

Turkish Language Teachers' Views on the Use of the Creative Drama Method in Grammar Teaching

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Abstract

The present study aims to examine Turkish language teachers' views on the use of the creative drama method in grammar instruction. The research was conducted using a qualitative case study design, and the study group consisted of 26 Turkish language teachers working in various regions of Türkiye. The data were collected online through a personal information form and a semi-structured interview form and analysed using content analysis and descriptive analysis techniques. The findings revealed that Turkish language teachers possess a general awareness of the concept of creative drama; however, this awareness remains limited in terms of conceptual depth. It was determined that teachers' use of the creative drama method in grammar instruction is limited in terms of frequency of application, grade level, variety of topics, and techniques employed. Furthermore, despite having received training related to creative drama, most teachers reported that they do not consider themselves sufficiently competent in implementing the method. Teachers identified several advantages of the creative drama method, including making learning more permanent and enjoyable, increasing students' interest in the lesson, promoting active participation, enabling experiential learning, concretizing grammar topics, and fostering positive attitudes toward grammar. On the other hand, challenges such as inadequate physical conditions, limited instructional time, a dense curriculum, difficulties in classroom management, and lack of materials and resources were identified as barriers to effective implementation. Accordingly, teachers proposed holistic and solution-oriented approaches to address these challenges and enhance the effective use of creative drama in grammar instruction.

Keywords: Creative drama, Grammar teaching, Turkish language teacher

Introduction

One of the primary issues encountered in grammar teaching for many years is the instruction of rules through a rote-learning approach. Grammar teaching that consists solely of definitions, terms, and rules-detached from the logic of language, meaning, and functionality-not only hinders permanent and

effective learning but also leads students to develop negative attitudes toward grammar lessons. Therefore, there is a clear need for new approaches that facilitate permanent learning by relating subjects to real-life contexts and enabling their meaningful use in functional settings.

In line with this requirement, the *2024 Maarif Model Turkish Language Curriculum* is based on a process where students are active participants and a functional approach is adopted in the instruction of language structures and vocabulary (MEB, 2024). This necessitates the active involvement of students in the learning process and the adoption of diverse methods and approaches in teaching grammar topics. Consequently, it is essential to employ methods that move away from rote memorization, allowing students to manage their own learning experiences by connecting topics to daily life.

As noted by Göçer (2015), emphasizing functional grammar learning—which aims to help students internalize the function of grammatical structures through texts and demonstrate their roles within a specific context—enables students to comprehend rules based on their functions. This approach allows them to utilize learned rules effectively and accurately to enhance their basic language skills. At this point, there is a need for methods and techniques in grammar teaching that encourage students to inquire, to make inferences by sensing rather than memorizing, and to make knowledge functional by relating it to daily life. Such methods should also facilitate learning by concretizing abstract grammar rules.

In creative drama, much like in the functional approach, language is used actively and meaningfully within a context. Furthermore, since creative drama provides the authentic communication environment required for a functional approach, employing this method in grammar teaching shifts the student from a passive recipient to an active communicator. In this regard, creative drama can be considered one of the most suitable methods for the functional approach adopted in the *Maarif Model Turkish Language Curriculum*. Maden and Dinç (2017) emphasize that methods applied in language teaching should provide an active and participatory learning environment; therefore, they state that the creative drama method—which offers learning-by-doing opportunities and includes integrated practices for the development of listening, speaking, reading, and writing skills—would be highly beneficial in Turkish language education.

Creative drama is defined as "the interpretation and animation of an experience, an event, an idea, an educational unit, or sometimes an abstract concept or behaviour within a group work setting, utilizing techniques such as improvisation and role-playing, through the reorganization of old cognitive patterns and playful processes where observations, experiences, feelings, and life events are reviewed" (San, 1996). This method has been shown to have positive effects on academic achievement, classroom participation, and learning permanence in grammar teaching (Maden, 2010; Şimşek et al., 2010; Teke & Gedizli, 2016; Yeşilyurt, 2011). According to Bulut (2015), when grammar is taught through creative drama, topics are embedded within a holistic set of activities integrated with different learning areas of Turkish lessons. Instead of direct conceptual instruction, students are encouraged to learn by sensing, enjoying the process, and remaining active throughout.

The leader/teacher, one of the fundamental elements of creative drama, is proficient in the implementation process; they design, shape, and manage the session, possessing both theoretical and practical knowledge and skills. The teacher/leader is an individual who renews themselves, follows relevant publications, is aware of contemporary teaching methods, and places the student at the center of the process (Adıgüzel, 2019). As in all fields, the teacher plays a crucial role in the effective use of creative drama as a method in grammar teaching. Therefore, identifying the awareness and opinions of Turkish language teachers as leaders is vital for determining the problems encountered during implementation and providing solution proposals.

A review of the relevant literature reveals studies examining the opinions of teachers from various branches regarding the use of creative drama (Avcı Aykaç & Metinnam, 2019; Elmalı & Yolcu,

2023; Kanat & Bayındır, 2024; Özdemir, 2025; Sözer-Çapan & Gültekin, 2018; Ülker Erdem et al., 2017; Yılmaz, Korkmaz & Kurt, 2023). Additionally, there are studies investigating the creative drama implementation competencies of Turkish language teachers and pre-service teachers (Tutuman, 2011), their self-efficacy perceptions regarding the use of creative drama (Aksoy, 2019; Dilek, 2024; Gözüdeli, 2024; Almaz et al., 2014; Kırbaşoğlu-Kılıç & Eyüp, 2013; Maden, 2010; Şahin & Yeşilyurt, 2014; Şahin, 2018), and their attitudes toward the effects of creative drama (Saylan, 2019; Başçı & Gündoğdu, 2011; Çetin, 2020; Doğan & Özberk, 2013). However, no study has been found that specifically focuses on the opinions of Turkish language teachers regarding the use of creative drama in grammar teaching. Evaluating the creative drama method from the perspective of teachers provides a direct, "insider" view of the educational process. Furthermore, the suggestions provided by teachers are expected to contribute significantly to the more efficient implementation of creative drama in grammar instruction.

Accordingly, the aim of this study is to determine the opinions of Turkish language teachers regarding the use of the creative drama method in grammar teaching. In line with this primary objective, answers to the following questions were sought:

1. What are the perceptions and levels of mastery of Turkish language teachers regarding the creative drama method?
2. What is the status of their use of the creative drama method in grammar teaching?
3. What are their opinions regarding their competency in implementing the creative drama method in grammar teaching?
4. What are their views on the impact of the creative drama method on the learning-teaching process in grammar teaching?
5. What are the problems they encounter while implementing the creative drama method in grammar teaching, and what are their suggestions for solving these problems?

Methodology

Research Design

This research was conducted using the case study design, one of the qualitative research methods. A case study is a qualitative approach in which the researcher collects detailed and in-depth information about a real-life, bounded system (a case) or multiple cases through multiple sources of data (observations, interviews, audiovisual materials, documents, and reports) and reports a case description or case themes (Creswell, 2018). Case studies can be utilized to define and observe the details that constitute a situation, develop potential explanations regarding a case, and evaluate a specific phenomenon (Gall, Gall, & Borg, 2007; as cited in Kaleli-Yılmaz, 2014). Within this framework, this study sought to describe the current state of affairs by examining the opinions of Turkish language teachers regarding the use of the creative drama method in grammar teaching.

Study Group

The study group of the research consists of 26 Turkish language teachers working in various provinces of Türkiye. In the selection of the study group, no specific criteria were sought other than the teachers' voluntary participation and their employment as Turkish language teachers in schools affiliated with the Ministry of National Education. To fully reflect the perspectives regarding the research problem, the selection process aimed to ensure diversity among the participating teachers. Therefore, maximum variation sampling, one of the purposeful sampling methods in qualitative research, was employed. In achieving maximum variation, the teachers' gender, province of duty, professional

seniority, and status of receiving creative drama training were taken into consideration. Descriptive information regarding the teachers in the study group is presented in Table 1.

Table 1. Demographic Characteristics of Turkish Teachers Forming the Study Group

Code	Gender	Province of Service	Seniority	Status of Receiving Creative Drama Training			
				Took a course in undergraduate program.	Attended in-service training.	Received no training.	Other
T1	Female	İstanbul	0-5 year	X	X	-	-
T2	Female	İzmir	21 year and over	X	X	-	-
T3	Female	İstanbul	0-5 year	X	-	-	-
T4	Female	Tekirdağ	6-10 year	-	X	-	-
T5	Male	İzmir	21 year and over	-	X	-	-
T6	Male	Van	0-5 year	X	-	-	-
T7	Male	Mardin	16-20 year	X	-	-	-
T8	Male	İzmir	16-20 year	-	-	X	-
T9	Male	Mardin	0-5 year	X	-	-	-
T10	Female	İzmir	11-15 year	X	-	-	-
T11	Female	İstanbul	6-10 year	X	-	-	-
T12	Male	Mardin	6-10 year	X	-	-	-
T13	Male	Diyarbakır	0-5 year	X	-	-	-
T14	Female	Mardin	6-10 year	-	-	X	-
T15	Male	Mardin	0-5 year	X	-	-	-
T16	Male	Şanlıurfa	6-10 year	X	-	-	-
T17	Male	Mardin	0-5 year	X	-	-	-
T18	Male	Mardin	6-10 year	X	-	-	-
T19	Female	Muğla	0-5 year	X	-	-	-
T20	Male	Mardin	6-10 year	X	-	-	-
T21	Female	Çanakkale	6-10 year	-	-	X	-
T22	Female	İstanbul	0-5 year	X	X	-	-
T23	Female	İstanbul	6-10 year	-	-	X	-
T24	Female	Muğla	21 year and over	X	-	-	-
T25	Female	Mardin	0-5 year	X	-	-	-
T26	Female	İstanbul	6-10 year	-	-	X	-

In Table 1, personal information regarding the gender, province of service, seniority, and creative drama training status of each Turkish teacher participating in the study is seen individually. In Table 2, the general distribution of Turkish teachers' demographic characteristics is presented.

Table 2. Distribution of Demographic Characteristics of Turkish Teachers Forming the Research Group

Demographic Characteristic	Group	n
Gender	Female	14
	Male	12
Seniority	0-5 year	10
	6-10 year	10
	11-15 year	1
	16-20 year	2
	21 year and over	3

Province of Service	Mardin	9
	İstanbul	6
	İzmir	4
	Muğla	2
	Çanakkale	1
	Diyarbakır	1
	Şanlıurfa	1
	Tekirdağ	1
	Van	1
Creative Drama Training Status	I have received no training.	5
	I took a course related to creative drama in the undergraduate program I graduated from.	16
	I attended in-service training related to creative drama.	2
	I both took a course in the undergraduate program and attended in-service training.	3
	Other	-

As shown in Table 2, of the Turkish language teachers who participated in the study, 14 were female and 12 were male. Regarding professional experience, 10 teachers had 0–5 years of experience, 10 had 6–10 years, 1 had 11–15 years, 2 had 16–20 years, and 3 had 21 years or more. Accordingly, the majority of the research group consists of teachers with 0–10 years of professional experience, whereas those with more advanced levels of experience are relatively fewer. An examination of the distribution of teachers by the provinces in which they work indicates that 9 participants were from Mardin, 6 from Istanbul, 4 from Izmir, and 2 from Muğla, while 1 teacher each participated from Çanakkale, Diyarbakır, Şanlıurfa, Tekirdağ, and Van. Five of the teachers had not received any training related to creative drama. Of the remaining 21 teachers, 16 had taken a course on creative drama during their undergraduate studies, 2 had participated in in-service training related to creative drama, and 3 had both taken an undergraduate course and attended in-service training. Accordingly, it is evident that the majority of the research group consists of teachers who received instruction in creative drama as part of their undergraduate education.

Data Collection Tool

In the study, data regarding the Turkish language teachers' gender, years of professional experience, the provinces in which they work, and their status of receiving training in creative drama were collected through a Personal Information Form. In line with the primary aim of the study, a structured interview form was developed by the researchers to determine teachers' views on the use of the creative drama method in grammar instruction.

The structured interview method was preferred because it enables the collection of detailed information from each participant on all topics included in the interview form; allows the process to be conducted systematically through pre-designed questions; facilitates direct comparison of responses; and thus supports the more efficient organization of data. Furthermore, it reduces researcher influence and bias in studies involving multiple researchers (Patton, 2018).

The draft form, consisting of eight open-ended questions, was submitted to two experts in Turkish language education and one expert in educational sciences and creative drama for the evaluation of content validity as well as clarity in terms of language and expression. Based on the feedback received from the experts, one question was removed, and two questions were revised to enhance clarity and neutrality. Consequently, the structured interview form was finalized with seven questions.

The first question in the interview form aims to determine Turkish language teachers' level of familiarity with the creative drama method. The second question, consisting of four sub-questions, seeks to identify whether and how teachers use the creative drama method in grammar instruction. The third question addresses teachers' self-perceived competence in implementing the creative drama method in grammar teaching. The fourth and fifth questions focus on teachers' views regarding the effects of the creative drama method on the teaching–learning process in grammar instruction, while the sixth and

seventh questions explore the challenges encountered in implementing this method and possible solutions to these challenges.

The questions are as follows:

1. What comes to your mind when you think of the creative drama method?
2. Do you use the creative drama method in grammar instruction?
 - a) If yes, at which grade levels do you use it?
 - b) If yes, for which topics do you use it?
 - c) If yes, which techniques do you primarily employ (e.g., role play, improvisation, frozen image, conscience corridor, etc.)?
 - d) If no, why not?
3. What can you say about your competence in implementing the creative drama method in grammar instruction?
4. What are your views on the impact of using the creative drama method on the teaching–learning process in grammar instruction? What are its advantages? Why?
5. In your opinion, what are the limitations or disadvantages of using the creative drama method in grammar instruction?
6. What challenges do you encounter or might you encounter when implementing the creative drama method in grammar instruction (e.g., time constraints, inadequate physical environment)? Could you elaborate?
7. What are your suggestions for the effective implementation of the creative drama method in grammar instruction?

Data Collection

The data for the study were collected during the spring semester of the 2022–2023 academic year through an online platform using Google Forms. The structured interview form prepared by the researchers was distributed via email to Turkish language teachers to whom access had been obtained. Participants who voluntarily agreed to take part in the study and returned the completed form were included in the study group. The data collection process lasted approximately one month.

Data Analysis

Within the scope of the study, content analysis and descriptive analysis techniques were employed to analyse the data obtained from the structured interview forms. Content analysis is an analytical approach that involves the stages of coding the data, identifying themes, organizing codes and themes, and describing and interpreting the findings. In descriptive analysis, on the other hand, data are summarized and interpreted according to predetermined themes; moreover, direct quotations are frequently included to effectively reflect the views of the participants (Yıldırım & Şimşek, 2021). In this context, the responses provided by Turkish language teachers to the questions in the structured interview form were subjected to content analysis and coded. Similar codes were grouped together and organized under common categories and themes. The participants' views were interpreted based on the identified themes, and descriptive analysis was conducted with the inclusion of direct quotations. The teachers' views on grammar instruction and the creative drama method were presented as they were, without any intervention. During data analysis, participants were coded as "T1, T2, T3, ..." to ensure confidentiality. Since participants' responses analysed through content analysis were coded under more than one category, the total frequency of codes differs from the total number of participants ($n = 26$).

During the analysis process, it was observed that Turkish language teachers provided largely similar responses to the fifth question and to item (d) of the second question in the interview form. As the responses to the fifth question were found to be more comprehensive, item (d) of the second question was excluded from the analysis.

Validity and Reliability

To ensure the reliability of the study and to minimize potential error and bias, the collected data were coded independently by two researchers, and inter-coder reliability was calculated. The use of the same code by both researchers for participants' statements was considered agreement, whereas the use of different codes was considered disagreement. Inter-coder reliability, obtained through the comparison of the two researchers' coding, was calculated using the formula proposed by Miles and Huberman (1994): $[\text{Agreement} / (\text{Agreement} + \text{Disagreement}) \times 100]$. The results indicated a consistency rate of 91%. For the data segments where disagreements occurred, the researchers jointly reanalysed the data and assigned them to appropriate categories, thereby achieving consensus. According to Miles and Huberman (1994), an agreement level above 80% indicates that the coding is reliable. Accordingly, it was concluded that consensus was achieved in the data representing Turkish language teachers' views on the use of the creative drama method in grammar instruction, and that the study is reliable.

Ethics Committee Approval

This study was approved by the relevant Ethics Committee with a decision dated 03.02.2023 (Protocol No: 230018; Decision No: 24).

Findings

In this study, the current situation was described by eliciting Turkish language teachers' views on the use of the creative drama method in grammar instruction, and an overarching framework reflecting this situation was established. In this section, the findings regarding the themes, categories, and codes derived from the teachers' responses to the seven-item structured interview form are presented, supported by direct quotations.

Findings on Turkish Language Teachers' Level of Familiarity with the Creative Drama Method

The first question in the structured interview form aims to determine Turkish language teachers' level of familiarity with the creative drama method based on their conceptual understanding. Accordingly, the teachers were asked the question, "What comes to your mind when you think of the creative drama method?" The findings obtained from the participants' responses are presented in Table 3.

Table 3. Turkish Teachers' Mastery Status of Creative Drama Method

Theme	Category	Code	f
MASTERY STATUS OF CREATIVE DRAMA METHOD	What Creative Drama Expresses	• improvisation	8
		• enactment	5
		• theatre	5
		• creativity	4
		• expressing feelings and thoughts	3
		• game	3
		• collaboration	1
		• individual and group learning	1
		• active learning	1
		• structuring learning	1
		• enriching the learning environment	1
		• concretization	1
		• discovering talent	1
		• using objects outside their purpose	1
		• fun	1
• role	1		

As shown in Table 3, the codes derived from Turkish language teachers' responses to the question "What comes to your mind when you think of the creative drama method?" were grouped under the category of "what creative drama represents" and the theme of "level of familiarity with the concept of creative drama." It is observed that teachers generally perceive creative drama as "improvisation (f = 8), enactment (f = 5), theatre (f = 5), creativity (f = 4), expression of emotions and thoughts (f = 3), collaboration (f = 1), individual and group learning (f = 1), active learning (f = 1), structuring learning (f = 1), enriching the learning environment (f = 1), and concretization (f = 1)." Considering that creative drama is fundamentally an enactment process and that improvisation is one of its core techniques, teachers' explanations of the method through these concepts indicate that they possess a certain level of knowledge about the creative drama method. Furthermore, the responses also refer to various functions of creative drama, such as "enhancing creativity, developing collaboration skills, facilitating group learning, actively engaging students in the learning process, creating a rich learning environment based on experiences, providing opportunities for self-expression, and concretizing abstract knowledge." Emphasizing these functions can be regarded as an indication that teachers are familiar with the concept. On the other hand, some teachers' perceptions of creative drama as "theatre (f = 5), play/game (f = 3), entertainment (f = 1), role (f = 1), discovering talent (f = 1), and using objects beyond their intended purposes (f = 1)" may be interpreted as a lack of conceptual understanding. Although creative drama incorporates playful processes and supports learning through enjoyment, it is not merely "play/game playing," nor is its primary aim entertainment. Moreover, creative drama differs distinctly from theatre in that it is not based on a written script and does not require acting ability. An examination of the training backgrounds of the teachers who expressed opinions on this question reveals that eight out of eleven teachers had taken a course on creative drama during their undergraduate studies, while three had received no formal training. The fact that a considerable number of teachers define creative drama within a rather superficial framework-such as "theatre, play, entertainment, and role"-despite having taken relevant coursework suggests the persistence of conceptual misconceptions. This situation may be interpreted as indicating that the undergraduate-level course is not sufficiently effective or lasting for teachers, and that the knowledge gained is not adequately transferred into practice.

Below are examples of teachers' responses to the question, "What comes to your mind when you think of the creative drama method?"

"Improvisation and production" (T1)

"A game constructed by putting forward ideas related to a given topic" (T3)

"The student's spontaneous enactment of a topic or object without relying on any script" (T9)

"Interpreting acquired observations, impressions, and thoughts and transforming them into a different form; producing entirely new and distinct outcomes based on what is already known" (T24)

"The most effective concretization method and a means of self-expression that should be employed in teaching any subject" (T20)

"Conceptually, I can say that it evokes associations such as creativity, play, entertainment, structuring learning, individual and group learning, and an enriched learning environment" (T8)

"The ability of students to express their emotions and thoughts without any restrictions" (T22)

"When I think of creative drama, I think of students being active in the lesson" (T19)

"Revealing the potential within the student" (T14)

"Using objects beyond their intended purposes" (T11)

Findings on Turkish Language Teachers' Use of the Creative Drama Method in Grammar Teaching

In order to determine Turkish language teachers' use of the creative drama method in grammar instruction, they were asked whether they use this method; and, if so, at which grade levels, in the teaching of which topics, and through which techniques they implement it.

Table 4. Status of Turkish Teachers Using Creative Drama Method in Grammar Teaching

Theme	Category	Code	f
STATUS OF USING CREATIVE DRAMA METHOD IN GRAMMAR TEACHING	Usage Status	• Occasionally/Sometimes/Rarely	11
		• No	9
		• Yes	6
	Grade Levels Status	• 5th grade	5
		• 6th grade	2
		• 5th and 6th grade	5
		• 6th and 7th grade	1
		• 5th, 6th and 7th grade	1
		• 5th, 6th, 7th and 8th grade	3
		Topics Used in Teaching	• Word types
• Phonology topics	5		
• Word structure	4		
• Developing speaking skills	3		
• Enacting text types (story, theatre)	3		
• Developing reading-comprehension skills	1		
• Developing communication skills	1		
• Developing empathy skills	1		
• Values education	1		
Techniques Used	• Improvisation	16	
	• Role-playing	14	
	• Still image	1	
	• Conscious alley	1	

As shown in Table 4, nine of the Turkish language teachers who participated in the study (T3, T6, T11, T13, T15, T19, T21, T22, T26) reported that they do not use the creative drama method in grammar instruction. Among these teachers, two (T21, T26) are participants who had received no training in creative drama. The remaining seven participants had taken a course on creative drama during their undergraduate studies. Six teachers (T4, T9, T10, T14, T24, T25) stated that they use the creative drama method in grammar instruction, while eleven (T1, T2, T5, T7, T8, T12, T16, T17, T18, T20, T23) reported that they use it occasionally/sometimes/rarely. Considering their demographic characteristics, it may be regarded as contradictory that T8, T14, and T23 stated that they use the creative drama method in their classes despite having received no formal training in creative drama.

In terms of grade levels, it was found that five teachers use creative drama only in 5th-grade classes, while two teachers use it only in 6th-grade classes. Five teachers apply the method at both 5th and 6th-grade levels, one teacher at both 6th and 7th-grade levels, one teacher at the 5th, 6th, and 7th-grade levels, and three teachers across all grade levels. These findings indicate that the creative drama

method is predominantly used by teachers in 5th and 6th grades in grammar instruction. This situation may be associated with the intensity of the curriculum and preparation for centralized examinations in higher grades. Accordingly, it can be suggested that teachers tend to prefer this method particularly at lower grade levels, where time is more flexible.

The Turkish language teachers who participated in the study reported that they use the creative drama method in teaching grammar topics such as “parts of speech, phonology, and word structure.” Considering the scope of grammar topics, it is evident that teachers utilize this method for a limited range of content. On the other hand, some teachers provided responses beyond grammar topics, stating that they use the creative drama method in the enactment of text types such as stories and theatre, as well as in the development of reading comprehension, speaking, communication, and empathy skills, and in values education. The limited use of creative drama in grammar topics and its more frequent application in values education and language skills by some teachers suggest that the method is not sufficiently associated with grammar teaching.

Below are examples of teachers’ responses to the question, “In which topics do you use the creative drama method?”

“I use it in areas such as developing speaking skills, fostering empathy, and enhancing communication.” (T22)

“In certain theatre texts.” (T26)

“In topics such as parts of speech and phonological processes.” (T4)

“In speaking-related learning outcomes.” (T10)

“In phonological processes, adjectives, and case suffixes.” (T18)

“In topics such as parts of speech and word structure (roots and affixes).” (T20)

“In speaking instruction, text enactment, and grammar.” (T9)

“In the teaching of phonological processes, word structure, and parts of speech.” (T8)

“In values education.” (T5)

“I use it in 5th- and 6th-grade classes for topics such as word classes and phonological processes.” (T24)

It was found that, when implementing the creative drama method in grammar instruction, teachers most frequently employ role-play ($f = 16$) and improvisation ($f = 14$) techniques. One teacher reported using the “frozen image” technique, and another indicated the use of the “conscience corridor” technique. Although creative drama encompasses more than 50 techniques, the fact that teachers utilize only four techniques-and concentrate primarily on two of them-suggests that they employ the method at a limited level. Despite the fact that the majority of teachers have received creative drama training at the undergraduate level, their use of only four techniques indicates that this training is not sufficiently reflected in practice.

Findings on Turkish Language Teachers’ Perceived Competence in Implementing the Creative Drama Method

The third question in the interview form aims to determine participants’ views regarding their competence in implementing the creative drama method in grammar instruction. Based on the responses provided, the findings related to Turkish language teachers’ perceptions of their own competence are presented in Table 5.

Table 5. Status of Turkish Teachers Seeing Themselves Competent in Applying Creative Drama in Grammar Teaching

Theme	Category	Code	f	
CREATIVE DRAMA METHOD APPLICATION COMPETENCY	Seeing Competent	Oneself	• Competent • Partially Competent	3 10
		Seeing Incompetent	Oneself	• Incompetent

An examination of the distribution of responses in Table 5 indicates that Turkish language teachers' self-efficacy perceptions regarding the implementation of the creative drama method in grammar instruction are rather limited. Of the total 26 participants, only 3 reported feeling competent in applying this method, 10 indicated that they were partially competent, and the remaining 13 participants (50%) stated that they were not competent. These findings suggest that a substantial proportion of Turkish language teachers believe that they do not possess the necessary knowledge, skills, or experience to implement the creative drama method in grammar teaching.

An analysis of the participants' demographic characteristics reveals that 5 teachers had not received any training in creative drama, while 21 had either taken a course on creative drama during their undergraduate studies or participated in in-service training. Despite this, it is noteworthy that even teachers who had received training had not developed full confidence in implementing the creative drama method.

Below are direct quotations reflecting participants' views on their perceived competence:

"I have no doubt that I can implement it." (T22)

"I do not think I would encounter any problems in implementation." (T6)

"I can improve my competence in this area by participating in further training." (T4)

"I need to improve myself in order to use it more effectively." (T25)

"I need more content." (T24)

"I cannot say that I am highly competent. I believe that textbooks and curricula should be enriched in this regard." (T8)

"I have some deficiencies, but I am working on improving myself." (T20)

"I am not very competent. I have difficulty adapting topics." (T5)

"Although I have received training, I cannot apply it much due to limitations related to time, environment, and creativity." (T2)

"Moderate level." (T14)

"Partially competent." (T16)

"I would not consider myself competent." (T23)

"I am not very competent." (T7)

"I did not receive sufficient training." (T13)

"I think I am not competent." (T19)

"Insufficient." (T10)

"I am not competent." (T11)

Findings on Turkish Language Teachers' Views Regarding the Effects of the Creative Drama Method on the Teaching–Learning Process in Grammar Teaching

The fourth and fifth questions in the interview form aim to determine Turkish language teachers' views on the effects of the creative drama method on the teaching–learning process in grammar instruction. Accordingly, participants were asked the following questions: "What are your views on the effects of using the creative drama method on the teaching–learning process in grammar instruction? What are its advantages, and why?" and "In your opinion, what are the limitations or disadvantages of using the creative drama method in grammar instruction?" The findings obtained based on the responses are presented in Table 6.

Table 6. Views of Turkish Teachers on the Effect of Creative Drama Method on the Learning-Teaching Process in Grammar Teaching

Theme	Category	Code	f
EFFECT OF CREATIVE DRAMA METHOD ON LEARNING-TEACHING	Contributions of Creative Drama Method	• Providing permanent learning	12
		• Providing active participation	7
		• Increasing interest	6
		• Concretization	5
		• Making the lesson fun	2
		• Reaching the student	2

	• Increasing efficiency	1
	• Learning through games	1
	• Learning by living	1
	• Developing positive attitudes and behaviours	1
Limitations of Creative Drama Method	• Requiring too much time	8
	• Difficult to apply in crowded classes	7
	• Difficult to adapt to abstract grammar topics	5
	• Difficulty in classroom management	3
	• Broad curriculum	3
	• Not suitable for every student	3
	• Unsuitable space	2
	• Inability to teach topics in depth	2

An examination of Table 6 indicates that, within the category of “contributions of the creative drama method,” the most frequently mentioned contribution by teachers is that the method “ensures retention of learning (f = 12).” Other frequently stated contributions include “promoting active participation (f = 7),” “increasing interest (f = 6),” and “facilitating concretization (f = 5).” These findings suggest that teachers perceive creative drama as transforming students from passive recipients into active participants in the classroom, helping to concretize typically abstract grammar topics, and increasing students’ interest in the lesson. Teachers’ emphasis on the effectiveness of creative drama in concretizing abstract grammar concepts can be associated with its alignment with the functional approach to grammar instruction. Creative drama presents grammar topics within real-life contexts, thereby facilitating meaningful understanding.

In addition to these contributions, teachers also highlighted that the creative drama method “makes lessons enjoyable (f = 2), facilitates reaching students (f = 2), increases efficiency (f = 1), supports learning through games (f = 1), enables experiential learning (f = 1), and fosters positive attitudes and behaviours (f = 1).” These findings indicate that creative drama is a holistic method that supports not only cognitive development but also affective and social dimensions. Statements such as “making lessons enjoyable (f = 2)” and “learning through games (f = 1)” demonstrate that the method contributes to creating an engaging learning environment by incorporating game-like elements familiar to students. Moreover, by providing opportunities for “experiential learning (f = 1),” creative drama moves beyond rote learning and enables knowledge acquisition through experience, thereby enhancing “efficiency (f = 1)” in the learning process. Furthermore, expressions such as “facilitating reaching students (f = 2)” and “fostering positive attitudes and behaviours (f = 1)” indicate that the method supports students’ affective and social development.

Below are direct quotations reflecting Turkish language teachers’ views on the contributions of the creative drama method:

Views constituting the code “ensuring retention of learning”:

“It becomes more permanent in children’s minds.” (T2)

“... it is more memorable.” (T4)

“... it makes learning more permanent.” (T8)

“... it ensures lasting learning.” (T9)

“It affects the retention of what is taught...” (T13)

“The lesson becomes engaging and retention increases.” (T16)

- “It ensures lasting learning.” (T18)
- “It promotes retention.” (T17)
- “It is truly an effective method in ensuring retention and reaching students.” (T22)
- “It can increase students’ interest and retention.” (T26)
- “Since it involves students in the process, it ensures lasting learning.” (T21)

Views constituting the code “promoting active participation”:

- “It ensures students’ active participation...” (T9)
- “It greatly benefits students’ active involvement. Even those we consider passive in class shine with this method.” (T20)
- “... it increases classroom participation.” (T5)
- “Since the student is active, learning will be more effective.” (T19)
- “I think it attracts students’ attention and enables them to participate actively.” (T23)
- “Since the student is actively involved in the learning environment, creative drama can be an effective method.” (T6)

Views constituting the code “concretization”:

- “Concretizing grammar...” (T1)
- “It concretizes abstract concepts...” (T5)
- “It has a positive effect because it enables concretization.” (T11)
- “It affects the concreteness of what is taught...” (T13)
- “It helps me to concretize.” (T25)

Views constituting the codes “increasing interest, making lessons enjoyable, learning through games, reaching students, experiential learning, and fostering positive attitudes and behaviours”:

- “... they pay more attention to the lesson.” (T17)
- “... gamifying it makes it more enjoyable...” (T1)
- “By making the lesson process enjoyable...” (T24)
- “The creative drama method makes it easier to reach students with diverse learning characteristics...” (T8)
- “While learning the topic, the student becomes fully immersed and experiences it...” (T4)
- “... it enables students to develop positive attitudes and behaviours toward Turkish lessons.” (T24)

An examination of the views regarding the limitations of the creative drama method indicates that the most frequently reported limitation is that the method “requires a considerable amount of time (f = 8).” This can be associated with the dense structure of the curriculum and the insufficiency of lesson durations. Another commonly mentioned limitation is that the method is “difficult to implement in crowded classrooms (f = 7).” The primary reason for this limitation may be attributed to the inherently movement- and interaction-based nature of creative drama.

In addition, teachers identified the “difficulty of adapting the method to abstract grammar topics (f = 5)” as a limitation. This finding suggests that there are differing views among teachers regarding the applicability of the method in grammar teaching. Indeed, while some teachers (f = 5) consider “the ability of creative drama to concretize grammar topics” as a strength, others (f = 5) regard “the difficulty of adapting the method to abstract grammar topics” as a limitation. It is assumed that this divergence in opinions is related to teachers’ levels of competence in implementing the method.

Teachers also reported other limitations of the method, including “difficulty in classroom management (f = 3), lack of suitability for all students (f = 3), inadequacy of physical space (f = 2), and inability to teach the subject matter in depth (f = 2).” The perception that “classroom management is difficult (f = 3)” may be linked to the interactive and movement-based structure of the method, which can complicate classroom management, particularly in crowded settings. The view that creative drama is “not suitable for all students (f = 3)” may be explained by the performance-based nature of the method, which may be limiting for shy, introverted students or those unwilling to participate in interactive activities.

Furthermore, the perception that “physical space is inadequate (f = 2)” stems from the fact that classrooms with fixed seating arrangements and limited space do not provide the flexible and dynamic environment required by the method. Finally, the view that “the subject matter cannot be taught in depth (f = 2)” may be associated with the process-oriented nature of creative drama, which some teachers perceive as insufficient for the detailed instruction of grammar topics. It is considered that these differences in teachers’ views regarding the limitations of the method may be related to both their level of competence in implementing the method and the conditions of their classroom environments.

Below are direct quotations reflecting teachers’ views on the limitations of the creative drama method.

Views constituting the code “requiring excessive time”:

- “It may require more time than necessary...” (T1)
- “...time management can also become a problem.” (T8)
- “Time ... management becomes difficult.” (T17)
- “Time constraints...” (T24)
- “It is time-consuming.” (T19)
- “...difficult within limited time.” (T10)

Views constituting the code “difficulty of implementation in crowded classrooms”:

- “It is difficult to apply it to academically low-achieving students in crowded classrooms.” (T9)
- “It is a method that is difficult to implement in crowded classrooms.” (T22)

Views constituting the code “difficulty of adapting to abstract grammar topics”:

- “The fact that grammar topics are not applied in daily use makes activities difficult.” (T5)
- “The topics are highly abstract.” (T20)
- “It is an abstract subject and not commonly used in daily life.” (T12)

Views constituting the code “difficulty in classroom management”:

- “...it may be difficult to maintain classroom control in crowded classes.” (T1)
- “...difficult in crowded classrooms.” (T10)
- “...classroom management becomes difficult.” (T17)
- “In crowded classrooms, problems may arise in maintaining classroom control...” (T23)

Views constituting the code “extensive curriculum”:

- “...covering the curriculum.” (T14)
- “...there are many topics that need to be covered, and since we are in an exam-oriented system, there is little time for such activities.” (T18)
- “...an extensive curriculum...” (T10)

Views constituting the code “lack of suitability for all students”:

“It is not suitable for all student profiles.” (T13)

“It may not be engaging for every student.” (T26)

Views constituting the code “inability to teach the subject in depth”:

“Students sometimes fail to grasp the essence of the topic.” (T2)

“It may not always be possible to teach topics in depth through the creative drama method...” (T8)

View constituting the code “inadequacy of physical space”:

“...it may be disadvantageous in terms of physical space.” (T6)

Findings on the Problems Encountered by Turkish Language Teachers in Implementing the Creative Drama Method in Grammar Instruction and Their Suggested Solutions

The sixth and seventh questions in the interview form aim to elicit Turkish language teachers' views on the problems they encounter while implementing the creative drama method in grammar instruction and their suggestions for addressing these problems. Accordingly, in the sixth question, participants were asked to explain the difficulties and challenges they experience when applying the creative drama method in grammar teaching; in the seventh question, they were asked to provide suggestions for the effective implementation of this method in grammar teaching. The data obtained were organized under themes and categories and are presented in Table 7.

Table 7. Findings Regarding Problems Encountered and Suggested Solutions in Applying Creative Drama Method in Grammar Teaching

Theme	Category	Code	f	
PROBLEMS AND SUGGESTIONS IN APPLICATION	Problems/Difficulties	• Insufficient lesson time	16	
		• Physical unsuitability of the space	10	
		• Crowded class size	6	
		• Difficulty in class control	3	
		• Unsuitability of topics for the method	2	
		• Curriculum density	2	
		• Lack of knowledge for application	1	
		• Lack of materials	1	
		• Student reluctance	1	
		• Low student level	1	
		• Parental prejudice	1	
		Suggestions	• Providing appropriate printed resources	7
			• Providing in-service training for teachers	6
		• Creating sufficient time	5	
	• Arranging the curriculum	5		
	• Reducing class size	4		
	• Providing appropriate space	4		
	• Increasing application examples	2		
	• Providing materials	2		
	• Using process-based assessment	2		
	• Giving importance to drama in undergraduate	2		

• Increasing student motivation	1
• Increasing student readiness	1

The findings presented in Table 7 reveal the most frequently encountered challenges faced by teachers when implementing the creative drama method. An examination of the findings indicates that the most commonly reported problem is the “insufficiency of lesson time (f = 16).” Considering that the creative drama method involves stages such as warm-up, enactment, and evaluation, which require flexibility and extended time, it becomes evident that limited lesson durations, combined with the intensive structure of the curriculum, make the implementation of the method difficult for teachers. Another frequently reported issue is the “physical inadequacy of the classroom environment (f = 10).” Creative drama activities generally require spacious classroom settings that allow students to move freely. Standard classrooms with fixed seating arrangements restrict students’ mobility, limit enactment activities, and hinder interaction. Therefore, when the physical conditions of classrooms and high-class sizes are considered together, it can be argued that these factors make the implementation of the creative drama method more challenging.

Other problems reported by teachers include “large class sizes (f = 6)” and “difficulty in maintaining classroom control (f = 3).” Crowded classrooms limit the implementation of interactive activities such as dramatization and group work. Consequently, both the feasibility of the method and classroom management become more difficult. Furthermore, the findings indicate that teachers believe the method may not be suitable for every topic due to “the incompatibility of certain topics with the method (f = 2)” and “curriculum intensity (f = 2).”

In addition, teachers reported issues such as “lack of knowledge for implementation (f = 1),” “lack of materials (f = 1),” “students’ unwillingness (f = 1),” “low student proficiency levels (f = 1),” and “parents’ prejudices (f = 1).” These findings suggest that, for the effective implementation of the method, it is crucial for teachers to possess sufficient knowledge and materials, for students to have high levels of motivation, and for parents to develop positive attitudes toward the method.

Below are direct quotations reflecting teachers’ views on the problems they encounter when implementing the creative drama method.

Views constituting the code “insufficiency of lesson time”:

“Time insufficiency is, in my opinion, the biggest problem...” (T19)

“First and foremost, the insufficiency of time...” (T2)

“There is not enough time...” (T24)

“...the lesson duration is not sufficient.” (T1)

“It is difficult to implement in crowded classrooms because of time constraints.” (T9)

Views constituting the code “physical inadequacy of the environment”:

“Especially the lack of time and also the absence of an appropriate space.” (T22)

“The classroom is insufficient in terms of space.” (T24)

“...the lack of a suitable area.” (T25)

Views constituting the codes “large class size” and, accordingly, “difficulty in classroom control”:

“The classroom is small and overcrowded.” (T1)

“Class sizes are not very suitable in terms of the number of students.” (T26)
 “...if the class is crowded, it becomes very difficult to maintain control.” (T11)
 “Planning and implementation may not align; classroom management becomes difficult.” (T17)
 “Noise...” (T1)

Views constituting the codes “incompatibility of topics with the method,” “curriculum intensity,” and other related issues:

“It is not sufficient for some topics.” (T16)
 “...some topics are not suitable for creative drama.” (T2)
 “...the curriculum is very dense and there is not enough time for the topics.” (T19)
 “...an extensive curriculum...” (T10)
 “...lack of mastery of drama techniques...” (T8)
 “Lack of materials and absence of a suitable space.” (T25)
 “...students’ unwillingness may be an issue.” (T4)
 “In rural schools, the student level is low, and there is not enough time to guide students.” (T13)
 “...parents’ traditional prejudices regarding conventional teaching methods.” (T20)

The most frequently suggested recommendation by teachers for the more effective implementation of the creative drama method in grammar instruction was the “provision of appropriate printed resources (f = 7).” This finding indicates that teachers need activity materials and concrete examples when planning creative drama activities. In addition, the recommendation of “providing in-service training for teachers (f = 6)” may be associated with the fact that some teachers have not received any training at the undergraduate level or that the training received has been insufficient in practice.

Teachers also proposed suggestions such as “allocating sufficient time (f = 5), revising or enriching the curriculum (f = 3), reducing curriculum intensity (f = 2), implementing process-based assessment (f = 2), providing suitable physical spaces (f = 4), and reducing class size (f = 4).” These suggestions indicate that teachers recognize the importance of not only physical conditions but also the structure of the curriculum and lesson duration for the effective implementation of creative drama activities. The recommendations of “increasing the number of practical examples (f = 2)” and “providing materials (f = 2)” may be linked to teachers’ limited competence in implementing the method and their need for concrete guidance.

Other suggestions include “placing greater emphasis on creative drama in undergraduate education (f = 2), increasing student motivation (f = 1), and enhancing students’ readiness levels (f = 1).” These findings suggest that teachers consider both their own training and students’ readiness levels as critical factors for the effective implementation of the creative drama method.

Below are direct quotations reflecting the recommendations provided by teachers.

Views constituting the code “provision of appropriate printed/electronic resources”:

“...resources that teachers can consult for ideas should be provided.” (T1)
 “...accurate implementations should be shared on platforms such as EBA and ÖBA.” (T8)
 “School textbooks could include more of such activities.” (T10)

Views constituting the code “providing in-service training for teachers”:

“Seminars can be organized for teachers on this topic.” (T11)

“Teachers should be encouraged to participate in in-service training on this issue.” (T24)

“In-service training should be provided to teachers.” (T21)

“First of all, this course should be allocated at least two hours per week for Turkish language teachers.” (T20)

Views constituting the code “reducing class size”:

“In excessively crowded classrooms, the number of students should be reduced.” (T22)

“...the number of students in classrooms should be decreased.” (T3)

“...class sizes should be smaller.” (T26)

View constituting the code “allocating sufficient time”:

“...sufficient time should be created outside regular class hours.” (T13)

Views constituting the code “increasing the number of practical examples”:

“...examples in which grammar topics are applied through creative drama should be increased.” (T2)

“More examples should be provided in the field...” (T1)

Views constituting the code “providing appropriate physical space”:

“First of all, every school should have spaces suitable for this method...” (T22)

“There should be a dedicated creative drama classroom.” (T6)

“The physical environment should be arranged accordingly.” (T5)

Views constituting the code “providing materials”:

“...a budget can be allocated for materials...” (T25)

“Educational materials should be provided.” (T6)

Views constituting the codes “reducing curriculum intensity” and “revising/enriching the curriculum”:

“Grammar topics should be reduced.” (T12)

“Giving more emphasis to speaking and listening outcomes in the curriculum would facilitate the use of creative drama in classrooms.” (T10)

“Enriching curricula and textbooks in this regard, and distributing grammar topics evenly across grade levels, is important in terms of time management.” (T8)

“Elective courses can be revised to prioritize lessons in which students are active and use creativity.” (T10)

Views constituting the codes “process-based assessment, increasing student motivation, enhancing students’ readiness levels, establishing creative drama as a separate course, and emphasizing creative drama in undergraduate education”:

“Assessment should not be based on memorization; the process should be evaluated.” (T5)

“Moving away from an exam-oriented system.” (T18)

“Students should be convinced that they will both enjoy and learn...” (T4)

“Students’ readiness levels should be appropriate...” (T13)

“...it should be offered as a separate course.” (T9)

“Greater importance should be given to this field at the undergraduate level.” (T24)

“At universities, teaching grammar through creative drama should at least be offered as an elective course...” (T8)

In light of all these findings, it is evident that teachers' recommendations are directly related to the limitations they have identified. For instance, in response to issues such as insufficient lesson time and curriculum intensity, teachers propose allocating adequate time and enriching the curriculum. Similarly, for limitations such as inadequate physical space and large class sizes, they suggest providing appropriate learning environments and reducing class size. Therefore, it can be argued that teachers not only make the challenges encountered in practice visible but also offer feasible solutions for addressing these challenges.

Conclusion, Discussion, and Suggestions

This study examined Turkish language teachers' views on the use of the creative drama method in grammar teaching. The findings indicate that while a substantial proportion of teachers possess a general awareness of the concept of creative drama, this awareness remains limited in terms of conceptual depth. Some teachers associated creative drama primarily with fundamental functions such as improvisation, enactment, active learning, and creativity, suggesting a certain level of familiarity with the concept. However, others perceived it as theatre, play, entertainment, or role, revealing the presence of misconceptions and an insufficient mastery of the method. These findings are consistent with numerous studies in the literature. Research has shown that Turkish and Turkish Language and Literature teachers tend to define creative drama mainly as improvisation, role-playing, enactment, and learning by doing (Burgul-Adıgüzel, 2018; Gözüdeli, 2024). Similarly, studies conducted with pre-service teachers and teachers from various disciplines indicate that creative drama is often conceptualized as enactment, improvisation, play, and entertainment (Güler & Kandemir, 2015; Katrancı, 2013; Saritiken, 2023; Türkben, 2018; Yıldız & Adıgüzel, 2020; Yılmaz, Korkmaz, & Kurt, 2023). Furthermore, some studies emphasize that teachers tend to confuse creative drama with theatre (Aykaç & Köğçe, 2014; Burgul-Adıgüzel, 2018; Maden, 2011). Taken together, these results suggest that the findings of the present study are aligned with the existing literature and that teachers possess a general awareness of the creative drama method.

The findings also reveal that Turkish language teachers' use of creative drama in grammar teaching is limited in terms of frequency of implementation, grade level, diversity of topics, and techniques employed. Despite having received undergraduate-level courses or in-service training related to creative drama, most teachers do not use the method regularly or effectively in grammar teaching. The results suggest that receiving training does not directly translate into frequent application of the method, a conclusion supported by the literature. Indeed, previous studies indicate that the frequency of using the method varies independently of training status. For instance, Erdoğan (2011) found that nearly half of the classroom teachers frequently used the method despite not having received formal training, whereas Kanat and Bayındır (2024) reported that although almost all participants had received training, the method was only "sometimes" used in lessons. Similarly, Burgul-Adıgüzel (2018) found that many Turkish Language and Literature teachers either never or rarely used creative drama due to insufficient knowledge and experience. In another study, Maden (2011) reported that most Turkish language teachers were unable to use creative drama as a teaching tool due to lack of knowledge. Moreover, the frequency of implementation cannot be explained solely by training; factors such as time constraints, concerns about completing the curriculum, and overcrowded classrooms also play a significant role (Erdoğan, 2011; Kutlu & Çevik, 2025; Tutuman, 2011).

The findings further indicate that teachers tend to prefer using creative drama in 5th and 6th grades, while its use in higher grade levels remains limited. This may be attributed to the pressure of high-stakes examinations, as well as the intensity of the curriculum and course schedules in upper grades. The literature similarly highlights time constraints, curriculum density, and exam pressure as major limitations in implementing creative drama (Avcı-Aykaç & Metinnam, 2019; Erdoğan, 2011; Ezer & Ulukaya-Öteleş, 2020; Katrancı, 2013; Koç, 2013; Tutuman, 2011; Yıldız & Adıgüzel, 2020). Accordingly, the applicability of creative drama appears to be shaped by grade level, along with the associated pressures of centralized examinations and curriculum demands.

In terms of techniques, teachers were found to prefer improvisation and role-playing most frequently, whereas techniques such as frozen image and conscience corridor were used by only a limited number of teachers. Despite having received training in creative drama, teachers' reliance on a narrow range of techniques indicates limited methodological knowledge and practical competence. This finding is also supported by previous studies, which demonstrate that teachers and educators in Turkish education and early childhood education tend to use a limited repertoire of techniques (Doğanoğlu & Kaya, 2024; Kanmaz et al., 2024; Kutlu & Çevik, 2025).

The study also revealed that teachers use creative drama in teaching grammar topics in a limited scope, primarily focusing on topics such as parts of speech, phonology, and word structure. In contrast, the method is more frequently employed to develop speaking, reading comprehension, communication, and empathy skills; to dramatize literary genres such as stories and plays; and within the context of values education. This suggests that teachers do not strongly associate creative drama with direct grammar instruction. Supporting this, the literature indicates that creative drama is predominantly used for developing basic language skills, values education, affective outcomes, and dramatization of literary texts, while its use in grammar teaching remains limited (Burgul-Adıgüzel, 2018; Maden, 2011; Yılmaz, Korkmaz, & Kurt, 2023). Thus, the findings align with the literature, indicating that teachers tend to prefer creative drama as a method supporting students' affective and social skills rather than as a tool for grammar teaching.

Another significant finding is that although most teachers have received training in creative drama at the undergraduate or in-service level, their self-efficacy perceptions regarding the implementation of the method in grammar teaching are quite low. This suggests that the training received does not sufficiently translate into practice and lacks long-term retention. This result is largely consistent with previous studies. For example, Kırbaşoğlu-Kılıç and Eyüp (2013) found that pre-service Turkish teachers did not feel ready to use creative drama despite having taken relevant courses, while Gözüdeli (2024) reported that teachers felt inadequate due to insufficient training. However, Doğanoğlu and Kaya (2024) found that most Turkish teachers had received drama education during their undergraduate studies and that this was positively associated with higher self-efficacy perceptions. Additionally, studies examining self-efficacy independently of training status indicate that both Turkish pre-service teachers (Şahin, 2018; Şahin & Yeşilyurt, 2014) and pre-service teachers from other disciplines (Pesen & Üzüm, 2017; Şahin, 2018) generally exhibit moderate levels of self-efficacy. Overall, the findings suggest that receiving creative drama training does not necessarily translate into adequate

implementation competence and that self-efficacy perceptions are generally low to moderate, regardless of discipline.

The findings also indicate that teachers perceive creative drama as a method that makes learning more permanent and enjoyable, actively engages students, concretizes abstract grammar concepts, increases interest in lessons, promotes experiential learning, and fosters positive attitudes. These findings are consistent with the literature, which shows that creative drama enhances active participation, supports motivation and positive attitudes, facilitates the concretization of abstract concepts, and contributes to learning by doing (Burgul-Adıgüzel, 2018; Dilek, 2024; Kutlu & Çevik, 2025; Sarıtiken, 2023; Türkben, 2018). Similar results have been reported across different disciplines, highlighting its role in promoting enjoyable and lasting learning, supporting active participation, and facilitating experiential learning (Akyazı & Pektaş, 2025; Avcı-Aykaç & Metinnam, 2019; AYTEKİN & ERKOL, 2021; Erdoğan, 2011; Ezer & Ulukaya-Öteleş, 2020; Kanat & Bayındır, 2024; Katrancı, 2013; Özdemir, 2025; Türkben, 2018; Yılmaz et al., 2023). These findings suggest that creative drama is a method aligned with contemporary educational approaches, supporting students' cognitive, affective, and social development.

Regarding limitations, teachers most frequently reported insufficient lesson time, overcrowded classrooms, and inadequate physical environments. Additional constraints included curriculum intensity, classroom management challenges, and lack of materials. These findings are largely consistent with the literature, where time constraints, overcrowded and physically inadequate classrooms, lack of materials, and dense curricula are commonly cited as barriers (Burgul-Adıgüzel, 2018; Doğanoglu & Kaya, 2024; Erdoğan, 2011; Katrancı, 2013; Kutlu & Çevik, 2025; Maden, 2011). Furthermore, this study identified parental prejudice against creative drama as an additional limitation, which aligns with the findings of Doğanoglu and Kaya (2024). Similar constraints have also been reported in studies involving teachers from other disciplines, particularly in relation to time, space, classroom management, material shortages, curriculum density, and exam-oriented education systems (Avcı-Aykaç & Metinnam, 2019; Ezer & Ulukaya-Öteleş, 2020; Güler & Kandemir, 2015; Kanat & Bayındır, 2024; Yıldız & Adıgüzel, 2020; Yılmaz et al., 2023). These results suggest that such limitations affect the implementation of creative drama regardless of subject area.

In terms of suggested solutions, teachers emphasized the need for appropriate resources, increased in-service training opportunities, adequate time and space, reduced class sizes, curriculum revisions, and greater emphasis on creative drama in undergraduate education. These recommendations are consistent with findings from studies involving Turkish and Turkish Language and Literature teachers, which similarly advocate for enriching undergraduate drama courses, adjusting lesson durations, providing suitable environments, developing materials and sample practices, and offering in-service training (Burgul-Adıgüzel, 2018; Dilek, 2024; Doğanoglu & Kaya, 2024; Maden, 2011). Comparable recommendations have also been reported in studies with teachers from other disciplines, including reducing class sizes, improving physical conditions, revising curricula, addressing material shortages, providing in-service training, alleviating exam pressure, expanding practice-oriented undergraduate training, offering drama education across disciplines, and informing parents about the method (Duatepe-Paksu & Ubuz, 2007; Erdoğan, 2011; Özdemir, 2025; Yıldız & Adıgüzel, 2020; Yılmaz et al., 2023). Overall, these findings indicate that a multidimensional

approach is required for the effective implementation of creative drama, encompassing teacher training, physical conditions, curriculum design, and resource provision.

In conclusion, this study demonstrates that Turkish language teachers have a general awareness of the creative drama method; however, they exhibit limitations in terms of conceptual depth and implementation competence. The findings further reveal that teachers use creative drama in a limited number of grammar topics, apply it infrequently, and prefer it mainly at the 5th and 6th grade levels. Despite having received training, teachers employ a limited range of techniques. According to teachers, the advantages of creative drama include making learning enjoyable and permanent, increasing student engagement, concretizing abstract grammar concepts, promoting experiential learning, and fostering positive attitudes. However, its time-consuming nature, difficulty of implementation in crowded classrooms, challenges in adapting it to abstract grammar topics, and limited suitability for all students are perceived as disadvantages. Key challenges include insufficient lesson time, large class sizes, difficulties in classroom management, inadequate physical conditions, curriculum intensity, and lack of materials. The solutions proposed by teachers reflect holistic and problem-oriented approaches to overcoming these challenges.

Based on teachers' perspectives, effective implementation of creative drama in grammar teaching requires restructuring undergraduate education to emphasize practice, systematically providing guiding materials, revising curricula and lesson durations, reducing class sizes, and improving classroom environments. Moreover, enhancing teachers' conceptual understanding of the method and increasing their implementation competencies are essential. In this regard, both undergraduate courses and in-service training should be delivered by experts in creative drama and should prioritize practice-based learning to ensure the permanence of theoretical knowledge.

This study employed a qualitative research design to examine Turkish language teachers' views on the use of creative drama in grammar instruction. Future research may adopt quantitative or observational approaches to directly assess teachers' practices and competencies in using creative drama for grammar teaching.

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Use of Artificial Intelligence

Artificial intelligence was used as a supportive tool to check language fluency in the English abstract and extended abstract of the article.

Conflict of Interest

The authors declare that there is no conflict of interest that could have influenced the study.

Ethical Approval

This study was approved by the relevant Ethics Committee with a decision dated February 3, 2023 (Protocol No: 230018; Decision No: 24).

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Author Contributions

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Data Availability

Data files can be shared upon request, in accordance with ethical guidelines.