activities provide an environment where student teachers are not afraid to take risks and do not hesitate to make mistakes. Additionally, since pre-service teacher-oriented activities were carried out throughout the study, it can be implied that when the creativity and resilience of pre-service teachers before and after the study are examined, drama-based activities

have a positive impact on student teachers' creativity and resilience by the end of the study. This conclusion suggests that incorporating drama-based activities into teacher education programs can significantly enhance these essential qualities in future educators.

As a result, this study contributes to the literature by emphasising that EFL student teachers' creativity and resilience are positively influenced by drama-based activities. In addition to creativity and resilience, drama-based activities also significantly impact the categories of creativity and resilience: empathy, self-confidence, solution-orientation, courage, gestures and mimics and this effect is positive. Drama-based activities have a positive impact on student teachers' creativity and resilience. Furthermore, it reveals that the concepts of creativity and resilience are interrelated. Hence, it can be concluded from the results of the study that creativity and resilience are two phenomena that complement each other with the positive impact of drama-based activities. Finally, to summarise briefly, drama-based activities contribute to student teachers being creative, resilient and adaptable individuals with high empathy and self-confidence in both their professional and private lives and have a positive effect on their development.

5.3. Suggestions

The results of the qualitative and quantitative data obtained from EFL student teachers showed that drama-based activities had a significant impact on EFL student teachers' creativity and resilience. Further research regarding this topic is suggested since this study has been conducted within a certain framework. The first suggestion is related to the participants. In this study, there were only EFL student teachers who took the English Language Teaching in Drama course and participated in the study voluntarily. Their numbers are given in the methods and findings section. The size of the sample used may not be sufficient to analyse the effects of drama-based activities on EFL student teachers comprehensively and in more detail. To investigate the effects of drama-based activities on the creativity and resilience of all students or student teachers, a larger pool of participants could be considered. Studies involving various age groups, various language level groups and various cultural settings could be conducted to investigate the effects of drama activities on variables more comprehensively.

Another suggestion is related to the duration since this study covers a period of 13 weeks. This period may be insufficient for a researcher who wants to investigate the effects of drama activities on creativity and resilience in more depth and comprehensively, 2 academic terms may be a suitable time frame for future more comprehensive studies. Drama-based activities should be carefully designed and expert opinion should be sought to help EFL student teachers or other groups that may be working groups to become more relaxed, creative and adaptable individuals who can adapt to difficulties and find instant creative solutions both in their professional and personal lives.

Innovative technological approaches in education can positively affect the effectiveness of drama-based activities. Tools such as video recordings, and virtual reality applications can contribute to the development of creativity and resilience of pre-service teachers or other groups that are likely to work with. By implementing these suggestions, EFL student teachers can have engaging educational experiences that further develop their creativity and resilience. As researchers adopt the recommendations, they will be better able to support the professional development of EFL student teachers or other potential study groups and the overall quality of their educational and personal development.

GENİŞLETİLMİŞ TÜRKÇE ÖZET

Necmettin Erbakan Üniversitesi, Eğitim Bilimleri Enstitüsü
Yabancı Diller Eğitimi Anabilim Dalı
İngiliz Dili Eğitimi Bilim Dalı
Yüksek Lisans Tezi

DRAMA TEMELLİ AKTİVİTELERİN İNGİLİZCEYİ YABANCI DİL OLARAK ÖĞRENEREN ÖĞRETMEN ADAYLARININ YARATICILIĞI VE DİRENÇLİLİĞİ ÜZERİNDE ETKİSİNİN ARAŞTIRILMASI

Merve ÖZCAN ÇİNİ

Bu çalışmada, İngilizceyi Yabancı Dil olarak öğrenen öğretmen adaylarının drama derslerine katılımının yaratıcılık ve dayanıklılık üzerindeki etkileri incelemektedir. Araştırmada iki ana değişken üzerine odaklanılmıştır bunlar : yaratıcılık ve dayanıklılıktır. Bu değişkenleri değerlendirmek için kullanılan iki ölçek ve öğretmen adaylarından haftalık günlükleri toplanmış ve dönem sonuna doğru yarı yapılandırılmış görüşme yapılmıştır. Bu günlükler, nicel verilerle birlikte zengin nitel bilgiler sunarak araştırmanın derinliğini artırmıştır. Ölçek sonuçlarını daha iyi anlamak ve daha fazla bilgi toplamak amacıyla yarı yapılandırılmış görüşmeler yapılmış olup, öğretmen adaylarının ölçekler, günlükler ve görüşmelere verdikleri yanıtlar detaylı bir şekilde analiz edilmiştir. Bu analizler, drama temelli etkinliklerin adayların yaratıcılık ve dayanıklılık üzerinde nasıl bir etki yarattığını ortaya koy. Toplanan veriler, öğretmen adaylarının deneyimleri ve bakış açıları üzerine kapsamlı bir anlayış sağlamıştır Bu çalışma gönüllülük esasına dayanmaktadır. Nitel bölüme 56, nicel bölüme ise 84 İngilizce Öğretmen Adayı gönüllü olarak katılmıştır. 2023-2024 akademik yılı güz döneminde Necmettin Erbakan Üniversitesi İngilizce Öğretmenliği Bölümü'nde okuyan, gönüllü olan ve Drama dersini seçen 3. sınıftaki 84 İngilizce öğretmen adayının katılımıyla gerçekleştirilmiştir. Veriler, Ekim 2023 ve Ocak 2024 tarihleri arasında 13 haftalık bir süre boyunca araştırmacının kendisi tarafından toplanmıştır. Nicel verilerin toplanması için öncelikle katılımcılardan izin istenmiş ve araştırmacı tarafından Google Formlar aracılığıyla sunulan ve hem katılımcıların demografik özelliklerini hem de Tagay ve Demir (2016) tarafından geliştirilen “Öğretmen Adayları İçin Mesleki Dayanıklılık Ölçeği” ve Özgenel ve Çetin (2017) tarafından geliştirilen “Marmara Yaratıcı Düşünme Eğilimleri Ölçeği” maddelerini içeren anketler ön-test ve son-test olarak uygulanmıştır. Öğretmen adayları ölçekler ön test ve son test olarak verildiğinde

gönüllü olarak doldurmuştur. Bu araştırmanın nitel ağırlıklı olması nedeniyle dersi alan 56 gönüllü katılımcıdan 13 hafta boyunca ders sonunda günlük yazmaları ve o dersteki drama etkinliklerinin yaratıcılıklarını ve dayanıklılıklarını nasıl etkilediğini yazmaları istenmiştir. Dönemin sonuna doğru nitel verileri daha da detaylandırmak ve derinleştirmek için yarı yapılandırılmış görüşmeler yapılmıştır. Bu görüşmelere 12 öğretmen adayı gönüllü olarak katılmıştır. Bu çalışmanın nicel sonuçlarını elde etmek için veriler SPSS 25.0 paket programına işlenmiştir. Değişkenlere göre sayı, yüzde, ortalama, standart sapma, t testi ile değerlendirilmiştir. Bu çalışmanın nitel bulgularını elde etmek için araştırmacı tarafından uzman görüşü doğrultusunda hazırlanan günlük referans soruları ve dönem sonunda yapılan yarı yapılandırılmış görüşme soruları hazırlanmıştır. Drama temelli etkinliklerin İngilizce öğretmen adaylarının yaratıcılıkları ve dayanıklılıkları üzerinde ne ölçüde etkili olduğunu analiz etmek için veriler MAXQDA 24 programı ile içerik analizi yapılmıştır. Bu çalışmanın temel amaçlarından biri, drama temelli etkinliklerin İngilizce öğretmen adaylarının yaratıcılıkları ve dayanıklılıkları üzerindeki etkisini araştırmaktır. Veriler, yaratıcılık ve dayanıklılığı ölçmek için ön ve son testler, öğrenci öğretmenlerin günlükleri ve öğrenci öğretmenlerle yapılan yarı yapılandırılmış görüşmeleri içeren nicel ve nitel veri toplama araçlarıyla toplanmıştır. Çeşitli araçlarla toplanan veriler, drama temelli etkinliklerin İngilizce öğretmen adaylarının yaratıcılıkları ve dayanıklılıkları üzerinde olumlu bir etkisi olduğunu göstermektedir.

Çalışmada toplanan nicel veriler, drama temelli etkinliklerin İngilizce öğretmen adaylarının yaratıcılıkları ve dayanıklılıkları üzerinde olumlu bir etkiye sahip olduğunu göstermektedir. Yaratıcılık ve dayanıklılığı ölçmek için yapılan ön ve son test anketlerinin sonuçları, drama sınıfında drama temelli etkinliklerin uygulanmasından önce ve sonra İngilizce öğretmen adaylarının yaratıcılık ve dayanıklılıkları üzerinde önemli bir etkiye işaret etmektedir. Nicel çalışmalarla desteklenen nitel çalışmaların sonuçları da drama temelli etkinliklerin İngilizce öğretmen adaylarının yaratıcılıkları ve dayanıklılıkları üzerinde olumlu bir etkisi olduğunu göstermektedir.

Sonuç olarak, bu çalışma, İngilizce öğretmen adaylarının yaratıcılık ve dayanıklılıklarının drama temelli etkinliklerden olumlu yönde etkilendiğini vurgulayarak literatüre katkıda bulunduğu düşünülmektedir. Yaratıcılık ve dayanıklılığa ek olarak, drama temelli etkinlikler empati, özgüven, çözüm odaklılık, cesaret, jest ve mimikleri de önemli ölçüde etkilemektedir ve bu etki olumludur. Drama etkinliklerinin öğretmen adaylarının

yaratıcılık-dayanıklılık ve kişilikleri üzerinde olumlu bir etkisi vardır. Bu da yaratıcılık ve dayanıklılık kavramlarının birbiriyle ilişkili olduğunu ortaya koymaktadır. Son olarak kısaca özetlemek gerekirse, drama temelli etkinlikler öğretmen adaylarının hem mesleki hem de özel yaşamlarında empati ve özgüveni yüksek, yaratıcı, dirençli, dayanıklı ve uyumlu bireyler olmalarına katkı sağlamakta ve bu özelliklerin gelişimine olumlu etki etmektedir.



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APPENDICES

APPENDIX A: ETİK KURUL KARARI



NECMETTİN ERBAKAN ÜNİVERSİTESİ
SOSYAL VE BEŞERİ BİLİMLER BİLİMSEL ARAŞTIRMALAR ETİK KURULU
ETİK KURUL KARARI

Etik Kurul Toplantı Tarihi/Sayısı ve Karar No	Tarih :08/09/2023 Toplantı Sayısı:09 Karar No :2023/382
Araştırmanın Başlığı	Exploring The Impact of Drama-Based Activites on EFL Student Teachers' Creativity and Resilience.
Sorumlu Araştırmacı	Doç. Dr. Saadet KORUCU KIŞ
Yardımcı Araştırmacı	Lisansüstü Öğrenci Merve ÖZCAN ÇİNİ
Etik Kurul Kararı	15571 sayılı başvuru Etik Kurul tarafından değerlendirilmiş olup, başvurunun bilimsel araştırma etiği açısından “Uygun” olduğuna karar verilmiştir.

APPENDIX B : MARMARA YARATICI DÜŞÜNME EĞİLİMLERİ ÖLÇEĞİ

MARMARA YARATICI DÜŞÜNME EĞİLİMLERİ ÖLÇEĞİ Aşağıda sizinle ilgili ifadeler bulunmaktadır. Lütfen her bir maddeyi dikkatlice okuyunuz ve sizi en iyi tanımlayan seçeneği işaretleyiniz. Doğru ya da yanlış cevap yoktur. Sizden beklenen içtenlikle cevap vererek bilimsel bir çalışmaya yardımcı olmanız. Lütfen bütün sorularla ilgili görüşlerinizi ifade ediniz. Katkılarınız için teşekkürler.		Hiçbir Zaman	Nadiren	Ara sıra	Genellikle	Her Zaman
		1	2	3	4	5
1	Zorluklar karşısında motivasyonumu korurum.					
2	Hayal gücümü kullanarak yeni bir fikir, eser veya çözüm yolu tasarlarım.					
3	Ortaya çıkan sorun veya olayla ilgilenme sorumluluğu hissederim.					
4	Karşılaştığım bir olay, durum veya soruna yönelik “acaba” sorusunu sorarım.					
5	Bir durumu, olayı veya sorunu ayrıntılı ve derinlemesine ele alırım.					
6	Bir alanda ihtiyaç duyduğum yetenek ve becerilerimi geliştiririm.					
7	Bir fikir veya ürün oluşturmak için disiplinli çalışırım.					
8	Sorun veya durumlarla ilgili yararlı ve özgün cevaplar veya çözüm yolları üretirim.					
9	Başkalarına göre farklı olan duygu ve düşüncelerimi korkmadan ifade ederim.					
10	Merak ettiğim veya ilgimi çeken olay, durum veya işlerle uğraşmayı severim.					
11	Alışılmışın yerine, yeni ve farklı olanı tercih ederim.					
12	İlginç olay, sorun, nesne veya durumları merak ederim.					
13	Kendimle ilgili zayıf ve güçlü yönlerimi bilirim.					
14	Otorite, korku ve baskılardan bağımsız düşünürüm.					
15	Olayları veya durumları anlamak veya çözmek için sabrederim.					
16	Bir olayın veya sorunun birden fazla nedeni olabileceğini kabul ederim.					
17	Farklı sorun, durum veya olayla ilgili ipuçları arasında bağlantı kurarım.					
18	Yaptığım hataları kabullenirim.					
19	Birbiriyle ilgisi olmayan kavram veya fikirleri yeni bir amaç için ilişkilendiririm.					
20	Olaylara farklı açılardan bakmaya çalışırım.					
21	Çevremde olup bitenleri merak ederim.					
22	Fikir geliştirmek için gözlem, deneyim, bilgi ve düşüncelerimi birleştiririm.					
23	Sorun veya durumlarla ilgili karar verirken aceleci davranmam.					
24	Sorunların çözümünü, durumları veya olayları zihnimde canlandırırım.					
25	Hata yapmaktan korkmam.					

Türkçe Kaynak: Özgenel, M., ve Çetin, M. (2017). Marmara yaratıcı düşünme eğilimleri ölçeğinin geliştirilmesi: Geçerlik ve güvenirlik çalışması. *Marmara Üniversitesi Atatürk Eğitim Fakültesi Eğitim Bilimleri Dergisi*, 46(46), 113-132.

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Puanlama Yönergesi

- **Öz disiplin:** 1, 6, 7, 15, 23
- **Yenilik Arama:** 2, 5, 8, 12, 17, 19, 22, 24
- **Cesaret:** 9, 11, 14, 25
- **Merak:** 3, 10, 21
- **Şüphe Etme:** 4, 16
- **Esneklik:** 13, 18, 20

Ölçeğin bulunan ters maddeler: Ölçekte ters madde bulunmamaktadır.

Ölçeğin Değerlendirilmesi: Ölçeğin her bir alt boyutundan alınan yüksek puan bireyin ilgili alt boyutun değerlendirdiği özelliğe sahip olduğunu göstermektedir. Ölçek ayrıca toplam yaratıcı düşünme eğilimleri puanı vermektedir. Ölçek puanlanırken alt boyutların ve toplam puanın ortalaması alınmaktadır.

***ÖLÇEĞİN KULLANILMASI İÇİN İZİN ALINMASINA GEREK YOKTUR.**

APPENDIX C: ÖĞRETMEN ADAYLARI İÇİN MESLEKİ DAYANIKLILIK İNANCI ÖLÇEĞİ

Bu envantere mesleki yaşantınıza ilişkin ifadeler bulunmaktadır. Bu ifadeleri tek tek okuyarak, ifadenin size ne derece uygun olduğuna karar veriniz. Derecelendirme şekli “tamamen katılıyorum” (5); “çoğunlukla katılıyorum” (4); “orta derecede katılıyorum” (3); “biraz katılıyorum” (2); “hiç katılmıyorum” (1) eklindedir. Hangisi sizin için uygunsa o numaralı boşluğa (X) işareti koyunuz. Lütfen tüm ifadelere boş bırakmadan cevap veriniz.

N.		1	2	3	4	5
1	Bir durum ya da olaya baktığımda onun farklı yönlerini görebilirim.					
2	Yaşadıklarımın biliyorum ki ben mesleki güçlükler ile başa çıkabiliyorum.					
3	Mesleğimde eksik olduğumu hissettiğim konularda kendimi geliştirme eğilimindeyim.					
4	Okuldaki olayların eğlenceli yönlerini görebilirim.					
5	Okulda zor bir durumda kaldığımda eninde sonunda bir çıkış yolu bulurum.					
6	Okulda yaşanabilecek olumsuzlukları çözebileceğime inanıyorum.					
7	Mesleğimde kayda değer başarılar elde edeceğime inanırım.					
8	Görüşlerimi okuldaki diğer insanlara ifade etmekten çekinmem.					
9	Gerektiğinde meslektaşlarımın görüşlerine başvurabilirim.					
10	Okul ortamında eleştirilerimi net ifade ederim.					
11	Okul ortamında yaşayabileceğim olumsuzlukları gerektiğinde paylaşıyorum.					
12	Şu ana kadar yaptıklarımı düşünüyorum da mesleğim adına iyi şeyler yapmışım diyorum.					
13	Mesleğimdeki başarılarımla gurur duyuyorum.					
14	Zor zamanlarda kendime olan inancımı kaybetmem.					

15	Önemli bir konu söz konusunda olduğunda öğrencilerim bana güvenir.					
16	Biraz çaba ile güçlüklerin üstesinden gelebilirim.					
17	Kendimle barışık bir insanımdır.					
18	Aynı anda birden fazla görevi yerine getirebilirim.					
19	İşim konusunda kararlı bir insanımdır.					
20	Mesleğin konusunda kendime güvenirim					
21	Zor öğrencilerle başa çıkabiliyorum					
22	Öğrencilerimin sorunlarını çözebilmek için yardım istemekten kaçınmam.					
23	Problemlili ve uyumsuz öğrencilerime ulaşmaya çalışmaktan vazgeçmem					
24	Öğrencilerimin sorunlarını çözmelerine yardımcı olmada başarılıyım					
25	Öğrencilerimin yaşamlarına etki ettiğimin bilincindeyim					
26	Sınıfta etkinlikleri olumsuz yönde etkileyen davranışları kontrol edebilirim.					

ÖLÇEK TEK BOYUTLUDUR VE REVERSE MADDE BULUNMAMAKTADIR. ÖLÇEKTE ALINAN YÜKSEK PUAN MESLEKİ DAYANIKLILIK İNANCININ YÜKSELDİĞİ ANLAMINA GELMEKTEDİR. ÖLÇEKTE ALINABİLECEK EN DÜŞÜK PUAN 26 EN YÜKSEK PUAN İSE 130 'DUR.

Tagay, Ö. ve Demir, K. (2016). Öğretmen adayları için mesleki dayanıklılık inancı ölçeğinin geliştirilmesi. *Kastamonu Eğitim Dergisi*, 24 (4), 1603-1620.

APPENDIX D: REFLECTIVE JOURNAL TEMPLATE

NAME : **DATE :** **BRANCH :** **WEEK:**

1. What did you like/dislike about this weeks group works in **general**?
2. If you had group work this week, what did you like/dislike in your group work and how do you think the drama activity(ies) done by the instructor affected your creativity/creative thinking and resilience as a future English teacher candidate?
3. If you didn't have group work, could you please tell us how the drama activity(ies) performed by the instructor affected your creativity/creative thinking and resilience?
4. Explore a moment when you observed a peer displaying creativity during a drama activity. How was their approach different from yours and what insights did you gain from them? Reflect on how such observations have contributed to your own creativity as a future English teacher .
5. Consider a challenging moment you encountered in your group work and drama activity this week. How did you navigate through the difficulties, and what did you do overcome any obstacles? Reflect on the role of **resilience** in your teaching practice and how drama activity/ies contribute to your ability to adapt to challenges.
6. Think about a moment during your group work and drama activity that was tough, requiring you to step out of your comfort zone. How did this affect your confidence and adaptability? Share any initial concerns you had and explain how you dealt with them. Did you seek support from your peers during this tough moment, or did you collaborate with them to find a solution?How did the collaborative aspect contribute to your ability to overcome challenges?

APPENDIX E: Interview Questions

1. How do you perceive drama lessons in the context of English Language Teaching Education? How have these activities influenced your teaching and learning experiences?
2. In your opinion, what role does drama play in enhancing creativity among EFL student teachers? Can you recall any instances where drama activities sparked your creative thinking or that of your peers?
3. Language learning often involves overcoming communication barriers. How have drama-based activities helped you, as a student teacher of ELT, develop strategies to creatively express ideas and emotions in English? Can you describe an instance where you witnessed EFL student teachers' breaking through language barriers through drama during your (university) drama lessons?
4. As individuals who are not yet graduates, considering your involvement in drama-based activities, how and why do you think these activities might impact your potential to develop creativity while preparing materials for your future EFL classrooms?
5. Resilience refers to the ability to adapt and bounce back from challenges. How do you think engaging in drama-based activities contributes to building resilience in EFL student teachers?
6. Could you describe how participating in drama-based activities has influenced your perspective on handling obstacles both inside and outside the classroom?
7. How do you envision incorporating drama-based activities into your future teaching practices? What factors do you think might influence your decision to include or exclude these activities when you begin your teaching career?
8. Reflecting on your journey as an EFL student teacher, can you describe how participating in drama activities has influenced your personal growth, self-confidence, resilience and creativity?
9. Is there anything else you would like to add about the role of drama-based activities in shaping your creativity, resilience, and overall journey as an EFL student teacher?