Is an Online Creative Drama Lesson Possible? Preschool Prospective Teachers' Opinions on the Effectiveness of Online Creative Drama Lessons

Koray ÖZ[1], Eylem Ezgi Ahiskali[2]*, Ali Türkel[3]

[1]Buca Faculty of Education, Dokuz Eylül University, İzmir, Turkey
[2]Necatibey Education Faculty, Balikesir University, Balikesir, Turkey
[3]Buca Faculty of Education, Dokuz Eylül University, İzmir, Turkey

Corresponding author: Eylem Ezgi Ahiskali, E-mail: eylem.ezgi@balikesir.edu.tr

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ABSTRACT

This study aims to determine the opinions of preschool pre-service teachers on the adequacy of online drama lessons throughout the COVID-19 pandemic. A descriptive survey model of the qualitative research methods was used and online drama lessons were run over a 12-week-period. Participants of the research were 64 pre-school prospective teachers who studied as senior students at a Turkish state university. In order to investigate the online applicability and effectiveness of practice-based drama lessons during this critical COVID-19 pandemic time, lesson planning has been avoided, considering that the elements that should be included in formal drama teaching should also be included in online drama. In the process of data collection, prior to online lesson, objectives and outcomes of online drama practices were designated with senior pre-service teachers in the department of pre-school education at a state university. The three researchers administered online lessons devised in accordance with the determined objectives and outcomes to eighty pre-school students. And they focused on the alignment of the dramatic structure constituents with function and the adequacy of the activities in the preparatory stage for the transition to the dramatization stage. Furthermore, activities in the dramatization stage and evaluation stage were examined in terms of adequacy in meeting the outcomes. Lesson plans were structured with the consideration that elements that are present in the formal drama instruction must be included in online drama practices, as well. Regarding the results obtained in the end of the study, it can be concluded that all the said elements were successfully reflected in the lessons. So, teachers can apply drama processes online in their classes and drama researchers can conduct studies regarding the effects of online drama lesson on different learning stages.

Key words: COVID-19 Pandemic, Online Creative Drama, Preschool Teachers

INTRODUCTION

Due to the COVID-19 pandemic broken out all around the globe, as of the 11th of March, 2020, World Health Organization (WHO) defined this disease as a global outbreak (pandemic) (WHO, 2020). As a result of the pandemic, education has assumed a new dimension for many institutions, and numerous changes have been introduced to educational contexts from teachers' instruction methods to students' learning activities, and even the materials used. Following the failure at maintaining social distance and the high transmission rate of the disease, education was periodically postponed, then continued online (Carroll & Conboy, 2020). Naturally, digital tools have become more in demand in this process, necessitating the intense transition to digital environments in educational endeavors. While in face-to-face instruction, the teacher and the hardcopy books were the primary sources of education, students moved from face-to-face education to distance education, acquiring various skills thanks to the development of technology and distance education. For teachers and students, who have maintained the distance teaching/learning using technological tools everywhere, concepts of time and space have lost its meaning (Littleton & Whitelock, 2005), and new tools have been required.

As a solution for such a process, more efficient use of online platforms was suggested, and various online applications were utilized through the support of necessary infrastructure. With the prevalence of online platforms, access to instructional environments became easier, and more students were reached (Atkins et al., 2007). On the condition that the required infrastructure as recommended by the related literature is ensured, students can easily access education from anywhere and willingly participate in the educational process with the flexibility provided by online platforms (Inchiparamban & Pingle, 2016). And it is recommended that online lessons be theoretical in higher education

(García,Abella, Grande, 2021), in some high ed institutions, it is possible to trace practice-based lessons such as acting, painting, and music have been offered through distance education at fine arts departments (Harvard University, 2021) Similarly, drama lessons whose content includes interaction-based techniques such as speech, movement, and improvisation have been offered through online platforms (Catholic University, 2021) Considering the syllabi of such courses, it is evident that they include improvisation and role-playing techniques, rendering such interactions possible in online environments, as well. Based on these examples, the study aimed to determine the adequacy of drama courses dependent on interaction and practice in online environments and to make recommendations for possible future practices.

San (1998) defined creative drama as "the individual's interpretation and dramatization of a life experience, an event, an idea, an educational unit, an abstract concept, or a behavior as a group work in game-like processes where observations, experience, emotions, and lives are scrutinized through reorganizing old cognitive patterns by making use of theatre or drama techniques such as improvisation, role-playing, etc.". Why, where, how, when, and with whom the creative drama activities will be performed are predetermined, and the drama process is progressed through subsequent and intertwined stages. Activities are organized following a systematic construct paralleled with the anticipated outcomes. Considering the absence of any drama study conducted online before the pandemic process in the literature and the problems experienced by teachers and students in this regard, this study was needed. Previously, there was no example of applying drama processes online in lessons. In addition, to provide a drama practice with quality, constituents of the dramatic construct must be aligned and the dramatic meaning must be formed. Therefore, this paper aimed to detect the adequacy of the states and qualities (stages and constituents necessitated by the dramatization stage) of these elements that are required in these creative drama practices used both in formal education and an individual course in the context of online drama lessons. Because

Research Question

In the light of the insights provided by the literature, this study seeks answers to the following research question and its sub-sections presented below:

1. What are the views of COVID-19 process preschool prospective teachers on the effectiveness of online creative drama lessons for the early childhood period?
    a. How do the dramatic structure constituents align with function?
    b. Are the activities in the preparatory stage adequate in preparing for the transition to the for face-to-face dramatization stage?
    c. Are the activities in the dramatization stage adequate to meet the outcomes?
    d. Are the activities in the evaluation stage adequate to meet the outcomes?

METHOD

Research Model

In this study which avoid it to determine the opinions of pre-service teacher candidates on the adequacy of online drama lessons done with preschool children. A descriptive survey model of the qualitative research methods was used. The descriptive survey model that is used to address emerging phenomena, make deductions based on standards, and describe the relationships among the phenomena (Çepni, 2018) simplifies the comprehensive definition and explanation of the inspected matter.

Study Group

Participants of the research were 64 preschool prospective teachers who studied as senior students at a Turkish state university. In the assignment of the research group, convenience sampling was used. With this type of sampling that is widely used in social sciences (Monette, et al., 2002), the researcher structures a sufficient-sized sample with easily accessible participants and collects the data (Gürbüz & Şahin, 2018).

Data Collection

In the process of data collection, prior to the online lesson, objectives, and outcomes of online drama practices were designated with senior pre-service teachers in the department of preschool education at a Turkish state University. The researchers administered online lessons devised in accordance with the determined objectives and outcomes to eighty preschool students at a state kindergarten in a 12-week-period. The lessons were recorded under the permission of their guardians. Moreover, to clarify whether the outcomes had been met, students were asked to perform certain activities based on the instructions after the evaluation, and these activities were submitted to the pre-service teachers for evaluation. Subsequently, to gather the data for the research, previously prepared by researchers by themselves and survey forms were administered to the prospective teachers.

Data Collection Tool

As the primary data collection tool for the research, 64 participants were used. In the structured interview form, the same predetermined questions are asked to the participants in the same order and manner (Gürbüz & Şahin, 2018). For this purpose, in the preparation of the interview forms, the related literature was scanned, and questions were devised with consideration of explicitness and clarity. Following this, to ensure the form's face validity, the questions were presented to the consultation of three experts who possessed instruction certifications in creative drama. Through piloting, the form was administered to a group of 15 individuals to test the comprehensibility and explicitness of the questions. Statements that were not clear enough were altered based on the feedback received.

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Data Analysis

For analyzing the data, content analysis was used in the study. In content analysis, in principle, certain data are accumulated under specific concepts and themes if they are found to be similar to organize them in an explicit manner for interpretation (Karataş, 2015). Following the data collection from the prospective teachers through the interview form developed by the researchers, the data obtained were analyzed to generate codes, ultimately leading to the generation of categories. Yin (1994) states that transferring the statements of the participants directly and reflecting on their opinions without manipulations will prove useful for qualitative evaluations. In this context, excerpts of participant opinions to represent each category were directly presented in the paper.

FINDINGS AND INTERPRETATIONS

In this study, it is aimed to determine the opinions of preschool teacher candidates about the adequacy of online drama lessons. In this direction, the data obtained for the research problem are presented.

Pre-Service Teachers' Opinions Regarding the Suitability of Dramatic Structure Constituents with the Function

Opinions of the pre-service teachers regarding the adequacy of dramatic structure constituents (role-play, tension, focus, space, time, movement, symbol, atmosphere, language, and meaning) in online drama lessons were presented in Table 1.

According to Table 1, pre-service teachers responded positively (*f*= 64, 100%) to the role-play constituent. This high rate for the role-play constituent can be explained with the natural and sincere "pretend" characteristic of the role-playing. One of the participants (**P.52**) stated in a noteworthy response: "*The atmosphere of that moment, getting into the role and being sincere is not easy but I see that even those concepts were addressed. Especially the role-play constituent was satisfactorily and enchantingly successful in all online drama lessons we observed.*" Dramatized roles, must serve the purpose, be sincere, believable, and sincere in creative drama practices.

Majority of the pre-service teachers (*f*= 62, 97%*)* reported that dramatic suspense constituent was on an adequate

Table 1. Opinions of pre-service teachers regarding the adequacy of dramatic structure constituents

Constituents of Dramatic Structure	Codes			Number of Recurrence	
				f	*%*
Role-play	Positive	Adequate	Sincere, pretending, serving the purpose, focused, sustainable	64	100
	Negative	Inadequate		0	0
Dramatic Suspense	Positive	Adequate	Efficient, interesting, intriguing, focused, meticulous intonation and stress	62	97
	Negative	Inadequate	Disconnectedness	2	3
Focus	Positive	Adequate	Consistent, explicit, serves the purpose	60	95
	Negative	Inadequate	Interaction is limited	4	5
Space	Positive	Adequate	Comprehensible, serves the purpose, supporting dramatic tension, associative, believable	57	90
	Negative	Inadequate	Limited	7	10
Time	Positive	Adequate	Explicit, fluent, harmonious, focused, sustainable	60	95
	Negative	Inadequate	Complex	4	5
Movement	Positive	Adequate	Strengthening the narrative, Suitable to dramatization, Suitable to characters	60	95
	Negative	Inadequate		0	0
Symbol	Positive	Adequate	Consolidating the meaning, Age appropriate, Creative	60	95
	Negative	Inadequate	Must be improved	4	5
Atmosphere	Positive	Adequate	Emotions are clear, Supporting the actions, motivating, can be felt	60	95
	Negative	Inadequate	Cannot be felt	4	5
Language	Positive	Adequate	Comprehensible, sincere, motivating, related to roles, fluent	60	95
	Negative	Inadequate		0	0

level, it helped increase the interest towards the lesson, and it was interesting. In drama, suspension must be built to entice participants to follow the narration in curiosity. For this, the instructor must build moments of suspense to invoke the participants, and ensure that they feel the suspense, being engaged with the role. **P.3**'s statement *"curiosity for what will happen next"* indicated that the desired suspense was created in the lessons. **P.43** responded *"Dramatic suspension involved elements to move the children. We could trace this in the feedback videos from the children"*. This statement suggested that children are in the dramatic structure with the suspense element and feedback videos providing proof for it indicated the creation of sufficient dramatic suspense in online drama practices.

Considering the focus constituent, pre-service teachers' responses (*f*= 60, 95%) were mainly positive. **P.56** indicated that there were no shifts in the focus, therefore preventing the loss of focus in the process by stating *"Because the focus was structured on one subject, there were no multiple focal points."* Moreover, **P.61** responded *"it can be seen that outcomes and dramatization are prioritized while doing the activities."* which showed that the dramatization was made focusing on the outcome.

In a similar way, prospective teachers (*f*= 57, 90%) reported positive opinions concerning the space constituent. It is possible to state that space has a substantial place in sustaining the dramatic suspense. **P.38** implied that the space constituent that is necessary for the dramatic structure was sufficiently reflected by stating; *"Spaces that exist in the structure were in such quality that they could increase the dramatic suspense."* The space mentioned in the statement is not the space where the drama activity took place, but rather, a space that is fictionalized through dramatization during the activities. Behavioristic patterns and expressions of the roles may vary depending on the spaces.

Pre-service teachers reflected opinions in terms of time constituent (*f*= 60, 95%). They remarked that time constituent was formed as a supportive element for other constituents. **P.17** supported this with the statement *"It is possible to say that time and space harmony was achieved in lessons*." In dramatic situations, a clear and obvious time can help the understanding of what is told. **P.44** mentioned the effectiveness of time constituent with response *"Time periods to complement the focus were chosen. This improved the attention of the students*." In drama, time can be constructed in the present, past or future. Flexibility of the time constituent enables the participants to make changes over the fiction to be dramatized in accordance with their own thoughts. This flexibility can increase the diversity in drama with the help of dramatization about how different opinions and phenomena are perceived in different times.

Teacher candidates (*f*= 64, 100%) responded with positive feedback regarding the constituent of movement, pinpointing that movement was impactfully used in dramatic structure. **P.51** highlighted that movement strengthened the narrative with this response: *"Drama practice without movement is unthinkable. Even in crowded classrooms or places where movement is not possible, creative drama can be done. We can observe this clearly in the video we watched*." Drama requires movement, and movements may outshine the narrative in some cases. Supporting words and expression with movement improved the impact as referenced from **P.38** stating *"It is important that the drama instructor maintained the process with consideration to appropriateness and comprehensibility of movements for the level in the sense of drawing the attention of children in front of the screen.*" Activities in drama practices must be suitable for the age and developmental characteristics of the group.

Pre-service teachers (*f*= 60, 95%), who gave positive responses to symbol constituent, asserted that symbols deepen the meaning and should be suitable for the age. **P.59** pointed that symbols used in the process deepened the meaning by saying *"In terms of symbols, I think they were used pretty well. There were visual, verbal, and kinetic symbols in the activities. Necessary tools were used."* To improve the effectiveness in dramatizations by creating fictional environments, symbols were evidently used in a frequent manner. **P.42** responded *"In terms of symbols, I think children improved their creativity by using different objects out of their purposes at times to give them different shapes with the instructor's guidance."*, underlining that symbols used in online lessons created associations, and thusly leading participants to divergent thinking.

In the sense of the adequacy of the atmosphere constituent, pre-service teachers (*f*= 60, 95%) gave affirmative feedback. **P.32** suggested that the effective use of atmosphere constituent impeded the distractibility stating *"Drama activities were on a level that enabled students to curiously participate without getting distracted because their atmosphere was generally interesting, fluent, and integrated."* **P.8** indicated the harmony with the dramatization by responding with *"Atmosphere was set in accordance with the content of the drama. It is possible to say this reflected well in children's dramatization."* Failure to adjust the appropriate atmosphere can decrease the impact and hinder the transfer of the intended message.

Considering the constituent of language, teacher candidates (*f*= 64, 100%) responded with complete positivity. In creative drama practices, emotions and thoughts are expressed through language and body language. Language plays a constructive part in roles and inter-role relationships. The integrity of role movements and narrative language potentially enriches the effectiveness. A plain and clear language has a certain effect on targeted emotions and thoughts as supported by **P.19**'s statement; *"The fact that language was chosen to be plain and clear enough to avoid confusion and appropriate for an orderly narrative seemed persuasive in the sense of fluency and comprehensibility."* Using plain and understandable language ensures fluency and comprehensibility in the storyline. Age and character-appropriate language for the participants will improve their engagement with the lesson, therefore improving their language development.

Teacher candidates provided a high rate (*f*= 63, 99%) of positive reaction for dramatic meaning. Many participants mentioned that constituents forming the dramatic structure

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in online drama lessons were in harmony with one another. Considering that dramatization is the most effective stage in meeting the expected outcomes, dramatic meaning must be observed in the dramatizations. **P.14** addressed the effectiveness and efficiency of dramatic meaning in meeting the outcomes with the statement "*In terms of meaning, it was effective for understanding the topic, meeting the outcomes, and making the topic appealing.*" Moreover, **P.51** responded with "*When the dramatic meaning is examined, since drama activities were on a level that the atmosphere was generally interesting, coherent, and integrated, children were able to participate attentively and curiously.*", indicating that harmony of the constituents made the lesson appealing and prevented the loss of attention. Focus is an important constituent in constructing the dramatic meaning, and focus must be clear to grasp the dramatic meaning.

Pre-service Teacher's Opinions Regarding the Suitability of Preparatory Stage Activities to the Function

Opinions of teacher candidates concerning the adequacy of activities (mental and physical) performed in the preparatory stage of online drama lessons in preparing for the transition to the dramatization stage were presented in Table 2.

According to Table 2, pre-service teachers reported that activities done in the preparation stage were sufficient for the transitioning to the dramatization stage in the majority. Teacher candidate **P.4** stated "*I think plays chosen at this stage prepared the children well for the topic in the next stage both physically and mentally, providing them with the necessary prior learning by drawing their attention.*" while **P.15** responded, "*Children were in fact preparing mentally and physically, experiencing this preparatory stage to the full extent without realizing.*"

In the design of creative drama activities, the first step to follow is the preparatory stage. This stage requires participants to prepare for the drama activities mentally and physically. Unprepared dramatization practices can potentially inhibit the dramatic meaning. It is possible to suggest that warm-up activities have a profound impact on participants getting acquainted with one another and being motivated for the drama. For the activities done at this stage to ease the transition to the dramatization stage, they need to address as many senses as possible. Pre-service teachers gave a positive

reaction (f= 62, 97%) for the adequacy of the preparatory stage to satisfactorily prepare students for the dramatization stage. **K.4** mentioned that prior learning was actualized in this stage by stating "*...I think the necessary prior learning was possible because their interest and attention were drawn.*" Participants' anxiety must be overcome to generate dramatic meaning in the dramatization stage, and for this, prior learning is impactful. Regarding this, **K.15** strikingly remarked, "*Children were, in fact, preparing mentally and physically, experiencing this preparatory stage to the full extent without realizing*". It was indicated that when the transition between activities was flexible and fluent, students experienced no trouble in moving into the dramatization stage.

Pre-service Teachers' Opinions Regarding the Adequacy of Dramatization Stage Activities in Meeting the Outcome

Opinions of prospective teachers regarding the adequacy of the dramatization stage of online drama lessons in meeting the learning outcome were presented in Table 3.

Based on Table 3, teacher candidates commonly noted that activities done in the dramatization stage were enough to reach the learning outcome. **K.18** said: *I think, thanks to the dramatizations and dialogues, outcomes can be met online and face-to-face education is not a necessity. The fact that a way of dramatization and dialogue was chosen for each outcome was proof that online drama lessons were meticulously employed and aligned with the outcomes* while pre-service teacher **K.27** asserted "*Dramatization activities in online drama lessons were carried out in line with the mentioned outcomes. For example, psychomotor development area that lays the foundation for very basic skills in preschool children was supported in almost all practices.*"

In an effective drama plan, the techniques used intensively in the dramatization stage must be aimed at internalizing the outcomes. Pre-service teachers (f= 64, 100%) indicated that the dramatization activities targeted the learning outcomes, explaining them with numerous examples. **K.27** said: *Listed these examples with the statement "In the "From Seed to Tree" activity, the outcomes related to the sequence of the events were supported. In the activity of "Little Statues", the outcomes of paying attention to the events, then dramatizing, imitating, and producing original items were supported.*

Table 2. Pre-service teachers' opinions regarding the adequacy of activities in the preparatory stage

Drama Stages	Codes			Number of Recurrences	
				f	%
Mental and physical preparedness	Positive	Adequate	Interesting	62	97
			Harmony		
			Motivating		
			Invoking the senses		
			Related to the dramatization		
			sensation		
	Negative	Inadequate	Physically inadequate	2	3

Table 3. Pre-service teachers' opinions regarding the adequacy of dramatization stage activities in meeting the outcome

Drama Stages	Codes			Number of Recurrences	
				f	**%**
Dramatization Stage	Positive	Adequate	Suitable to outcomes	64	100
			Indirect narration		
			motivating		
			Invoking the senses		
			Dramatic structure		
	Negative	Inadequate		0	0

Table 4. Pre-service teachers' opinions regarding the adequacy of evaluation stage activities in meeting the outcome

Drama Stages	Codes			Number of Recurrence	
				f	**%**
Evaluation Stage	Positive	Adequate	Comprehensible	62	98
			Feedback is possible		
			Unorthodox		
			Process management		
			Dramatic structure		
	Negative	Inadequate	Technological equipment	2	2

In the "From Emotion to Emotion" activity, awareness outcomes regarding emotions were supported. In the "Magic Words", the theme of love, which is one of the most valuable things that can be taught to a child, was mentioned, and psychomotor development areas were supported in the remaining activities." As it can be deducted from the statements of the teacher candidates, each of the online courses was devised in accordance with different objectives, and the activities were carried out for these outcomes during the dramatization stage. Although **K.18** accepted that he was prejudiced that online drama studies would not be as effective as dramatization activities in formal drama lessons, they stated, "*However, the significant detail at this point is that face-to-face education is not necessary, and outcomes can be met online owing to the dramatizations and dialogues.*" Based on this point of view, it is possible to suggest that the dramatizations performed in online drama lessons are effective in achieving the desired outcomes.

Pre-service Teachers' Opinions Regarding the Adequacy of Evaluation Stage Activities in Meeting the Outcome

Table 4 below presents the opinions of the pre-service teachers concerning the sufficiency of evaluation stage activities in reaching the learning outcome.

According to Table 4, pre-service teachers pinpointed that the activities performed in the evaluation stage were adequate in a general sense in meeting the learning outcome. **K.12** made a comment about this output; said:

"Based on the photos and videos sent via an online platform, it can be seen that children enjoyed the drama activities, watched and employed the instructions, answered the questions asked in certain parts of the video, and included their families in their activities. That's why

I think it is clear to understand whether the determined outcomes have been met can be seen in the evaluation stage of online drama lessons."

Whereas the pre-service teacher **K.16** stated, "*I think in all the lessons, the desired outcome was clear and the evaluations made for these outcomes described the outcomes really well.*" Teacher candidates responded positively (*f*= 62, 98%) regarding the efficacy of the evaluation stage. They asserted that in online drama activities mostly carried out in the direction of the instructional outcomes, it was the student feedback that made it possible to understand whether or not the outcomes had been met. Two pre-service teachers in the sample group thought that there could have been problems with the student feedback due to technological shortcomings.

DISCUSSION AND CONCLUSION

This research attempted to determine the opinions of preschool teacher candidates concerning the adequacy of online drama lessons with preschool children. Regarding the related literature, no previous scientific study was found about online drama lessons. Thusly, the research at hand is potentially the first scientific research on online drama. For this reason, the online drama lessons of the study were designed with a consideration to the elements that should be in drama activities in formal education, and the adequacy of these elements was attempted to be determined.

Upon examination of the findings of the first sub-problem of the research, it can be seen that pre-service teachers provided positive reactions for the adequacy of the dramatic structure constituents as the following: role (*f*= 64, 100%), suspense (*f*= 62, 97%), focus (*f*= 60, 95%), space (*f*= 57, 90%), time (*f*= 60, 95%), movement (*f*= 64, 100%), symbol (*f*= 60, 95%), atmosphere (*f*= 60, 95%), language

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(f= 64, 100%), dramatic meaning (f= 63, 99%). The positive opinion with the lowest rate (f= 60, 90%) belonged to the space constituent. The reasons for the negative opinions in the space constituent and the negative opinions in the other constituents are similar to each other. Pre-service teachers expressed negative opinions by stating that technological infrastructure inadequacies in online lessons would affect the efficiency of the lesson and the readiness levels of students and teachers might be low. In online drama studies, it can be suggested that there are deficiencies regarding the constituents of dramatic structure, despite being at a low rate, and that studies should be carried out to overcome these deficiencies.

It appears possible to increase the efficiency of the lesson by enriching the constituents of the dramatic structure. Regarding the related literature, it is evident the importance of the constituents of the dramatic structure is emphasized in the drama studies carried out in formal education. In a study on dramatic writing, Harris (2020) stated that the constituents of the dramatic structure are effective in both staging and text writing. In another study that aimed to develop rubrics for drama lessons in accordance with student opinions, Emunah (2019) pinpointed that students draw attention to the importance of the constituents of dramatic structure for the lesson. In a study investigating the psychological processes in acting, Emunah (2019) revealed that dramatic structure constituents must be employed to their full potential so as to increase the credibility of the dramatization processes in drama. Moreover, Aytaş and Uysal (2016) made a thematic evaluation of the plays performed with respect to theater and drama practices lesson and they asserted that the constituents of dramatic structure should be given as a whole in texts of theater and in improvisation and dramatization of drama. The results of the studies in the literature concerning the constituents of dramatic structure support the results of this study. With this regard, it can be suggested that the constituents that should be present in drama practices were met in online drama lessons, based on the opinions of the pre-service teachers.

Regarding the second sub-problem of the research, it was found that pre-service teachers (f= 62, 97%) responded with a high rate of positive feedback. Only two pre-service teachers believed that online drama practices do not prepare students physically and mentally. Teacher candidates with negative opinions responded like this since they thought not every student had a sufficient environment during online lessons.

Creative drama practices are carried out with a plan under the guidance of certain outcomes similar to all the courses in the curriculum. Adıgüzel (2010) lists these stages as warm-up, dramatization, and evaluation. The preparation stage is a phase in which participants get ready for the process mentally and physically. Norman (1981) suggests that the most crucial objective of the preparatory stage is to prepare the participant for the dramatization stage, which is a stage that addresses the outcomes the most. It is emphasized that physical and mental preparation is required to overcome the anxiety of the participants and secure the feeling of safety

in the drama practice. In a study where they investigated the students' drama performance, Bahri and Meisuri (2020) detected that in drama practices in which physical and mental warm-up is not performed, student performance plummets. Omasta et al. (2020) reviewed the drama studies conducted on the primary school level and deduced that preparatory stage sets the foundation of the whole process and drama practice require a preparatory stage. Cengiz et al. (2020) found similar results in their research where they examined the harmony in drama processes. In this study, participants reported that warm-up activities affected the entire process. Results obtained from the research in the context of formal practices indicate the necessity to include a preparatory stage in online drama practices. Regarding this, pre-service teachers in the study affirmed that the preparation phase in online drama practices provided adequate mental and physical warm-up.

Upon examination of the results of the third sub-problem of the research, it was found that all of the pre-service teachers gave positive opinions (f= 64, 100%) about improvisation and dramatization performed in the dramatization stage, acknowledging their direction towards the learning outcomes. It can be deduced that the reason why there were not any negative remarks in this stage is the harmony among the components of dramatic structure. Türkel and Öz (2020) emphasized that the dramatization stage is the most effective phase in the drama practices planned in respect to certain learning outcomes. Additionally, they claimed that the determined outcomes emerge at the dramatization stage. In the study where the effect of the drama techniques on the thinking skill was investigated, Irugalbandara (2020) suggested that the dramatization phase is the most effective stage in drama practices, highlighting that this stage must be structured with certain techniques. Furthermore, Katz-Buonincontro et al. (2020) stated in their study on the effectiveness of drama-based teaching that the essence of the drama practice is the dramatization. These findings of the literature are supportive of the results obtained from this research. Regarding the matter, pre-service teachers underlined the importance of the dramatization stage in drama practices and stated that the stage addresses the learning outcomes.

Regarding the fourth sub-problem of the study, a great majority of the pre-service teachers (f= 62, 98%) reacted positively to the evaluation stage. Two teacher candidates remarked that there could be problems due to technological inadequacies. Considering the related literature, it was pinpointed by the researchers that, in the evaluation stage of the drama practices, results are discussed, inquiries are made, and emotions and thoughts are shared. In addition, feedback received at this stage must be reviewed carefully by the instructor/teacher. In the drama activities conducted with students with learning difficulties, Chesner (2020) stated that the evaluation stages were carefully followed and the following activities were planned based on the received feedback. In their research on the sustainability of drama activities in education, Lehtonen et al. (2020) put a special emphasis on the evaluation phase in drama practices for sustainability. The results of these studies indicate that the

evaluation stage is vital for the sustainability and evaluation of the results in online drama practices. It can be stated that the evaluation stage is accomplished efficiently with the aid of technological means.

As a result, this study investigated the online applicability and effectiveness of drama lessons based on practice during the pandemic conditions. Lesson plans were structured with the consideration that elements that are present in the formal drama instruction must be included in online drama practices, as well. Regarding the results obtained in the end of the study, it can be concluded that all the said elements were successfully reflected in the lessons.

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