



Uluslararası Sosyal Araştırmalar Dergisi

The Journal of International Social Research

Cilt: 10 Sayı: 49 Volume: 10 Issue: 49

Nisan 2017 April 2017

www.sosyalarastirmalar.com Issn: 1307-9581

**DRAMA İLE GÖSTERİ YÖNTEMLERİ KULLANILARAK YAZDIRILAN ÖYKÜLERİN
KARŞILAŞTIRILMASI
THE COMPARISON OF STORIES WRITTEN BY USING CREATIVE DRAMA AND
DEMONSTRATION METHODS**

Belgin BAL İNCEBACAK**

Öz

Anadili eğitiminin amacı, öğrencilere dinlediğini ve okuduğunu anlayabilme ve anladığını söz ve yazıyla anlatma gibi temel dilsel beceriler kazandırmaktır. Araştırmada ön-test ve son-test kontrol kümeli deneysel tasarım kullanılacaktır. Deney kümesinde 30, kontrol kümesinde 30 olmak üzere, toplam 60 öğrenci ile çalışılmıştır. Deney öncesinde, ön-test olmak üzere, belirlenecek yönergeler bağlamında katılımcılara öykü yazdırılmıştır. Bu işlemden sonra, uygulamalara geçilmiş; deney grubuna drama yöntemiyle, kontrol grubuna da gösteri yöntemiyle 12'şer ders saati ders işlenmiştir. Dersler bittiğinde, yani deney sonrasında, ön-test sırasında uygulanan yönergeler, yeniden ve bire bir uygulanmış, öğrencilere, son-test olmak üzere, öykü yazdırılmıştır. Araştırmada, araştırmacı tarafından geliştirilen olan "Öykü Değerlendirme Aracı", veri toplama aracı olarak işlev üstlenmiştir. Verilerin çözümlenmesinde t- testi kullanılmıştır.

Anahtar Kelimeler: Öykü, Yaratıcı Drama, Gösteri, İlköğretim.

Abstract

The aim of teaching students their vernacular language is providing them with basic linguistic skills such as comprehending what they listen or read, explaining what they understand in writing or verbally. In this research, pretest and posttest control group experimental design has been used. We have worked with 60 students, in total. In this study, the participants were asked to write stories within the context of directions as pretest during the pre-experiment phase. After this process, we went through the application phase and instructed the experimental group 12 hours of course through drama method, and the control group 12 hours of course through demonstration method. After the lessons were completed, in other words in the post-experiment phase, the directions applied during the pretest were once again applied exactly in the same way and the students were asked to write a story as posttest. In this study, "Story Evaluation Tool", developed by the researcher was used as the data collecting tool. Furthermore, t-test was used for analyzing the data.

Keywords: Story, Creative Drama, Demonstration, Elementary School.

** Res.Asst., Ondokuz Mayıs University Faculty of Education, belginbal33@gmail.com.

I. INTRODUCTION

1.1. Problematic Situation

Vernacular language should be included in both language teaching, and all other activities of learning. Students should conduct activities about language skills not only to pass their courses at school, but also to use their vernacular more actively in their everyday life. Sever (2004) states that vernacular teaching provides individuals with linguistic skills, which will enable them to communicate in a clear, accurate, and effective manner, and also has primary goals such as improving and enhancing individuals' ability to think, as well as contributing to the socialization processes. It is a necessity that we learn and use our vernacular on an advanced level.

The studies about improving basic writing skills does not usually include the elementary school level. One of the reasons why any activities for basic writing skills are not applied in elementary schools is due to the fact that written essay exams have been replaced by multiple choice exams. The tests elementary school students take under the process of Transition from Elementary to Middle School (TEOG) constitutes of a major part of this situation. Looking at the workbooks of students, it can be seen that they usually contain activities such as filling in blanks, matching, and multiple choice tests, which does not help improving writing skills. As a result of multiple choice tests' replacing written essay tests, teachers do not attach enough importance to the activities improving writing skills. The teachers who do not pay enough importance to improving writing skills usually ask students to write an essay out of a proverb or idiom, which does not contribute to the writing skills of students, but is an attempt that negatively affect the attitudes of students towards writing.

Aşlıoğlu (1993) explains writing skills as: a child firstly envisions what he/she perceives from the outer world through his/her five sense organs, and then writes it down. Furthermore, he mentions that perceiving the outer world through senses, being aware of the details, and envisioning those details could enable students to reach originality in their written expressions. He also emphasizes the ultimate significance of including one's own views, ideas, and imagination in achieving originality in written expressions.

There are various methods, which can be used in teaching and training activities in Turkish courses. Out of these methods, "demonstration" and "creative drama" are the subjects of this research. Students are left with audiovisual items in the demonstration method, where materials such as pictures, photographs, and comics are used. In the demonstration method the students are enabled to obtain writing skills, and the materials used in the method activate the imagination of students, help them develop their own ideas and emotions, and allow them to perceive and convey the outer world.

Moreover, creative drama method is one of the most useful methods, especially in terms of improving linguistics skills. When viewed from this point of view, it is possible to utter that writing skills could be improved through creative drama method. The research carried out by Çebi (1996) supports this view. "In Turkish language teaching, improving children's linguistic skills such as listening, speaking, reading, and writing could be promoted through creative drama method."

In education, drama is a powerful teaching method. This method "allows students to look at, and evaluate themselves, produce relevant solutions to dramatic problems, and directs them into that way. Cognitive, affective, and kinesthetic skills, which are included in many learning methods, are obtained through participation in drama" (Adıgüzel, 2012). "Creative drama enriches the quality of students' experiences, and also enables students to realize what they aspire to be in their lives by disclosing artistic awareness" (Mc Caslin, 1990).

Field researchers defines animation of stories as "story drama" (Özcan, 2004), and "drama based story" (Uyar, 1995; İpek, 1998) in the literature. The stories, which are fictionalized through objects, words, sentences, pictures, and photographs, are animated by using drama. Moreover, activities such as creating stories by using association and extemporization, completing an unfinished story are also conducted.

1.2. Problem Clause

Is there a significant difference between the stories written by an elementary school fourth grade student by using drama method and by using demonstration method?

1.3. Objective

The main objective of this study is to compare the stories written by students by using drama and demonstration method to each other. Within the context of this objective, the problems to be asked and investigated in this study are as follows:

1. Is there a significant difference between the scores of stories achieved from the control group by pre-test application and the scores of stories achieved from the experimental group by pre-test application?

2. Is there a significant difference between the scores of stories obtained from the control group by pre-test and post-test applications?
3. Is there a significant difference between the scores of stories obtained from the experimental group by pre-test and post-test applications?
4. Is there a significant difference between the scores of stories achieved from the control group by post-test application and the scores of stories achieved from the experimental group by post-test application?

1.4. Significance

An individual's competence on the language he/she speaks determines his/her whole academic success level. Thus, it is an indispensable necessity that the students improve their primary language skills starting from elementary school. Just like other countries in the world, Turkey's primary aim in teaching vernacular is to improve students' vernacular skills. However, the previous studies regarding teaching Turkish indicate that the students are not where they are expected to be at comprehending what they read and explaining what they understand in a written form.

It is of importance that in the studies concerning the objectives of language teaching, the method to be used and its features be recognized to a great degree. Taking into account of the characteristics of an elementary school fourth grade students' development, it is believed that demonstration and creative drama methods constitute of an important place in the potential methods to be used.

This study contains plan examples for researchers who are interested in writing activities in the literature, and teachers who conduct writing studies in elementary schools. We believe that it is possible to improve the writing skill levels of students through these plans. In this study, we created writing plans, which were fictionalized through creative drama and demonstration method and could be used in written expression studies by teachers, furthermore we tried to eliminate the deficiencies in this field. Turkish course is a skill course. These plan examples will provide students with long-lasting living experiences, in terms of improving their writing skills. Our study possesses significance for both endearing the habit of writing and improving creative thinking skills by writing stories.

2. METHODOLOGY

2.1. Research Model

In this research, pretest and posttest control group experimental design has been used. In this research model, a special effort is not made to balance the participants by using impartial appointment method, however, having participants with similar qualities is still paid attention to. In the researches designed according to this model, a class is chosen as the experimental group while another one is chosen as the control group through impartial appointment method, and pre-experiment and post-experiment measurements are carried out on both groups (Karasar, 2009).

2.2. Population and Sample

This research has been conducted in the 4-E and 4-F classes of Fahretting Ulusoy Elementary School, which is located in the Atakum District of the City of Samsun, in the I. semester of the academic year of 2014-2015.

Convenience sampling method (Yıldırım & Şimşek, 2013), which is one of the purposive sampling methods, was used while determining the study group in order to achieve proximity and easy access. In this study, in which experimental design with pre-test and post-test control groups was used, 30 students in experimental group and 30 students in control group participated, which equals to 60 students in total. Due to the fact that one of the students were not able to participate in the activity, only 29 students in the experimental group were evaluated while; the total of 30 students in the control group were taken into evaluation.

2.3. Process

In this study, we highly paid attention to choosing participants with similar qualities. Full Test Model with Pretest-Posttest Control Groups was found convenient as the experimental method. According to this model, in the designed study a class is determined as the experimental group while another one is chosen as the control group through impartial appointment method. In both groups, pre-experiment and post-experiment measurements are carried out (Karasar, 2009). The most distinct characteristic of the experimental method is the fact that it enables controlling. Because of this, its level of internal validity is high in experimental researches. Researcher is an explorer who tries to find the cause and effect relation among the events as much as possible. If the aim of this study is to reveal causes and effects, rather than functional relations, it would be convenient to choose an experimental research method (Kaptan, 1993). In the pre-experiment phase the participants were asked to write stories as pre-test, in the context of the determined directions. After this process, we went through the application phase and instructed the experimental group

8 hours of course through drama method, and the control group 8 hours of course through demonstration method. After the lessons were completed, in other words in the post-experiment phase, the directions applied during the pretest were once again applied exactly in the same way and the students were asked to write a story as posttest.

Within the scope of the study, the students were promoted to write stories by using demonstration and drama methods contributing to the improvement in the writing skills of the students. In the application process, three schedules were determined from Çetin Öner's book titled *Gülibik*. Based on these three schedules, we showed students films, comics, pictures and photographs in the application of demonstration method and asked them to write stories by making use of these materials. In the group where drama method was applied, the students were enabled to play a game towards creating a study by using the photographs all together within the context of the directions. Afterwards, in the phase of creating a game through brainstorming, the students were asked to animate the game they created by role playing and spotion based on the story created by the other group. Before the discussion phase, the drama groups were promoted to individually write stories inspired from the game they staged to each other by turns.

2.4. Data Collecting

In this research, "Story Evaluation Tool", which was created by benefitting from various studies (Temizkan 2011, Aykaç 2011, Susar 2009, Karasu 2009, Kaya Güler 2008,), was used as the data collecting tool.

The data collected from the stories written by the control and experimental groups as pre-test, and the data collected from the stories written by the control group through demonstration method and from the stories written by the experimental group through drama method were obtained thanks to the criteria of this tool.

2.5. Data Analysis

T-test included in SPSS 17.0 package software was used for the data analysis.

3. FINDINGS AND INTERPRETATION

3.1. Findings of First Sub-Problem

First sub-problem: Is there a significant difference between the scores of stories achieved from the control group by pre-test application and the scores of stories achieved from the experimental group by pre-test application?

Table 1: The Scores of Stories Achieved from Control Group through Pre-test Application & The Scores of Stories Achieved from Experimental Group through Pre-test Application

Test	Group	N	X	ss	t	p
Pre-test	Experimental	29	50.3448	16.19	2.439	,021
	Control	29	59.3103	11.23		

Table 1 suggests that there is a significance level of 0.01 between the findings collected from the pre-test results of the stories written by the experimental group and control group, which is not considered to be a significant difference. However, it is observed that with the significance level of 0.05, there is a significant difference between the findings collected from the pre-test results of the stories written by the experimental group and control group.

3.2. Findings of Second Sub-Problem

Second sub-problem: Is there a significant difference between the scores of stories obtained from the control group by pre-test and post-test applications?

Table 2: Scores of Stories Achieved from Control Group through Pre-test and Post-test Applications

Test	Group	N	X	ss	t	p
Pre-test	Control	30	58.3333	12.27	15.423	,000
Post-test	Control	30	90.5000	7.69		

Table 2 indicates that there is a significant difference with a significance level of 0.01 between the findings obtained from the stories written by the control group as pre-test and post-test applications.

3.3. Findings of Third Sub-Problem

Third Sub-problem: Is there a significant difference between the scores of stories obtained from the experimental group by pre-test and post-test applications?

Table 3: Scores of Stories Achieved from Experimental Group through Pre-test and Post-test Applications

Test	Group	N	X	ss	t	p
Pre-test	Experimental	29	50.3448	16.19	-15.403	,000
Post-test	Experimental	29	88.1034	10.03		

Table 3 suggest there is a significant difference with a significance level of 0.01 between the findings obtained from the stories written by the experimental group as pre-test and post-test applications.

3.4. Findings of Fourth Sub-Problem

Fourth sub-problem: Is there a significant difference between the scores of stories achieved from the control group by post-test application and the scores of stories achieved from the experimental group by post-test application?

Table 4: The Scores of Stories Obtained from Control Group through Post-test Application & The Scores of Stories Achieved from Experimental Group through Post-test Application

Test	Group	N	X	ss	t	p
Post-test	Experimental	29	88.1034	10.03	-,783	,440
Post-test	Control	29	90.1724	7.61		

It can be seen in Table 4 that there is a significance level of 0.01 between the findings collected from the post-test results of the stories written by the experimental group and control group, which is not considered to be a significant difference. However, it is seen that with the significance level of 0.05, there is a significant difference towards the control group, between the findings collected from the post-test results of the stories written by the experimental group and control group.

The pre-test and post-test averages of the experimental group and the control group are as follows:

3.5. Findings of Five Sub-Problem

Table 5: Pre-test and Post-test Averages of Experimental Group and Control Group

Test	Experimental		Control	
	N	X	N	X
Pre-test	29	50.3448	29	59.3103
Post-test	29	88.1034	29	90.1724

It can be seen from Table 5 that the pre-test averages of experimental group are 50.3448; while its post-test averages are 88.1034, furthermore; the control group's pre-test averages are 59.3103, and post-test averages are 90.1724. This situation indicates that the experimental group, which were enabled to write stories through drama method, came a longer way than the control group, which were enabled to write stories through demonstration method.

4. CONCLUSION

Teaching vernacular works towards enabling students to use their language skills in a more effective manner. Students are to use these skills in every stage of their lives. Thus, teachers should also conduct studies towards improving these skills.

Teachers should utilize from works of children's literature in order to improve primary language skills. This is because, it is a known fact that the texts created for children's literature contribute to the writing skills of students. Children's literature could be divided into two: Firstly, the texts written by authors according to the child-relativity rule, secondly, the texts created by children by using their own imagination and writing skills.

The conclusion of the study is that there is a significance level of 0.01 between the findings collected from the post-test results of the stories written by the experimental group and control group, which is not considered to be a significant difference. However, it can be observed that with the significance level of 0.05, there is a significant difference towards the control group, between the findings collected from the post-test results of the stories written by the experimental group and control group. On the other hand, the experimental group's pre-test averages are 50.3448, and its pos-test averages are 88.1034 while, the control group's pre-test averages are 59.3103 and its post-test averages are 90.1724. This situation indicates that the experimental group, which were enabled to write stories through drama method, came a longer way than the control group, which were enabled to write stories through demonstration method.

Writing by using creative drama method was effective in revealing the students' thoughts, of which they had never spoken before. The results of this study support the results achieved from Maltepe's (2006) study titled "The Evaluation of Writing Processes and Productions in Turkish Courses in terms of Creative

Writing Approach". According to the study conducted by Maltepe (2006), creative writing studies have an influence in enabling students to put out different and original ideas.

Turkish Teaching Program should be revised in order to make it more supportive towards improving students' creativity and imagination. In lessons the activities, which could improve and bring out students' creative thinking skills, should be given more place to (Kırmızı Susar, 2011:35).

In conclusion, writing is a process which requires active creativity, and thus using the right flocculus in the human body extensively. Whereas in teaching traditional writing, planned writing and logical writing take the most place. Therefore, it is a necessity that creative writing studies be considered to be an important part of teaching writing, and various activities be conducted in order to improve creative writing skills. As the students stated at the end of the interviews, creative drama applications should be effectively set into work throughout these activities. Drama could be evaluated as a provoker activating creative thinking, as supported by various studies (Türkel, 2013:7).

While drama is found entertaining and seems like a game to children; the writing process carried out by using the demonstration method, which does not require any psychomotor skills, is not considered to be so entertaining as drama.

For creative drama activities, affordable settings can be prepared. Moreover, the creative drama applications scarcely requires additional materials, is entertaining for students, makes the classroom setting alive and dynamic, enables students to socialize, which makes it even more convenient for use.

5. SUGGESTIONS

This study was conducted in only one school and took a process of 4 weeks. More results regarding improving the attitude towards writing could be obtained if more extensive and long standing studies were carried out, in addition to the experimental study lasting for 4 weeks.

In this study, techniques including drama method and demonstration method were included.

Giving a place to other activities and methods besides the ones used in this study could produce more effective results in positively changing students' attitudes.

Applying different writing methods could positively change students' attitudes towards writing by promoting them to become more willing and interested in writing.

REFERENCES

- ADALI, O. (2004). *Anlamak ve anlatmak*. İstanbul: Pan Yayıncılık.
- ADIGÜZEL, Ömer. (2012). *Eğitimde yaratıcı drama*. Ankara: Naturel Yayıncılık.
- ADIGÜZEL, Ömer. (2007). "Dramada temel kavramlar". (Ed. Ali Öztürk). *İlköğretimde Drama içinde* (s.1-18). Eskişehir: Anadolu Üniversitesi Yayınları,
- ADIGÜZEL, Ömer. (2013). *Eğitimde yaratıcı drama*. (5. Baskı) Ankara: Pegem A Akademi.
- AK, Emre. (2011). *Yaratıcı yazma tekniklerinin ilköğretim 5.sınıf öğrencilerinin türkçe dersindeki yazılı anlatım becerileri üzerindeki etkisi*. (Yayımlanmamış yüksek lisans tezi). İzmir Dokuz Eylül Üniversitesi/Eğitim Bilimleri Enstitüsü, İzmir
- AKSOY TOKGÖZ, İ. (2004). *İlköğretim 4. ve 5. Sınıf Türkçe Programlarında Edebi Türlerden Öykünün Öğretiminde Yaratıcı Drama Yönteminin Etkililiği*. (Yayımlanmamış yüksek lisans tezi), Onsekiz Mart Üniversitesi/ Sosyal Bilimler Enstitüsü, Çanakkale.
- AKTAŞ, Ş. (2003). *Roman sanatı ve roman incelemelerine giriş*. Ankara: Birlik Yayınları.
- AKYOL, Hayati. (1999). Hikâye haritası yöntemiyle metin öğretimi. *Milli Eğitim Dergisi*, 142, 55-57.
- ARI, Güler. (2008). *Öğrencilerinin hikâye edici metinlerinin çözümleyici puanlama yönergesine göre değerlendirilmesi (6. ve 7. sınıf örneği)*. (Yayımlanmamış doktora tezi), Marmara Üniversitesi/Eğitim Bilimleri Enstitüsü, İstanbul.
- AŞLIOĞLU, B. (1993). *Okullarda Türkçe öğretimi*, (Yayımlanmamış doktora tezi), Ankara Üniversitesi/Sosyal Bilimler Enstitüsü, Ankara
- ASLAN, N. (2009). "Drama Öğretimi", *Türkiye 10. Drama Liderleri Buluşması ve Ulusal Drama Semineri Kitabı*. 20- 22 Haziran, Ankara: Oluşum Yayınları, 25-29.
- ATAMAN, M. (2006). "Yaratıcı drama sürecinde yaratıcı yazma", *Yaratıcı Drama Dergisi*. 1, 1, 75-88.
- AYKAÇ, M. (2011). *Türkçe öğretiminde çocuk edebiyatı metinleriyle kurgulanan yaratıcı drama etkinliklerinin anlatma becerilerine etkisi*, (Yayımlanmamış Doktora Tezi), Ankara Üniversitesi/Eğitim Bilimleri Enstitüsü, Ankara.
- BAŞAR, E. (2001). *Genel öğretim yöntemleri (öğretme-öğrenme süreci)*, Samsun: Kardeşler Ofset ve Matbaacılık.
- BAYER, M. (2006). *Sokak çocuklarının eğitiminde drama ve tiyatroyun kullanılması ve bir uygulama*. (Yayımlanmamış yüksek lisans tezi), Ankara Üniversitesi/Sosyal Bilimler Enstitüsü, Ankara.
- BİLEN, M. (1996). *Plandan Uygulamaya Öğretim*, Ankara: Aydan WEB Tesisleri.
- BOLTON, G. (1985). "Changes in thinking about drama in education", *Theory into Practice. Educating through drama*, 14,3, 25-28.
- BRADY, J. & MILLARD, E. (2012). "Weaving New Meaning: Evaluating Children's Written Responses to A Story Telling Resource Package", *Literacy UKLA Published by Blackwell Publishing*, 46,1. 18-24, Malden, USA.
- BURGUL ÖZTOPRAK, F. (2006). *Öykü öğretiminde öykü haritası kullanımının okuduğunu anlama üzerine etkisi*. (Yayımlanmamış yüksek lisans tezi). Çanakkale Üniversitesi/Sosyal Bilimler Enstitüsü, Çanakkale.
- ÇEBİ, Ahmet. (1985). *Aktif öğretim yöntemlerinden rol oynama*. (Yayımlanmamış yüksek lisans tezi). Ankara Üniversitesi/Sosyal Bilimler Enstitüsü, Ankara
- ÇEBİ, Ahmet. (1996). *Öğretim amaçlı yaratıcı drama yoluyla imgesel dil becerisinin geliştirilmesi*. (Yayımlanmamış doktora tezi), Ankara Üniversitesi/Sosyal Bilimler Enstitüsü, Ankara.
- ÇETİN, N. (2006). *Roman çözümleme yöntemi*. Ankara. Edebiyat Otağı Yayınları.
- ÇETİŞLİ, İ. (2004). *Metin tahlillerine giriş - 2*. Ankara: Akçağ Yayınları.

- ÇİLENTİ, K. 1979. *Eğitim teknolojisi*. Ankara: Kadioğlu Matbaacılık.
- CIRAVOĞLU, Ö. (1998). *Çocuk edebiyatı*. İstanbul: Esin Yayınevi.
- COOK, C. H. (1917). *Play way*. London: William Heinemann.
- ÇOŞKUN, E. (2005). *İlköğretim öğrencilerinin öyküleyici anlatımlarında bağdaşıklık, tutarlılık ve metin elementleri*. (Yayımlanmamış doktora tezi), Gazi Üniversitesi/Eğitim Bilimleri Enstitüsü, Ankara.
- ÇOTUKSÖKEN, Y. (2001). *Üniversiteler için uygulamalı Türk dili I*. Ankara: Papatya Yayınları.
- ÇOTUKSÖKEN, Y. (2002). *Üniversiteler için uygulamalı Türk dili II*. Ankara: Papatya Yayınları.
- DEMİREL, Özcan. (1999). *Planlamadan değerlendirmeye öğretim sanatı*. Ankara: Pegem A Yayıncılık.
- DEMİREL, Özcan. (2007). *Öğretim sanatı*, Ankara: Pegem A Yayınları
- DİLİDÜZGÜN, Selahattin (2008). "Ana Çizgileriyle Çocuk ve Çocuk Edebiyatı", *Okulöncesinde Çocuk Edebiyatı* (Edt. Zeliha Güneş). Eskişehir: Açık Öğretim Fakültesi Yayını.
- DOĞANAY, A., İ. KOÇ, İ. KORKMAZ, M. K. ÇOŞKUN, M. SARI, N. ÜNVER, O. KILDAN, Ş. TOK, & T. N. TOK (2013). *Öğretim ilke ve yöntemleri*, Ankara: Pegem Yayınları.
- ERKAN, G. & AYKAÇ, M. (2014) . "Samet Behrengi'nin kitaplarıyla kurgulanan yaratıcı drama etkinliklerinin öğrencilerin yazma becerisi ve tutumlarına etkisi", *Uluslararası Sosyal Araştırmalar Dergisi*, 7, 31, 600-610.
- ERTÜRK, S. (1994). *Eğitimde program geliştirme*. Ankara: Hacettepe Üniversitesi
- GÜLHAN, T. (2003). *Araştırma teknikleri, bilimsel araştırma ve etkili yazma kılavuzu*. İstanbul: Risale Yayınları.
- GÜNDÜZ, S. (2007) *Öykü ve roman yazma sanatı*. İstanbul: Toroslu Yayıncılık
- GÜNEL, G. (2009). "Bilişsel süreç ve ilköğretim bilim eğitiminde öğrenme aracı olarak yazma", *Elementary Education Online*, 8,1, 200-211.
- GÜNEŞ, F. (2007). *Ses temelli cümle yöntemi ve zihinsel yapılandırma*. Ankara: Nobel Yayın Dağıtım.
- HEATHCOTE, D. (1984). *Collected Writings*. London: Hutchinson.
- HESAPÇIOĞLU, M. (1994). *Öğretim ilke ve yöntemleri eğitim programları ve öğretim*. İstanbul: Beta Basımevi.
- İPEK, A. (1998). *Eğitimde dramanın zihinsel engelli çocukların sosyal gelişimleri üzerinde etkisinin incelenmesi*. (Yayımlanmamış Yüksek Lisans Tezi), Hacettepe Üniversitesi/Sağlık Bilimleri Enstitüsü, Ankara
- KANTEMİR, E. (1995). *Yazılı ve sözlü anlatım*. İstanbul: Engin Yayınları.
- KAPTAN, S. (1993). *Bilimsel araştırma ve istatistik teknikleri*. Ankara
- KARA, Ö. T. (2000). *Türkçe öğretiminde yaratıcı drama*. (Yayımlanmamış yüksek lisans tezi). Atatürk Üniversitesi/Sosyal Bilimler Enstitüsü, Erzurum
- KARA, T. Ö. (2010). *Dramayla öykü oluşturma yönteminin ilköğretim ikinci kademe türkçe öğretimine etkisi*, (Yayımlanmamış yüksek lisans tezi). Selçuk Üniversitesi/Eğitim Bilimleri Enstitüsü. Konya
- KARA, T. Ö. (2011). "Türkçe dersinde dramayla öykü oluşturma yönteminin öğretmen görüşlerine göre değerlendirilmesi", *Adıyaman Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 4,7, 146-165.
- KARADAĞ, E. (2005). *Eğitim Yönetimi ve Öğretim Yöntemleri İlişkisi Kapsamında Drama Yönteminin Değerlendirilmesi*. (Yayımlanmamış doktora tezi). Yeditepe Üniversitesi/Eğitim Bilimleri Enstitüsü. İstanbul
- KARAKUS, F. (2000). *Drama yönteminin ilköğretim beşinci sınıf öğrencilerinin öykü yazma becerilerine etkisi*. (Yayımlanmamış yüksek lisans tezi). Çukurova Üniversitesi/Sosyal Bilimler Enstitüsü, Adana.
- KARAKUŞ, İ. (2002). *Türkçe türk dili ve edebiyatı öğretimi*. Ankara: Anıtepe Yayıncılık.
- KARATEKE, E. (2006). *Yaratıcı dramanın ilköğretim II. kademede 6. sınıf öğrencilerinin yazılı anlatım becerilerine olan etkisi*. (Yayımlanmamış yüksek lisans tezi). Mustafa Kemal Üniversitesi/ Sosyal Bilimler Enstitüsü, Hatay.
- KARTAL, E. & ÇAĞLAR ÖZTEKE, H. (2010). "İlköğretim öğrencilerinin okuduklarını anlama ve anlatma düzeylerinin belirlenmesi", *Uluslararası Sosyal Araştırmalar Dergisi*, 3,11
- KAYA GÜLER, İ. (2008). *İlköğretim dördüncü sınıf Türkçe dersinde yaratıcı drama yönteminin etkililiği*. (Yayımlanmamış Yüksek Lisans Tezi). Ondokuz Mayıs Üniversitesi/Eğitim Bilimleri Enstitüsü, Samsun
- KAYA, B. (2013). "Yaratıcı yazma becerisinin geliştirilmesine yönelik yapılan çalışmalardan bir derleme", *Okuma Yazma Eğitimi Araştırmaları*, 1,2, 89-101
- KIBRIS, İ. (2000). *Uygulamalı çocuk edebiyatı*. Ankara: Eylül Yayınevi.
- KIRMIZI SUSAR, F. (2008). "Türkçe dersinde yaratıcı drama yönteminin yaratıcı yazma başarısına etkisi ve yazılı anlatım türlerinin değerlendirilmesi", *Ankara Üniversitesi Eğitim Bilimleri Fakültesi Dergisi*. 41 (Özel sayı), 251-277.
- KIRMIZI SUSAR, Fatma. (2007). "Yaratıcı drama yönteminin okuduğunu anlama başarısına etkisi ve yönetime ilişkin öğrenci görüşleri", *Eğitim Araştırmaları*. 29, 59-71.
- KIRMIZI SUSAR, Fatma. (2009). "Türkçe dersinde yaratıcı drama yöntemine dayalı yaratıcı yazma çalışmalarının yazmaya yönelik tutuma etkisi", *Yaratıcı Drama Dergisi*. 4,7,159-177
- KIRMIZI SUSAR, Fatma. (2011). "Yaratıcı yazma türlerinin bazı ölçütler açısından değerlendirilmesine ilişkin nitel bir çalışma", *Dil Dergisi* 151, Ocak-Şubat-Mart 22-35.
- KIZILKUŞ, F. (2009). *İlköğretim 7. sınıf Türkçe ders kitaplarındaki hikâye türü öğretiminin 1981 ve 2005 türkçe öğretim programları açısından değerlendirilmesi*. (Yayımlanmamış yüksek lisans tezi), Karadeniz Üniversitesi/Eğitim Bilimleri Enstitüsü, Trabzon.
- KOÇ, G. & Demirel, M. (2004). "Davranışçılıktan yapılandırmacılığa: eğitimde yeni bir paradigma", *Hacettepe Üniversitesi Eğitim Fakültesi Dergisi*, 27,1, 174- 180.
- KOÇ, K. (2009). *İlköğretim 7. Sınıf Türkçe Dersinde Dramatizasyonla Yaratıcı Dramanın Karşılaştırılması*. (Yayımlanmamış yüksek lisans tezi), Ondokuz Mayıs Üniversitesi/Eğitim Bilimleri Enstitüsü, Samsun
- KÜÇÜKAHMET, L. (1989). *Öğretim ilke ve yöntemleri*. Ankara: Nobel Yayıncılık.
- MALTEPE, S. (2006). *Yaratıcı yazma yaklaşımı açısından türkçe derslerindeki yazma süreçlerinin ve ürünlerinin değerlendirilmesi*. (Yayımlanmamış doktora tezi), Ankara Üniversitesi/Sosyal Bilimler Enstitüsü, Ankara.
- MCCASLIN, N. (1984). *Creative drama in the classroom*. New York: Longman Inc.
- MCCASLIN, N. (1990). *Creative drama in the classroom*. Longman 5thEd. California: Players Press, Inc.
- NAS, R. (2009). *Örneklemlerle çocuk edebiyatı*. İstanbul: Ezgi Kitapevi
- NEELANDS, J. (1998). *Beginning drama 11-14*. David Fulton Publishers, London.
- O'DAY, S. (1996). Creative drama engages children's imaginations. *Gifted Child Today*. 13. 01. 2015. <http://www.ebscohost.com/>
- OKURER, C. (1997). *Kompozisyon öğretimi*. İstanbul: Milli Eğitim Bakanlığı Yayınları
- OKVURAN, A. (2000). *Yaratıcı dramaya yönelik tutumlar*. (Yayımlanmamış doktora tezi). Ankara Üniversitesi/Eğitim Bilimleri Enstitüsü, Ankara.

- ÖZBAY, M. (2005). "Bilim ve kültür aktarıcısı olarak yazı", *Hacettepe Üniversitesi Türkiyat Araştırmaları Enstitüsü Dergisi*, 2, 2, 67-74.
- ÖZCAN, H. (2004). *İlköğretim 5. sınıf sosyal bilgiler dersi coğrafya konularının öğretiminde drama yönteminin kullanılması (Kazan İlçesi Örneği)*. (Yayımlanmamış yüksek lisans tezi), Gazi Üniversitesi/Eğitim Bilimleri Enstitüsü, Ankara.
- ÖZDEMİR, E. (2002). *Eleştirel okuma*. Ankara: Bilgi Yayınevi.
- ÖZDEN, Y. (1998). *Öğrenme ve öğretme*. Ankara: Pegem A Yayıncılık.
- ÖZTÜRK, N., S. UŞUN, A. ÇELİK, B. ERBİL, F. BÖLÜKBAŞI, İ. KADIOĞLU, K. İŞERİ, M. MURAT, M. ALTUN (2007). *Türkçe öğretimi*, İstanbul: Lisans Yayıncılık.
- SABAN, A. (2013). *Öğrenme-öğretme süreci*. (6. Baskı) Ankara: Nobel Yayıncılık.
- SAĞLAM, T. (1997). *Eğitimde drama ve Türk çocuklarının ritüel nitelikli oyunlarının eğitimde dramada kullanımı*. (Yayımlanmamış doktora tezi). Ankara Üniversitesi/Sosyal Bilimler Enstitüsü, Ankara.
- SAN, İnci (2002). "Yaratıcı Drama -Eğitsel Boyutları", *Yaratıcı Drama 1985-1995 Yazılar*. (Ed. H. Ömer Adıgüzel) Ankara: Natürel Yayınları.
- SAN, İnci. (1990). "Eğitimde Yaratıcı Drama", *Ankara Üniversitesi Eğitim Bilimleri Fakültesi Dergisi*, 23 (2), 573-582.
- SAN, İnci. (1991). *Yaratıcı Drama - Eğitsel Boyutları*. Ö. Adıgüzel, (Ed.), *Yaratıcı drama (81-90)*. Ankara: Naturel Yayıncılık.
- SARICA, S. ve GÜNDÜZ, M. (1997). *Güzel konuşma yazma kompozisyon*. İstanbul: Fil Yayınevi.
- SEVER, Sedat. (2004). *Türkçe öğretimi ve tam öğrenme*. Ankara: Anı Yayıncılık.
- SEVER, Sedat. (2007a). *Çocuk edebiyatı öğretimi nasıl olmalıdır? II. Ulusal Çocuk Geçlik Edebiyatı Sempozyumu*, Ankara Üniversitesi Basımevi.
- SLADE, P. (1954). *An introduction to child drama*. London: University of London Press.
- SÖNMEZ, A. (1998). *İlköğretim sonrası eğitim seçenekleri*. İstanbul: Milli Eğitim Basımevi.
- STEIN, N. L., & GLENN, C. G. (1979). "An analysis of story comprehension in elementary school children", In R. O. Freedle (Ed.), *New Directions in Discourse Processing* (pp. 229-247) New Jersey: Ablex İn.
- TEMİZKAN, Mehmet. (2011). "Yaratıcı yazma etkinliklerinin öykü yazma becerisi üzerindeki etkisi", *Kuram ve Uygulamada Eğitim Bilimleri Dergisi*, 11,2, 919-940.
- TÜRKEL, Ali. (2013). "Yaratıcı dramanın yaratıcı yazma başarısına ve yazmaya karşı tutuma etkisi (Ortaokul 8. Sınıf Örneği)", *Buca Eğitim Fakültesi Dergisi*, 36, 1-11
- UNGAN, S. (2007). "Yazma becerisinin geliştirilmesi ve önemi", *Dumlupınar Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 23,2, 461-472.
- ÜNSAL, B. (2005). *İlköğretim İkinci Kademe (6, 7, 8. Sınıflar) Türkçe dersinde drama yönteminin çocukların dil ve anlatım becerilerine katkısı*. (Yayımlanmamış yüksek lisans tezi). Gazi Üniversitesi/Eğitim Bilimleri Enstitüsü. Ankara
- ÜSTÜNDAĞ, Tülay. (2004). *Yaratıcı drama öğretmeninin günlüğü*. Ankara: Pegem A yayıncılık.
- UŞUN, S. (2007). *Öğretim ilke ve yöntemleri*. Asuman Seda Saracaloğlu, Hüseyin Hüsnü Babar (Ed.), *Öğretim Yöntem ve Teknikleri* (s. 137-183). İstanbul, Lisans Yayıncılık.
- UZUNER, S. (2007). *Yenilenen program çerçevesinde birinci kademe türkçe ders kitaplarında yer alan 'öyküleyici metinler'in sınıf öğretmenleri açısından algılanma yeterliliklerinin tespit ve türkçe öğretiminin amaçlarına uygunluğunun belirlenmesi*. (Yayımlanmamış yüksek lisans tezi), Atatürk Üniversitesi/Sosyal Bilimler Enstitüsü, Erzurum.
- WARD, W. (1960). *Creative drama, drama wiht and for children, childrens theater*. Washington: U.S. Department of Health Education and Welfare Office of Education.
- WAY, B. (1967). *Devolopment through drama*. London: Longman.
- YİĞİT, E. Ö. (2007). *Öyküleştirme yönteminin 6. sınıf sosyal bilgiler programı ülkemizin kaynakları ünitesindeki öğrenci başarısı üzerine etkisi*. (Yayımlanmamış yüksek lisans tezi), Abant İzzet Baysal Üniversitesi Sosyal Bilimler Enstitüsü, Bolu.
- YILDIRIM, Ali. & ŞİMŞEK, Hasan. (2013). *Sosyal bilimlerde nitel araştırma yöntemleri*. Ankara: Seçkin Yayıncılık.
- YILDIZ, C., OKUR, A., ARI, G. & YILMAZ, Y. (2006). *Yeni öğretim programına göre kuramdan uygulamaya Türkçe öğretimi*. Ankara: Pegem A Yayıncılık.