

From Circle to University: University Adaptation Process and Creative Drama

Çemberden Üniversiteye: Üniversite Adaptasyon Süreci ve Yaratıcı Drama

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Abstract: The university's orientation process is one of the most challenging processes that students who have just started university have faced in their university lives. It is important that this process is healthy in terms of completing the academic, social and personal development of the students in a favorable way and increasing their belonging to the institution they are affiliated with. The creative drama method is a way for people to get to know themselves and the environment, develop relationships, gain different perspectives, increase social adaptation, and more. The purpose of this research is to determine the impact of creative drama method in the process of adapting to university life. The participants of the study are 21 first-class students who have studied in Turkish and classroom teaching. This study uses a mixed research method and an explanatory sequential design. The quantitative data of the research is collected through the University Adjustment Scale, qualitative data documentation and discussion. The quantitative data of the research has been statistically analyzed and the qualitative data has been analyzed by content analysis. When the quantitative and qualitative results of the study are examined, it can be said that the students participating in the study successfully adapted at the university.

Keywords: Creative drama, University adaptation, Higher education, First year of university.

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Introduction¹

The acceleration of scientific and technological developments, globalization tendencies and transition to the information community is seen to be a major social change in modern states (Meder, 2001). Hence, society is expected to adapt to these changes and to meet the needs of modern society. It is therefore possible to say that educational institutions have a special mission in this area (Kruss, McGrath, Peterson, & Gastrow, 2015)

Every change in human life comes with a process of adaptation. One of the places where this adaptation process takes place is the university. Since university life has a variety of social and biological changes for individuals, it is necessary to adapt to many issues within this process. Although this period is defined as the last stage of adolescence, it is a period in which there are many problems such as leaving home, choosing friends, acquiring a new environment, being a candidate for a profession, being alone (Özdel, Bostancı, Özdel, & Oğuzhanoglu, 2002).

The first year of the university is expressed as the most challenging stage in the process of adaptation for university students because it is defined as a critical process in which students who leave the familiar environment face a new academic and social environment (Cliniciu, 2013; Konakçı, Özgürsoy Uran, & Uran, 2021). For students who are unable to adapt to the competitive life of the university, the first six weeks of the first semester are considerably critical (Tinto, 2001). The process of adaptation to the university is important for academic success, development of existing skills and the discovery of new skills, and is also a determining factor in the student's personal happiness and psychology. Although university life is tempting for a student who has just begun university, it brings responsibilities in many areas, such as academic demands, new relationships and acclimation. (Akhan & Arık Karamık, 2019).

Young people entering the university make changes to their lifestyle and have to adapt to new responsibilities in their social and academic lives (Pitmann & Richmond, 2008). According to Tinto (1975), this process requires academic and social integration. Social integration occurs primarily through informal peer groups, semi-formal extracurricular activities,

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interacting with faculty and administrative staff. Successful transition in these areas results in different degrees of social communication, friendship support, faculty support and institutional belonging. Academic integration refers to structural resources in universities and student-faculty interaction, student grades and intellectual development. Tinto (1975) stated that the correct communication with the staff and peers within the institution contributes to university adaptation. He also laid emphasis on ensuring institutional adjustment for individuals to succeed in the process of adapting to the university. If not, students who have a low institutional adjustment may drop out of the university (Tinto, 1975). Tinto (1975) emphasized that alongside academic integration, personal features and intellectual development are an integral part of this process. He stated that the emotional states, values and judgments of individuals play a significant role in this process. Baker and Siryk (1986) also stated that individuals are a process of personal/emotional adaptation, expressed personal/emotional adjustment as how the individual feels psychologically and physically, and referred to the importance in the harmonization process.

Social and academic integration is often related, but can also be developed independently in students. Students may drop out of the university for academic reasons such as low grade, low performance, even if they are adapting to the social life of the university (Tinto, 1975). In contrast, they may also leave the university due to lack of social life, against adequate performance in the academic field. Therefore, there is a mutual functional relationship between the academic and social integration of individuals (Tinto, 1975). Some students may experience problems while others complete this process without problems (Pitmann & Richmond, 2008)

University students may experience issues such as feeling lonely in the process of adaptation, having conflicts in their group, conflicts in their relationship with friends, academic failure (İkiz & Mete Otlı, 2015). Students who have some compatibility problems at the beginning can be drawn to anti-social behaviour, as well as to behaviours such as introversion or dropping out of school, reduced academic interest (Akhan, Acar, & Gungor, 2018). Institutions that face such situations apply training, courses, social activities, student communities and consulting programs to facilitate and prevent students from leaving the process of adaptation and to improve



the relationships of students and faculty members. These programs, prepared to facilitate the process of adaptation to the university, should answer the question of how to configure learning environments to encourage students to learn that year and after, not what programs are required to retain students (Tinto, 2001). In this study, creative drama workshops have taken the ideas of how university students are configuring their adaptation processes.

The programs to be implemented to facilitate the process of adaptation to the university must put students at the center, allow them to interact with their peers and faculty members, and to be more enthusiastic about higher education (Tinto, 2001). In this sense, the constructivist learning process that takes the student to the center and allows them to live and learn by doing it can be adopted (Özden, 2005). Learning, not teaching information in the constructivist approach, the individuality of the student, the experiences that show up during learning, the interpretation of information and the process of making meaning are expressed as basic principles (Charles, 2003). In this approach, the new knowledge gained by the individual is compared to the old knowledge acquired, and as a result of this comparison, the old patterns will be replaced by new diagrams (Piaget, 2017). In this process, each individual uses their pre-knowledge, understanding and past experiences, and reconstructs new information in a unique way (Pritchard & Woollard, 2010). In constructivism the learner, taking an active role, often uses the information he has structured to align the information he has just learned with the existing one to solve problems in his own life (Perkins, 1999). During the constructivist learning process, the teacher provides the appropriate options for students, gives instructions, and helps the individual to make their own decision considering their individual differences. The teacher allows students to find their own solution instead of solving their problems (Aykaç & Ulubey, 2008).

One of the learning methods that embodies the characteristics of the constructivist philosophy mentioned above is creative drama (Aykaç & Ulubey, 2008). Creative drama is described as one of the methods that facilitates access to the individual's own past lives and the lives of its surroundings, collaborating with the group, allowing the information to be re-



evaluated and interpreted with historical information (San, 2002). While the constructivist approach supports the individual to solve the problems they face, problems in creative drama are overcome by individual efforts. Meaning is created by the individual in both the constructivist approach and creative drama. The creative drama process is conducted with a group and in line with this, learning is a social process in the constructivist approach (Aykaç & Ulubey, 2008). It can be said that the creative drama is in harmony with the constructivist approach that allows individuals to be active at any time, interact with others, configure information, use the information they learn in everyday life (Öcal, 2014).

Creative drama is the creation of a group of life experiences, using techniques such as thinking, improvisation, role play. Creative drama is an effective method and discipline in any environment that is suitable for non-classroom purposes, especially for experience-based learning due to its features and functionality (Adıgüzel, 2006). In creative drama, the purpose is not to prepare a performance in front of the audience, but to gain experience through dramatic situations and improve. Focused on individuals and groups, creative drama is a social-based structure because it takes its subjects from society (Heathcote & Herbert, 1985).

Creative drama is an area that improves the person in interaction. Creative drama enhances the individual's creativity, provides social development, and gives them the ability to cooperate with others. With techniques such as role play and improvisation used in creative drama, one has the opportunity to know one another and himself. Individuals cherish the values and culture of others in this way (McCaslin, 2019). It also makes it more comfortable to fit into the society where people are interacting with others (Republic of Turkey Ministry of National Education, 2014). Creative drama helps individuals to gain confidence (Asimidou, Lenakakis, & Tsiaras, 2021), collaborate with others by communication (Walan, 2021), gain social skills (Ulubey, 2018), provide emotional development (Gao, Hall, Linder, Leonard, & Qian, 2021) gain critical and independent thinking skills (Adıgüzel, 2018). Creative drama increases students' willingness to act to achieve their academic, emotional and interpersonal targets (Zaghloul, 2018). Creative drama can be used for different purposes, such as individuals expressing their creativity and self-awareness, inter-group



relationships and self-awareness (Karakelle, 2009). Considering the characteristics and achievements of creative drama, it is believed that many skills that are wanted to be gained to students in the university adaptation process can be gained in this way.

This research aims to explore how the constructivist approach-based creative drama affects undergraduate students in social adjustment, peer adjustment, academic adjustment, personal adjustment, emotional adjustment and institutional adjustment in the first year of university.

When the related literature reviewed, Akhan, Acar and Güngör (2018) stated that the creative drama method has positively influenced his perceptions of teaching profession, university, faculty, fields and classes in the process of adaptation in his study. In his study, Demir (2019) concluded that creative drama activities have a beneficial effect on areas such as knowing each other, communicating with faculty members, developing personal features, and perspective on teaching profession. Akhan and Arık Karamık (2019) have reached the conclusion that creative drama is effective in the university adjustment process through quantitative data collection tools. Akhan and Demir (2020) noted that the creative drama method is useful for students to better recognize their school, teachers and friends through their development in personal, professional, social areas. Similarly, Şeren (2021) concluded that the creative drama method in the orientation program has contributed to the personal characteristics of the teacher candidates, facilitated the adaptation process, and has been beneficial in adopting the teaching profession and creative drama. This research differs from other research in the field of the duration of the application of the creative drama, the analysis of social adjustment of data collection tools (Akhan, Acar & Gungor; 2018; Seren, 2021), review of institutional adjustment together. In this regard, the study is thought to contribute to the related literature. In this research, creative drama workshops were applied within a 6-week period. The data of this research is collected with both quantitative and qualitative data collection tools to further examine the sub-dimensions of the university adjustment process. Moreover, students were re-interviewed at the end of the semester and the process of adaptation to the university was discussed in a longitudinal way. The characteristics of the research differ from other studies in the relevant literature



(Akhan, Acar, Güngör, 2018; Akhan & Arık Karamık, 2020; Akhan & Demir, 2020; Demir, 2019; Şeren, 2021).

The aim of this research is to determine the impact of creative drama in the process of adapting first-class classroom teaching and Turkish teaching students to the university. For this purpose, an answer was sought to the question "How do creative drama practices affect the adaptation of first-year students to university?" In this context, answers were sought for the following sub-problems;

- a. Do creative drama applications have an impact on first-year university students' adaptation?
- b. What are the opinions of the first-year university students about the effects of creative drama practices applied during the university adjustment process?

Method

Research Design

In this study, mixed method is used where both qualitative and quantitative research methods are used together, and the design is explanatory sequential design. The quantitative and qualitative data obtained in mixed method research can be used to check each other's accuracy, to support each other, to better explain the circumstances in which one of the data collection tools is inadequate, and to exchange interchangeably during the research. In the explanatory sequential design, the quantitative data is collected first, analysed, then quantitative data is explained in detail by supporting qualitative data (Creswell & Creswell, 2018). This study primarily collected quantitative data, followed by quantitative data supported by qualitative data, so this design is preferred. In the quantitative part of the research, the single group pre-test - final test using a weak experimental design. In this design, the effect of the experimental process is tested with a single group of studies, and the subjects' measurements for the dependent variable are obtained by pre-testing, then the same subjects as the post-test, and using the same measuring tools (Büyüköztürk, Kılıç Çakmak, Akgün, Karadeniz, & Demirel, 2018). This design is preferred in this research because pre-test and final test measurements with a single group are done with the same measuring tool.



In the qualitative part of the research, the phenomenological design is preferred. Phenomenology aims to explore the common meaning of a few people's experiences with a phenomenon or concept (Creswell, 2013). The phenomenological design is preferred because the research examines how students who have just started university understand their experience in creative drama applications in the university adaptation process.

Research Group

This study uses criteria sampling from purposive sampling types. The study group can be created by the researcher or by the preconditions of the criteria in the sample (Yıldırım & Şimşek, 2008). The participants of this study are 11 first-class classroom teaching and 10 first-class Turkish teaching students who have studied at a state university in the Eastern Anatolian region. The criteria of the study can be expressed as being an ed school student, being a freshman and experiencing the university for the first time. The demographics of the participants are detailed in Table 1.

Table 1. The demographics of the participants

Departments / Code	P ₁ (Kader)	P ₂ (Mehmet)	P ₃ (Faruk)	P ₄ (SedeD)	P ₅ (Meryem)	P ₆ (Beyza)	P ₇ (Büstra)	P ₈ (Basri)	P ₉ (Fulya)	P ₁₀ (Ash)	P ₁₁ (İlayda)	P ₁₂ (Gülben)	P ₁₃ (Sinem)	P ₁₄ (Ceyda)	P ₁₅ (Simgе)	P ₁₆ (Meltem)	P ₁₇ (Deriуa)	P ₁₈ (Ahu)	P ₁₉ (Ahmet)	P ₂₀ (Rabia)	P ₂₁ (Damla)
Names																					
Classroom Teaching	+	+		+	+		+	+			+	+	+				+		+		
Turkish Teaching	+		+			+			+	+				+	+	+		+			

Data Collection Tools

In this research, quantitative data was collected through the University Adjustment Scale (UAS) developed by Tuhanioglu and Gizir (2020). The University Adjustment Scale (2020) is intended for use in this study because it consists of academic, social, personal-emotional, institutional adjustment subfactors. The qualitative data of the research is collected using the discussion and documentation. The documentation of the research was obtained from the drama logs printed after each drama workshop and the structured interview form, which consists of 9 questions. Logs, reports



and forms are data collection tools frequently used in qualitative research (Yıldırım & Şimşek, 2008). In qualitative research, checking whether the findings show consistency by comparing data collected with different data collection tools to each other is a method that strengthens the internal validity of the study (Ekiz, 2009). The questions used in the interview form and the interview were prepared using Tinto's (1975) student integration theory, Baker and Siryk (1986) study and University Adjustment Scale (2020). The prepared interview form has been sent to a Turkish trainer and a classroom trainer and changes have been made to the interview form. For example, the question "How did drama workshops influence your in-class behaviour? Explain." was changed to "Did the drama workshops influence your classroom behaviour? Explain.". As a result of received feedback, the interview form has been revised and finalized.

The second qualitative data collection tool in the research is a semi-structured interview. The interview is used to learn behaviours, feelings, or how people express the world around them. Semi-structured discussion helps open the topic with different questions in the interview process, review from various perspectives and reach new ideas on the topic (Merriam, 2018). In this study, the discussion was conducted in order to analyse the data obtained from the participants' documents from different angles and reveal different topics than those specified in the documents.

Data Collection

The quantitative data collection tool of the research, University Adjustment Scale (2020) pre-test data was collected by the first researcher at the beginning of the first creative drama workshop "introduction" and the post-test data six weeks later at the end of the "assessment" workshop, the last creative drama workshop. The University Adjustment Scale (2020) has been converted into Google form format by the second researcher and sent digitally to students in the creative drama workshop. The first page of the digital scale included the voluntary approval form and the approval of the participants was obtained. The "required" button is marked for each item on the scale in the digital form prepared by the second researcher, thus trying to prevent data loss. In total, 12 creative drama workshops were implemented by the first researcher in the application process of the



research. Each workshop took 2 hours (120) minutes. Detailed information on the content and timing of workshops is provided in Table 2.

Table 2. The application process of research

Date	Time	Content
28.09.2021	17:00-19:00	Introduction / Program Briefing / Pre-test Practice / Start of Logs
30.09.2021	17:00-19:00	Communication, Interaction
02.10.2021	15:00-17:00	Perception and Sense Studies
05.10.2021	17:00-19:00	Adaptation to the University
07.10.2021	17:00-19:00	Trust Friends
09.10.2021	15:00-17:00	Gaming & Learning
12.10.2021	17:00-19:00	Role Play (Teaching Profession)
14.10.2021	17:00-19:00	Improvisation
16.10.2021	15:00-17:00	Spatial types and Creative Drama
21.10.2021	17:00-19:00	Music and Creative Drama
23.10.2021	15:00-17:00	Plastic Arts and Creative Drama
28.10.2021	17:00-19:00	Where am I in 4 years?
02.11.2021	15:00-17:00	General Assessment/Post-test Application/Implementation of Interview Forms/ Collecting Logs

From qualitative data collection tools of the research, student logs are filled out by students from the first workshop to the last workshop as an application of drama activities. After the workshops were completed, the logs were taken from the students, transcribed, transferred to digital by the first researcher, and then gave back to the students. The interview form from the qualitative data collection tools of the research was implemented by the first researcher in the last creative drama workshop. After the interview forms were taken from the participants, they were digitally transferred and thus tried to prevent data loss. The interviews were held three months after the end of the creative drama workshops. Interviews can be held before, during, after and sometime after the end of the research (Patton, 2018). The interviews in this research were conducted to determine how the creative drama workshops affected the university adaptation processes after a certain period of time after the end of the creative drama workshops of university freshmen. The students' integration theory of Tinto (1975), Baker and Siryk (1986) work and University Adjustment Scale (2020) were utilized when the interview questions were formed. After the interview questions have been formulated, the questions have been sent to a classroom trainer and a Turkish trainer and changes have been made. The question "How do you think you have gained from the drama workshops



process?" was asked to be replaced by the question "Did the drama workshops help your personal development? If your answer is "yes", can you explain how?". After the adjustments for the interview form were made, the discussions were held face-to-face in a quiet environment by the first researcher. Prior to the interview, participants were informed about the content of the interview and the questions were reviewed by participants. The interviews were conducted with eight students and took an average of 20 minutes and were recorded with the voice recorder, with the attendees' approval. During the interview, the participants' answers were noted in code and the codes generated were confirmed to the participants. After the transcript of the discussions was made by the second researcher, the written document of the interview was shared with the participants and their approvals were received. The interview records and documents have been stored digitally, trying to prevent data loss.

Data Analysis

The data obtained from the pre-service teachers in the study group with the University Adjustment Scale (UAS) were analysed by entering the statistics program in the computer environment by the second researcher, and the findings were interpreted by tabulating. The analysis and interpretation of data is based on percentage, frequency, arithmetic average and standard deviation. Before data analysis, the normal distribution test was performed by differentiating the total scores and sub-factors taken by students from the scale. The results of the normal distribution test performed are given in Table 3. It has been concluded that it shows normal distribution because the values of skewness and kurtosis are between +2 and -2 in terms of university adjustment, social adjustment, institutional adjustment and personal-emotional adjustment scores; academic adjustment does not show normal distribution because the value of skewness and kurtosis are not between +2 and -2 (George & Mallery, 2016; Tabachnick & Fidell, 2007). For parameters that show normal distribution, the Paired Sample t-Test is used and the Wilcoxon Signed Rank Test is used for the parameter that does not show normal distribution.



Table 3. Normality Test Results

Parameter	N	$\bar{X}$	sd	Skewness	Kurtosis	Min.	Max.
University Adjustment	21	3.25	.92	-.240	-1.1	1.79	4.72
Academic Adjustment	21	.29	1.40	-1.14	3.8	-4	2.83
Social Adjustment	21	1.75	1.01	.162	1.21	-.62	4.15
Institutional Adjustment	21	.59	1.12	-.243	.602	-2	3
Personal-Emotional Adjustment	21	.61	1.62	-.039	-.745	-2.2	3.5

In the analysis of the qualitative data of the research, content analysis was performed by first transcribing student logs. Then, content analysis of the obtained interview forms and discussions was performed and tabulated. The obtained interview forms, interviews and student diaries are subjected to content analysis to be kept in deeper processing and to explore concepts and themes that are not recognized by a descriptive approach. It is intended to identify data in content analysis and to reveal the facts that may be hidden in the data (Yıldırım & Şimşek, 2008).

Validity and Reliability

Categories have been created from the codes obtained in the qualitative data. After the code and category were created, the data was presented to an expert academic in qualitative research, the data has been made more meaningful to the reader by naming and alteration of some codes in accordance with expert views. With changes made, it is intended to increase internal consistency by finalizing code and categories (Aslan & Bektaş, 2019). In qualitative research, validity refers to the fact that the researcher observes the researched phenomenon as it is and as impartial as possible. In the internal validity, the question is whether our comments on the findings obtained in the research reflect the truth (Yıldırım & Şimşek, 2008). The measures taken to improve the internal validity of the work, i.e. credibility, are detailed in the data collection section. The answers from the participants' interview form, discussion and logs were quoted directly in the findings section. In the study, quantitative and qualitative methods were used together by making method variation. It was aimed to increase internal validity by using interview, interview form and logs as data collection tools.



External validity is related to the generalization of research results. If the results of the research can be generalized to similar environments and situations, that is, if they can be transferred, it can be said to have external validity (Aslan & Bektaş, 2019; Yıldırım & Şimşek, 2008). To improve external validity, the research design, study group, data collection tools, implementation process, analysis of the data, how the findings are organized and the role of researchers are explained in detail in the relevant sections.

To improve the internal reliability, that is, consistency of the research, the interview form, the data obtained from the diaries and from the discussions were coded separately by two separate researchers and the codes and categories made have been revised by matching each other. Later, A qualitative research specialist and Turkish trainer were presented to check the consistency of the codes for the categories and it is intended to provide internal reliability by reaching a consensus between the researchers on feedback. The findings of the research were presented to the reader by giving direct quotations without comment.

Research data has been appropriately discussed in the results section to increase the external reliability of the research. Whether the results and findings section provide consistency or not have been discussed and reached an agreement between researchers. Whether the conclusion and discussion section and findings section are consistent or not has been confirmed by a qualitative research specialist.

Findings

Findings and Comments from The Analysis of Quantitative Data

This section contains the findings of the quantitative data of the research.

Findings of the First Sub-problem

The first sub-problem of the research is “Do the pre-test and final test scores of the test group students differ significantly?” The findings of the first sub-problem have been examined in this section.



Table 4. University Adjustment Scale Pre-test and Post-test Points t-Test Results

University Adjustment	N	$\bar{X}$	S	sd	t	p*	Cohen's d
Pre-test	21	4.6129	.74146	20	16.18	.00	1.10
Post-test	21	5.4264	.87284				

*p<0.05

When Table 4 is reviewed, it is seen that there is a significant difference between the UCS pre-test and post-test averages of university first-class teacher candidates with creative drama practice. Students' UCS pre-test score according to arithmetic averages are $\bar{X}=4.55$, the final test scores are shown to be $\bar{X}=5.41$. Meaningful differentiation is in favour of final-test scores ($t_{(20)}=16.18$ p<.05). When these data are examined, it can be said that creative drama is large effective (Cohen's d=1.1) in the university adjustment process (Pallant, 2016).

Tablo 5. Academic Adjustment Subfactor Pre-test and Post-test Points Wilcoxon Test Results

Post-test - Pre-test	N	Mean Rank	Sum of Ranks	z	p*
Negative Ranks	6	11	66	1,72	.085
Positive Ranks	15	11	165		
Ties	0				
Total	21				

*p<0.05

When Table 5 is examined, it is observed that there is no significant difference between the pre-test and post-test averages of the academic adjustment subfactor of university first-class teacher candidates with creative drama practice. According to the arithmetic averages, the students' academic adjustment pre-test scores are shown to be $\bar{X}=4.67$, and their post-test scores are $\bar{X}=4.96$. It can be stated that the creative drama application did not have a meaningful effect on academic adjustment in the process of adapting to the university.



Table 6. Social Adjustment Sub Factor Pre-test and Post-test Points t-Test Results

Social Adjustment	N	$\bar{X}$	S	sd	t	p*	Cohen's d
Pre-test	21	3.9011	1.12164	20	7.92	.000	1.57
Post-test	21	5.6557	.82369				

*p<0.05

When Table 6 is reviewed, it is seen that there is significant differentiation between the pre-test and post-test averages of the social adjustment sub-factor of university first-class teacher candidates with creative drama practice. According to the arithmetic averages, students' social adjustment pre-test scores are $\bar{X}=3.90$, and their post-test scores are $\bar{X}=5.65$. Meaningful differentiation is in favour of final-test scores ($t_{(20)}=7.92$ p<.05). When these data are examined, it can be said that creative drama is large effective (Cohen's d=1.57) in the social adjustment process (Pallant, 2016).

Table 7. Institutional Adjustment Sub Factor Pre-test and Post-test Points t-Test Results

Institutional Adjust-ment	N	$\bar{X}$	S	sd	t	p*	Cohen's d
Pre-test	21	5.1799	.96219	20	2.39	.027	.61
Post-test	21	5.7672	1.60406				

*p<0.05

When Table 7 is reviewed, it is seen that there is significant differentiation between the pre-test and post-test averages for the institutional adjustment subfactor of university first-class teacher candidates with creative drama practice. According to the arithmetic averages, students' institutional adjustment pre-test scores are $\bar{X}=5.17$, and their post-test scores are $\bar{X}=5.76$. Meaningful differentiation is in favour of final-test scores ($t_{(20)}=2.39$ p<.05). When these data are examined, it can be said that creative drama is midium effective (Cohen's d=.61) in the institutional adjustment process (Pallant, 2016).



Table 8. Personal-Emotional Adjustment Sub Factor Pre-test and Post-test Points t-Test Results

Personal-Emotional Adjustment	N	$\bar{X}$	S	sd	t	p*
Pre-test	² ₁	4.7000	1.60406	20	1.73	.098
Post-test	² ₁	5.3143	1.55508			

*p<0.05

When Table 8 is examined, it is observed that the pre-test and post-test averages for the personal-emotional adjustment subfactor of university first-class teacher candidates with creative drama practice differ in favour of the post-test, but this differentiation is not meaningful. According to the arithmetic averages, students' personal-emotional adjustment pre-test scores are $\bar{X}$ =4.70, and their post-test scores are $\bar{X}$ =5.31. It is said that the creative drama application does not have significant impact on the individual-emotional adjustment of the teacher candidates in the process of adapting to the university.

Findings and Comments from The Analysis of Qualitative Data

This section contains structured interview form and findings from drama logs and discussions. The second sub-problem of the research is “What are the views of university first year students on creative drama practices in the process of adapting to university?”. The qualitative data of the research will be examined under this section.

Findings and Comments from Participant Logs

In the qualitative part of the study, the findings from journals of the study were reviewed in this section under the theme of adaptation to the university, through the categories of emotional adjustment, personal adjustment, peer adjustment and institutional adjustment.

Findings for The Category “Emotional Adjustment”

Table 9. Participants’ Views in the “Emotional Adjustment” category

Codes	f	P ₁	P ₂	P ₃	P ₄	P ₅	P ₆	P ₇	P ₈	P ₉	P ₁₀	P ₁₁	P ₁₂	P ₁₃	P ₁₄	P ₁₅	P ₁₆	P ₁₇	P ₁₈	P ₁₉	P ₂₀	P ₂₁
Ensuring fun	20	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
Being happy	17	+	+		+	+	+	+			+	+	+	+	+			+	+		+	+
Relaxation	16	+	+	+	+	+		+		+	+	+			+	+	+	+		+	+	+
Giving peace	7		+									+		+	+	+		+			+	
Feeling energetic	7	+				+					+			+	+					+	+	



When Table 9 was reviewed, it was seen that all participants except P20 had to have fun to be emotionally compatible. P13 said, *"I had a lot of fun in the workshop today, and I was a little scared when we started, but if I knew I was going to have so much fun, I wouldn't have had it."* Stating that creative drama workshops make them happy in order to ensure emotional adjustment, P1 said, *"We went early and waited. This is the only place I've ever had fun in school, and I feel happy about myself."* P16, one of the participants who thought she was relieved in the creative drama workshops, said, *"When the workshop was finished, it was absolutely comforting to sit on the cushions in the circle. I felt like I was having a session with the counsellor."* P15, one of the participants, expressed her thoughts about the peacefulness of the drama workshops: *"Obviously, I feel more peaceful and happier when I come here."* One of the participants stating that their energy has been renewed in the creative drama workshops, P10 said *"This workshop started and ended very well. After classes, I feel very tired, but I start the workshop with a fresh energy."*

Findings for The Category “Personal Adjustment”

Table 10. Participants’ Views in the “Personal Adjustment” category

Codes	f	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15	P16	P17	P18	P19	P20	P21
Communication skill	19	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
Respect	14			+	+	+	+						+	+	+	+	+		+	+	+	+
Self-confidence	12	+		+		+				+	+			+	+	+		+	+	+		+
Effective voice usage	9			+	+					+	+			+		+			+		+	+
Creativity	9	+			+	+		+	+					+	+					+	+	
Gaining an awareness	9							+			+	+		+	+	+	+		+			+
Use of body language	8			+	+	+				+	+			+			+		+			
Personal development	8					+		+		+				+	+	+			+	+		
Patience	6	+				+				+		+		+					+			
Trust	5	+	+		+						+					+						
Empathy skills	4			+						+						+		+				
Self-knowledge	1		+																			

When Table 10 was examined, all participants except P3 and P17 indicated that they developed their communication skills through creative drama, P2 expressed, *"We have had communication-themed activities*



today and I have once again understood how important communication is to listen to people." One of the participants who expressed that they had gained respect in creative drama workshops, P18 said her views were "... I understood that when I talked to individuals, it is no longer a single voice but to give importance to the speech and ideas of the other person first." Stating that creative drama workshops have given self-confidence, P1 said, "I remember the first time I joined the drama, I felt like I couldn't do anything, there is no program I can't do right now 😊." P10, one of the participants who stated that they gained the ability to use their own voice more effectively in creative drama workshops, said, "Today I realized that I can use my voice better. If a person uses his/her diaphragm, his/her voice will not tire and his/her voice will be louder in public." P8, one of the participants who stated that their awareness was increasing during the workshops, said that "The best part of drama is that it adds awareness to my daily life." P3, one of the participants who expressed that the use of body language increased during creative drama, said "One can tell more by using human body language. I've seen the pros of body language in this drama." One of the participants regarding the codes of patience, trust and communication, P1 said, "... I get ideas about patience, trust, communication, etc. in this community, not just drama. I hope these courses will continue." P5, one of the participants who said that creative drama promotes their personal development, said, "None of us are like when we first started drama. I think most people in this community are improving in a good way." P9, one of the participants who stated that they gained empathy skills during the workshops, said, "It helped me in the communication work. It brought my empathy to a more sensitive point." Stating that creative drama workshops helped him get to know himself, P3 said, "...people should be like themselves, I took off my own mask and decided to walk around without a mask no matter what. No more masks."



Findings for The Category “Peer Adjustment”

Table 11. Participants’ Views in the “Peer Adjustment” Category

Codes	f	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15	P16	P17	P18	P19	P20	P21
Making new friendships	18	+	+		+	+	+	+	+	+	+	+	+	+	+	+	+		+	+	+	
Socializing	14	+			+	+			+	+	+	+	+	+	+	+		+	+			+
Ensuring to be sincere	13	+	+			+	+	+	+		+			+	+	+		+			+	
Recognizing different perspectives	10				+				+	+	+			+	+	+	+	+			+	
Group harmony	9			+	+	+		+	+		+			+				+				+
Being valued by friends	3							+		+										+		

When Table 11 was reviewed, P4 from participants who stated that creative drama allowed new friendships, said, *“I haven't even met my classmates. I've known a lot of people here. I think it might be the day I've had the most fun and the most people I've ever known since I came to this school ☺.”* One of the participants stating that creative drama socializes with peers, P14 said, *“Today we waited for drama with friends we met in drama. This clearly shows, drama was a community of meeting and socializing with different people.”* P11 from participants who stated that creative drama has increased intimacy with peers, said, *“We all need a very long time to be so friendly, but this has been taken care of in a 2-hour period of time.”* P17 of the participants, who stated that the drama provided the opportunity to recognize the perspectives of others, said, *“Good thing I did. It's nice to be one with people, sit around and exchange ideas, see how they look at life, listen to their ideas and their dreams.”* One of the participants thinking that creative drama provides group harmony, P10 said, *“What this workshop has given me is that the improvisations in drama is a team effort, the team will either be a hero or a goat by the intervention of one person.”* About being valued by friends code, P7 said, *“I could not come to the drama on Monday. My friends said that your absence was noticed, and I was very glad with that.”*



Findings for The Category “Institutional Adjustment”

Table 12. Participants’ Views in the “Institutional Adjustment” Category

Codes	f	P ₁	P ₂	P ₃	P ₄	P ₅	P ₆	P ₇	P ₈	P ₉	P ₁₀	P ₁₁	P ₁₂	P ₁₃	P ₁₄	P ₁₅	P ₁₆	P ₁₇	P ₁₈	P ₁₉	P ₂₀	P ₂₁
Loving university	9	+				+			+		+			+	+			+	+			+
Gaining professional skills	8	+			+		+	+		+	+					+						+
Getting used to university	7	+					+	+			+			+				+	+			
Academic career desire	1	+																				

When Table 12 is reviewed, it is seen that the participants stated more opinions that creative drama makes them like university. P10 expressed her views on liking the university as follows: *“Even though it started boring today, it ended well. I mean, I am thinking about how it will end when I’m on my way to school every time. The best thing that happened today is that I joined the drama community. My teacher and my friends are changing the way I look at school, I guess ☺.”* P21 of the participants, who stated that they have gained professional skills in creative drama workshops, said, *“I see that I can use what I have learned here in the profession of teaching. It’s good to know what I’m going to use in my department.”* One of the participants who expressed that creative drama makes it easy to get accustomed to university, P6 said, *“I have not only increased my relationships with my friends but also got used to university in workshops.”* About creative drama workshops’ creating a desire for an academic career, P1 said, *“After getting to know my drama teacher, I thought of doing a master’s degree. I’m going to ask this to my teacher, Tuğkan, on Monday.”*

Findings and Comments from The Interview Form

The findings from the interview forms have been reviewed in this section on the categories of emotional adjustment, personal adjustment, peer adjustment, academic adjustment, institutional adjustment and social adjustment under the theme of adaptation to the university.



Findings for The Category “Emotional Adjustment”

Table 13. Participants’ Views in the “Emotional Adjustment” Category

Codes	f	P ₁	P ₂	P ₃	P ₄	P ₅	P ₆	P ₇	P ₈	P ₉	P ₁₀	P ₁₁	P ₁₂	P ₁₃	P ₁₄	P ₁₅	P ₁₆	P ₁₇	P ₁₈	P ₁₉	P ₂₀	P ₂₁
Happiness	11	+		+		+	+			+	+		+	+	+		+		+			
Feeling good	11	+				+	+	+		+			+	+			+	+				+
Relaxation	5	+		+	+									+								+
Fun	3												+		+				+			
Freedom	1								+													

When Table 13 was examined, P6 of the participants who stated that the creative drama workshops made them feel happy, said, “... because he taught me that happiness is not about where the person is, but about the person, and because he taught me, who cannot come to school willingly, in a tangible way that, the teacher who leads this process is very precious to me. No matter how I look at it, there's a very different me, and this change makes me very happy.” One of the participants who say they feel good about the creative drama workshops, P20 said, “It felt great that we met our classmates there, the drama spares boredom.” P13 of the participants, who expressed comfort in the creative drama workshops, said, “The workshops made me move away from the burden of the day, fatigue, stress and into a whole new world.” P12, about fun code in creative drama workshops, said, “It was an exciting and different experience for me to get into an event I know with people I don't know, we had a lot of fun.” P8 of the participants in the creative drama, said, “I felt freer.”



Findings for The Category “Personal Adjustment”

Table 14. Participants’ Views in the “Personal Adjustment” Category

Codes	f	P ₁	P ₂	P ₃	P ₄	P ₅	P ₆	P ₇	P ₈	P ₉	P ₁₀	P ₁₁	P ₁₂	P ₁₃	P ₁₄	P ₁₅	P ₁₆	P ₁₇	P ₁₈	P ₁₉	P ₂₀	P ₂₁
Self-confidence	15	+	+	+	+	+		+	+	+	+	+			+	+		+	+			+
Communication	15				+	+	+	+	+	+	+	+	+	+	+	+	+				+	
Expressing oneself	5		+	+						+					+			+				
Courage	3			+				+											+			
Gaining different perspectives	3	+		+											+							
Getting to know oneself	2						+		+													
Critical thinking	2		+						+													
Cooperation	1			+																		
Empathy	1			+																		
Respect to differences	1			+																		

When Table 14 was examined, P₅, one of the participants who said they gained confidence in the creative drama workshops, said, “... *I also gained an on-site confidence with our drama activities.*” P₁₇ of the participants, who thought that creative drama had brought effective communication skills, said, “I was very afraid to make eye contact with people before I started drama. After I joined the drama, I made eye contact with people, providing more effective communication.” One of the participants indicating that creative drama has developed the ability to express itself, P₁₄ stated, “*taught me how to express myself, how to speak, how to stand.*” P₃ of the participants, who stated that their courage increased during dramas, said, “*I realized that my courage increased more when I did something.*” P₁ of the participants, who stated that creative drama has given different perspectives, said, “*It has brought in a lot of good things, like thinking differently, thinking a lot of things in a short time...*” P₆, one of the participants who indicated that the creative drama helped to get to know them, said, “*I realized how much more I need to improve myself, I’ve seen the shortcomings.*” P₂ of the participants, who said that creative drama has allowed them to think critically, said, “*the topics we have covered in drama*



have led me to question some things in my daily life." P₃ of the participants expressed that the creative drama has given collaboration and empathy skills, stated, "I have gained the ability to collaborate with the group and empathize..." Stating that the creative drama has increased respect for differences, K₃ said, "I was a little hard to accept other people's thoughts. It didn't take long to get people who didn't think like me out of my life. It was a behaviour I didn't want, a word, a thought that made me move away from that person right away, but now I'm not, and instead of changing people, I accept people for who they are."

Findings for The Category "Peer Adjustment"

Table 15. Participants' Views in the "Peer Adjustment" Category

Codes	f	P ₁	P ₂	P ₃	P ₄	P ₅	P ₆	P ₇	P ₈	P ₉	P ₁₀	P ₁₁	P ₁₂	P ₁₃	P ₁₄	P ₁₅	P ₁₆	P ₁₇	P ₁₈	P ₁₉	P ₂₀	P ₂₁
Healthy communication	10	+		+			+	+	+	+		+				+		+		+		
Making new friends	8		+	+	+	+					+		+	+					+			+
Ensuring intimacy	6					+	+									+	+	+				+
Group harmony	1			+																		

When Table 15 was examined, P₁₁, one of the participants who said that creative drama helped to communicate with peers in a healthy way, said, "I learned that people of my age have problems like me, and that we can handle them together. When there was a problem with my peers, I learned not to run, but to talk and decide together, through drama." P₁₀ of the participants who thought creative drama made it easier to make new friendships, said, "It enabled me to meet my peers and start the conversation immediately." P₂, one of the participants who thought that creative drama increased intimacy with peers, said, "It helped me to express myself and be more sincere to my friends" P₃ from the participants said that creative drama contributed to group harmony, "It was getting easier to do something in groups with my friends. ... just for that, I think it's very precious to study drama."



Findings for The Category “Academic Adjustment”

Table 16. Participants’ Views in the “Academic Adjustment” Category

Codes	f	P ₁	P ₂	P ₃	P ₄	P ₅	P ₆	P ₇	P ₈	P ₉	P ₁₀	P ₁₁	P ₁₂	P ₁₃	P ₁₄	P ₁₅	P ₁₆	P ₁₇	P ₁₈	P ₁₉	P ₂₀	P ₂₁
Participation in courses	15		+	+	+	+	+	+	+	+	+	+			+	+			+	+		
Developing communication with academics	10		+	+	+	+	+					+		+			+	+		+		
The perception of academics	7			+	+						+				+				+		+	+

When Table 16 was reviewed, P₉ of the participants who expressed that their participation in the courses increased after the creative drama workshops said, *“My participation in the course is increased because it was easier to express myself through the drama workshops.”* while P₁₅ of the participants said, *“Yes, it did. I was hesitant to say anything before, and I was excited to have a say, and I was questioning my self-esteem, and now I think I’ve developed a little bit more in these ways.”* P₂ of the participants, who stated that the creative drama has improved communication with academics, said, *“Before the drama, I would only listen to faculty members and leave the course, but now I can chat.”* One of the participants who expressed that the drama workshops changed their perception of academics, P₄ said, *“I saw that their image, which was drawn as unattainable, care-free, difficult people, was not at all, that they were always open to help us, and that made me a little more comfortable in getting used to the university.”*

Findings for The Category “Institutional Adjustment”

Table 17. Participants’ Views in the “Institutional Adjustment” Category

Codes	f	P ₁	P ₂	P ₃	P ₄	P ₅	P ₆	P ₇	P ₈	P ₉	P ₁₀	P ₁₁	P ₁₂	P ₁₃	P ₁₄	P ₁₅	P ₁₆	P ₁₇	P ₁₈	P ₁₉	P ₂₀	P ₂₁
Loving university	13	+	+	+						+	+		+		+	+	+	+	+	+		+
Making easier to adapt university	13			+	+					+	+	+	+	+	+		+		+	+		+
Increasing the commitment to the university	5		+			+				+					+				+			
Increasing the value of the university	4			+	+		+					+										



When Table 17 is reviewed, P3 of the participants who said they loved college through creative drama, expressed his opinions on loving university code as: *"As much as I love my department, I didn't want to study the university here, even I was counting the hours on my way to school, I was always wondering if I should go to another university or get a transfer. All these thoughts were lost because of drama. I quickly socialized, first my surroundings, my friends, then my teachers, and now I love my school."* P16 of the participants stating that the drama workshops facilitate the harmonization process, said, *"I recognized new people in the drama and felt less alone spending time with them. We had the same problems with people who had the same feelings as me, and we laughed at the same things. This has made us more compatible and more calm individuals."* P18 of the participants who thought their commitment to the university was increased by creative drama, said, *"it was a torment, a pain every day I came to school until the drama workshops started. Drama has put me in a bit of a mood for my school."* Of the participants who stated that they understood the functions and purpose of the university through creative drama, P6 stated: *"Finals, makeup exams, assignments, etc."* described to us as *"University life. I've seen that there are beautiful things that really add to us, that we feel that we are trained, that we have different perspectives."*

Findings for The Category "Social Adjustment"

Table 18. Participants' When Table 18 was reviewed, P14 of the par-

Codes	f	P ₁	P ₂	P ₃	P ₄	P ₅	P ₆	P ₇	P ₈	P ₉	P ₁₀	P ₁₁	P ₁₂	P ₁₃	P ₁₄	P ₁₅	P ₁₆	P ₁₇	P ₁₈	P ₁₉	P ₂₀	P ₂₁
Participating in student communities	15	+	+		+	+	+	+	+	+		+		+	+		+	+	+		+	
Taking part in activities	12	+	+		+	+		+	+	+		+		+	+		+		+			
Socializing	12	+	+			+	+	+	+	+					+	+		+				+

ticipants who said that creative drama workshops provided benefits on participating in different student communities, said *"It made me more comfortable and active in my communication with people. I've got a lot of community at school. I participated in the activities of the communities in the*



school, and participated in scouting, cycling, basic educational community activities. I am a member of the Scouts-general and participate in their activities, I am a general member of the cycling community, I am an executive member of the basic education community and I am a member of the Cinema Community.” P11 of the participants, who said they used their skills in creative drama in different activities, said, “Even when I consider myself pre-drama and post-drama, there are huge differences and I saw a huge benefit in the activity I attended... I was on stage in the activity that I showed, and we had training in drama about the stage posture and which direction we should look in.” P20, one of the participants who expressed that creative drama contributed to socializing, said, “It had a lot of influence on our socialization so it helped us communicate better. I mean, I didn't have any problems with the integration process.”

Findings and Comments from The Interviews

The findings from the discussions were reviewed in this section in the form of emotional adjustment, personal adjustment peer adjustment, academic adjustment, institutional adjustment and social adjustment categories under the theme of adaptation to the university.

Findings for The Category “Emotional Adjustment”

Table 19. Participants’ Views in the “Emotional Adjustment” Category
Views in the “Social Adjustment” Category

Codes	f	Sedef	Ceyda	Beyza	Faruk	Fulya	Gülben	Mehme	Derya
Feeling good	6	+	+		+	+		+	+
Relaxation	5			+	+	+		+	+
Fun	4	+				+	+		+
Controlling the excitement	1	+							

When Table 19 was examined, Sedef, one of the participants who expressed that they felt good in creative drama workshops, stated, “... I was tired that day, and there were times when I was stressed, and I don't know, there were times when I was sad, and when you went in there, you forgot everything.” Beyza, one of the participants who stated that creative drama workshops were comforting the person, said, “... you did not start immediately when we first entered, so you familiarized us to the environment, you



went through stages, so that was very good relief. ... it allowed me to be more comfortable, to open up my ideas.” Gülben, one of the participants who said that the drama workshops met the entertainment needs, said “I enjoyed it very much at first, I loved it and it went on like this, amused us and it was a useful teaching thing.” Stating that creative drama helped her control the excitement, Sedef said “... it allowed me to control a little more excitement for me”.

Findings for The Category “Personal Adjustment”

Table 20. Participants’ Views in the “Personal Adjustment” Category

Codes	f	Sedef	Ceyda	Beyza	Faruk	Fulya	Gülben	Mehmet	Derya
Gaining self-confidence	6	+			+	+	+	+	+
Self-expression	6		+	+	+	+	+	+	
Feeling free to make mistakes	5	+			+	+	+		
Gaining a different perspective	5	+	+	+		+			+
Ability to talk	4		+				+	+	+
Ability to improvise	4	+	+				+		+
Listening skills	4	+				+	+		+
Empathy skills	3	+				+			+
Breaking down the prejudices	2	+							+
Accepting yourself	2				+				+
Being able to make eye contact	2	+							+
Spending time by yourself	1				+				
Learning instruments	1					+			

When Table 20 was examined, Sedef, among the participants who stated that creative drama has given self-confidence, said, “I swear to you, I am shouting in the busiest way in university. Guys, we have a theatre play on April 20 at 2:00. We wait for everyone. (Like an announcement). How will our friends who don’t attend the drama know, Sedef, what are you doing? Aren’t you ashamed? What shame? What a shame you’re looking for, and we’re all old enough, so forget it. Beautiful girls, handsome boys, I’m sorry, I thought you were losing a shade of self-esteem when you were talking to them. No, you’ll talk easily.” From participants, Beyza stated that



creative drama workshops helped her express herself by saying: *“(her-self) I define her as the person who can speak her ideas or speak to her surroundings and make a positive one. I wouldn't do that before drama.”* One of the participants stating that the creative drama gave the courage to do wrong, Faruk said that he didn't hesitate to make mistakes through the creative drama workshops by saying: *“When we first arrived, oh let's not make a mistake, let's not make a wrong move; people's eyes always seem to be on us... With drama, I started to stop caring because everyone happens to be unable to hide something. I've come to the conclusion that no one can be perfect.”* Derya, one of the participants who said creative drama gives the person different perspective, said that her views on this topic were *“I mean, acting and becoming a different person gives really different perspectives.”* Stating that she has developed the ability to speak in creative drama workshops, one of the participants Ceyda said, *“I learned to speak more regularly. I learned to speak with a better reflection of my mind, not with little bit and straight up, but with a little more proper thinking.”* Stating that she had gained the ability to improvise during creative drama and used this skill in his daily life, Ceyda said, *“I could say at that moment that I could do something that I wouldn't normally think of. ... It made me more responsive and solution-oriented when something happened to me in everyday life.”* Gülben, one of the participants who expressed that they have developed listening skills in workshops, said, *“...I developed with activities that we should listen to.”* Derya, one of the participants who stated that during the workshops they had developed their empathy skills, said, *“For example, in the drama, I had friends who could never go home. You know, I was thinking if I could stay away from my family this long without seeing them. I don't know. There are people in the dorm. I empathized about that near my home, and I realized I was a little lucky.”* Sedef, who thinks that creative drama helps to break down the prejudices, said, *“If you have judgments, you break them. There were some people I didn't like. But Sedef look, he's really good at the game, so he's not as bad as he looks, or he's not cold.”* Stating that the creative drama has helped to get to know himself, Faruk said that his thoughts on this



topic were *“I was wearing a mask from the environment to the environment and I tried to remove this mask thing from now on. I started to be more intimate in the environment, and I thought that whatever I am, it's not about changing from environment to another, it's about what I am.”* Learning to spend time with himself after the creative drama workshops, Faruk said, *“At least I learned to go to a cafe and sit alone for hours.”* Sedef, one of the participants who said they had gained the ability to make eye contact after the creative drama workshops, said, *“Normally, I am afraid to make eye contact when my teacher is speaking. I can make eye contact now, taking a long look and so on.”* Fulya, from the participants, decided to learn guitar and that it was because of creative drama, said, *“You might be the reason why I started the guitar again. Tomorrow our course begins. ... thanks to your university, I may have taken a step like this.”*

Findings for The Category “Peer Adjustment”

Table 21. Participants’ Views in the “Peer Adjustment” Category

Codes	f	Sedef	Ceyda	Beyza	Faruk	Fulya	Gülben	Mehmet	Derya
Making new friends	7	+	+	+	+	+	+		
Making close friends	5	+	+	+		+	+		
Getting to know people	5		+	+	+	+			
Collaboration skill	3	+			+	+			
Getting to know people from different departments	3		+			+			
Getting to know people to consult	3		+	+			+		
Communication with the opposite gender	2	+							
Fast bonding	2		+			+			
Involve peers in activities	1	+							

When Table 21 was reviewed, all participants except Derya stated that creative drama workshops helped them make new friends. Ceyda from participants, express her thoughts on this topic as follows: *“They call me the headman of the school (laughter) because I'm on the street, and if we see 100 people, 90 say hello, 80 from people I know from drama, the community.”* One of the participants stating that some of the people they met in the drama workshops are now their closest friends, Ceyda said, *“I am closer to Sedef at drama activities. Aslı and I became close friends. I am a very*



close friend of a person I would never have known." Fulya, one of the participants who said that the drama workshops gave them a chance to get to know people better, said, *"We spent a lot of time together in drama 2-3 days a week after school. We got to know people better. There were people that we were good at first, but then we had problems, fell out. We also realized that we should treat everyone differently, or, erm, I don't know, not everyone would be treated the same."* From participants stating that they have gained the ability to collaborate during creative drama workshops, Sedef said that her thoughts were *"I don't like it, but I understand that you share a common space there you have to get along there... If I pull a face or be a killjoy, it will affect everyone and it will reduce the energy of everyone. I mean, that's not necessary."* Fulya, from participants who stated that workshops benefited the bonding of different departments because they were made with students from different departments, said, *"It was even better when we did this with our classmates or friends from another department. I have adapted to the environment and met different people; I have contacted different people."* From participants who thought they could consult their problems in creative drama workshops, Beyza said, *"There was a problem or something I was stuck with, there are people I could ask. If I hadn't gone to drama, I wouldn't have known them, and I wouldn't have asked."* Derya, one of the participants who said that workshops have improved their communication with the opposite gender, said, *"... there are no men in my class. I realized I haven't contacted men in a long time. We had male friends in the drama. At least it was different for us to talk to a different gender than a woman."* From participants, thinking that creative drama was accelerating the process of bonding, Ceyda said, *"I had the opportunity to know the people I would recognize in three months or four months ... It allowed us to interact faster after we left."* From participants, Sedef invited her classmates to creative drama events *"It led me to bring my other friends to drama. My friends Ahmet and Basri never wanted to. They didn't want to come. I tried too hard to bring them in. Come on, it's beautiful, I'm so happy to have done it."*

Findings for The Category "Academic Adjustment"



Table 22. Participants’ Views in the “Academic Adjustment” Category

Codes	f	Sedef	Ceyda	Beyza	Faruk	Fulya	Gülben	Mehmet	Derya
Developing communication with academics	8	+	+	+	+	+	+		
Attendance to lesson	6	+	+		+	+	+		
Getting to know different academics	5	+	+			+	+		
Acquiring professional skills	4		+			+	+		
Communication with a child	5		+			+	+		
Recognition by academic	1	+							
Gaining a constructivist perspective	1			+					
Note sharing with peers	1					+			

When Table 22 was examined, all participants stated that the creative drama has improved communication with academics, and Gülben from the participants said, *“I met the faculty members, I was closer with you, I could come to you when there was a problem, which is an advantage for me.”* Mehmet from participants who stated that the skills they gained in the workshops increased their participation in the course, said that *“It had a lot of impact on our behaviours in the classroom because I was being a little shy in the classroom. In the drama process, I was a little bit of a help in getting that confidence. That’s why I can talk in class, answer questions. I can ask questions.”* Sedef, one of the participants who thought they had the opportunity to recognize different academics who participated as guests in some of the creative drama workshops, said, *“Then we met Tuğkan Teacher through drama. Meeting Tuğkan Teacher has led to many things.”* Ceyda from participants who think that they had gained communication skills with a child in the creative drama workshops, expressed her opinion as: *“I will remember how I should talk to that child when I talk to that child. ... I will use the emotions I used in improvisation while saying that child something.”* Fulya one of the participants who thought they had professional skills during workshops, said, *“We have already done many of the activities in the drama that we can implement in our profession in the future. So, we learned a lot of things. Drama is an activity that we can both apply in a classroom environment and add something for ourselves.”* Sedef, who thought she had introduced herself to academics more closely during creative drama, said, *“They saw my character with drama and saw what I*



could do. ... this is how I think Tuğkan Teacher discovered me.”Expressing her opinion that she has gained a professional perspective in the dramas based on the constructivist approach, Beyza from participants said, “You know, teacher, there was some kind of secret information you gave us beneath the game or sometimes you would do something like, you know, you would take it out of a point, you know, but we would take it out, and you would make it look like you were doing it, and it really helped us to think about it. That’s what I’d like to do to my students.” Stating that she was exchanging notes with her peers after the creative drama workshops, Fulya said, “We were greeting when we first saw each other in the classroom environment, then there was a note exchange...”

Findings for The Category “Institutional Adjustment”

Table 23. Participants’ Views in the “Institutional Adjustment” Category

Codes	f	Sedef	Ceyda	Beyza	Faruk	Fulya	Gülben	Mehmet	Derya
Loving university	7	+	+	+	+	+	+	+	
Increasing the value of the university	3	+					+	+	
Spending time in the university	2				+	+			
Getting to know the university	1		+						

When 23 was examined, all participants except Derya stated that creative drama workshops made them love the university, and from participants, Sedef said, “... it would be a bit assertive, but drama was the only reason that connected me to school until it was over. Because I never wanted this department, I didn’t like this city...” Mehmet, one of the participants who thought that creative drama workshops have increased the value of the university, said, “After drama events, your perspective changes, inevitably of course. I was thinking a little negative about university before I went to drama activities in the first place. I thought it was like a normal high school, but when I was doing activities like drama workshops, it made me love the university. So, it made me feel like they are different activities.” Faruk, from participants who think creative drama has increased time spent in university said, “I have made it a habit to spend time in the university.” Ceyda expressed that it was easier to get to know the university



through creative drama workshops and gave her a better understanding of the school and said, *“Like I said, it got us to know the school better. As I came in and heard things from you, because we weren't just doing drama there, we were sharing our daily lives when it came to the place.”*

Findings for The Category “Social Adjustment”

Table 24. Participants' Views in the “Social Adjustment” Category

Codes	f	Sedef	Ceyda	Beyza	Faruk	Fulya	Gülben	Mehmet	Derya
Joining student communities	5	+	+	+		+			
Taking part in activities	5	+	+			+	+		
Communication with the administrative staff	1	+							

When Table 24 is reviewed, Ceyda, from participants stating creative drama has benefited participating in different student communities, said, *“You also know another community when you enter a community. It's just that, it's actually a butterfly effect.”* Fulya, one of the participants stating that they were involved in different activities after the creative drama workshops, said, *“After we entered the drama, we had a theatre adventure. At this stage, poetry was played in memory of Sezai Karakoc. I was in it, for example.”* Stating that creative drama workshops have improved communication with administrative staff at the university, Sedef said, *“We went to that part of the registrar's office. ... it's incredibly comfortable, like, 40 years of friends I mean, I got all this comfort and all that drama.”*

Conclusion and Discussion

Creative drama is the process of learning through experiences. In this process, participants become aware of themselves and their environment, and have the opportunity to experience different emotions and thoughts. When they learn by observing and living, they achieve greater gains (Üs-tündağ, 2007). When the quantitative results of the study were examined, it was concluded that the creative method of drama applied to first-class teacher candidates had a positive and meaningful effect on teacher candidates' adaptation to the university. In the qualitative results of the study, it was found that creative drama activities helped students to adapt to the



university, helped them love the university and its departments, and increased their commitment to the university. In this sense, the quantitative and qualitative results of the study support each other. The relevant literature shows that the creative drama method has similar results in research to ensure the university's adaptation process (Akhan & Arık Karamık, 2019; Akhan & Demir, 2020; Akhan, Acar, & Güngör, 2018; Demir, 2019; Şeren, 2021). Şeren (2021) stated that during the orientation process of classroom teachers, creative drama activities facilitate the greeting and adaptation process. Akhan and Demir (2020) used creative drama in the orientation process of social studies teacher candidates and stated that the orientation training carried out with creative drama activities contributed to the personal, professional and social development of students and was effective in getting to know the school, teachers and friends better. Akhan and Arık Karamık (2019) stated that after the study, the candidates for teachers had a meaningful differentiation in the subtitle of adaptation to the university; emotional adjustment, personal adjustment, academic adjustment and social adjustment. The quantitative results of this study show that there is no significant differentiation in the subfactors of academic and personal-emotional adjustment. This result does not match the study of Akhan and Arık Karamık (2019). Demir (2019) stated that creative drama activities in the process of adaptation to the university have an impact on the recognition, communication and adaptation of teacher candidates. Akhan, Acar and Güngör (2018) concluded that the creative drama method was effective in the adjustment program for the teacher candidates and that these applications positively affected students' perceptions of the university. Selcik and Oğuz (2015) expressed that the creative drama method in the orientation of Erasmus students was effective and the creative drama was effective in the orientation process. Şahin and Yağbasan (2011) concluded that the creative drama method was effective in the students' integration. Creative drama allows individuals to better understand the society and the dynamic in it. Helps to live and experience events that are not reached in terms of time and distance in society (Önder, 2002). In this study, creative drama has helped students in their social, personal, emotional, peer, academic and institutional adjustment, making them an individual compatible to the university. In this respect, creative drama



activities can be expressed as facilitating the process of adapting students to the university.

When the results of the study were examined, it was found that the creative drama method had a positive and meaningful effect on the social cohesion of university freshman students from the lower factors of the university's adjustment scale. Creative drama helps individuals who are introverted inherently, gain skills such as recognizing themselves and others, communication, gaining sensitivity to their friends (Sağlam, 2004; McNaughton, 2004). Students who participated in the study stated that they could socialize comfortably through creative drama activities, have no problems with making new friendships, know more about people, develop communication skills with peers, consult peers when they have problems, adapt to peers. The results from the qualitative data of the study support quantitative data. These results are also in parallel to the studies in the related literature that the drama has developed social adjustment (Akhan & Arık Karamık, 2019; Akhan & Demir, 2020; Batdi & Elaldi, 2020; Namdar & Çamadan, 2016; Şeren, 2021; Tanrısever & Aykaç, 2013; Selcik & Oğuz, 2015). Through the longitudinal aspect of the research separated from other research, it has been determined that creative drama facilitates participation in different student communities and benefits from taking active roles in these communities. In this regard, it can be said that creative drama has been a bridge to socially cohesion with different communities, that students have improved group harmony, and that it has a positive impact on communication with peers.

It has been seen that creative drama has a positive and meaningful effect on the students' institutional adaptation from the sub-factors of their university adjustment scale. The students who attended the research stated that creative drama activities made them love the institution, increased commitment to the institution, and understood the university better. In this sense, the quantitative and qualitative data of the study support each other. This result also parallels similar studies in the relevant literature (Akhan & Arık Karamık, 2019; Akhan, Acar, & Güngör, 2018; Akhan & Demir, 2020; Bedak, 2020; Şahin & Yağbasan, 2011). Drama activities can be carried out in a variety of environments such as classrooms, school gardens, parks, libraries, universities. The location where activities are to



be carried out is determined in relation to the target achievement (Adıgüzel, 2007). In this study, it can be said that the creative drama workshops being at the university has a positive effect on students' adaptations to the institution, their commitment to the institution and their respect.

Although there is no significant difference in the quantitative data for the academic adjustment sub-factor of the university adjustment scale, the qualitative data show that the creative drama method has a positive effect on the academic adjustment of the students. The students who participated in the study stated that creative drama activities benefited their relationship with academics, their interest and relevance to their departments and their in-class participation. Similar studies in the related literature show that the creative drama method increases academic adjustment (Akhan & Arık Karamık, 2019; Akhan & Demir, 2020; Akhan, Acar, & Güngör, 2018; Hasırcı, Bulut, & Saban, 2008). As creative drama supports personal characteristics, it supports academic and professional skills. In Especially from the findings, it can be said that creative drama creates a constructivist approach-based training concept for participants. In this regard, it can be stated that the creative drama method has a positive impact on academic adjustment. It has been determined that there has been no significant difference in quantitative findings for the personal-emotional adjustment subfactor of the university adjustment scale. However, the qualitative data of the research showed that creative drama has made students feel positive, helped them develop, gained decision making and different thinking skills and increased motivation. The results of the study are similar to the research in the relevant literature (Akkocaoğlu Çayır & Gökbulut, 2015; Tanrıseven & Aykaç, 2013; Akhan & Arık Karamık, 2019; Akhan & Demir, 2020; Batdi & Elaldi, 2020; Yeler, 2018; Zaghoul, 2018). Tanrıseven and Aykaç (2013) stated that the creative drama supports the personal development of university students and increases their awareness. In this study, it has been seen that the participants have achieved many gains such as confidence, communication, courage, self-expression, control of their emotions and respect for differences. In this context, because it includes features such as processing many emotions through improvisation, role playing and games, providing participants with the opportunity to experience different perspectives, increasing self-awareness, helping



one's self-actualization, recognizing one's emotions and developing positive emotions in the creative drama process (McCaslin, 2019) can be said to support students' personal-emotional adjustment. It has been concluded that the creative drama workshops process reflects the personal skills gained by students living and making it easier to adapt to university lives.

In this context, it is possible to say that the students attending the study have successfully adapted to the university, based on the results of this research, which have been using creative drama to facilitate the process of first-year classroom teaching and Turkish teaching students' integration into the university.

Recommendations

- In this study, the presence of only faculty of education students of education can be expressed as a limitation of the research. In this respect, creative drama workshops can be deployed in order to facilitate the adaptation process of students who have just started university.
- As participants have different location demands, different places in the university can be used to increase student institutional adjustment while planning creative drama workshops.
- The diversity in qualitative data collection tools of this research is positively reflected in research findings. The codes that were not obtained from the logs were obtained from the interview and interview form, and the findings that were not obtained from the interview and interview form were obtained from the logs. In this context, researchers who will use creative drama can be suggested to use different data collection tools.
- While quantitative findings of the research show positive effects of creative drama across scale, there has been no significant difference in academic and personal-emotional sub-factors. In qualitative findings, it was found that creative drama facilitates the process of academic, personal and emotional integration. In this context, it may be recommended that quantitative and qualitative research methods be used together in the research that is intended to be done in depth.



- Similar research can be carried out in different groups at various levels of education.
- The failure to have an interview after each workshop in this research can be expressed as a limitation of the work. In the works where creative drama will be used, discussions can be held at the end of each workshop and the achievements achieved in the workshops can be examined in depth.
- From the results of research, it may be recommended that the creative drama be used by universities during the orientation week to ensure that students who have just started university have a healthy adaptation process.

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Öz: Üniversiteye yeni başlayan öğrencilerin üniversite hayatlarında karşılaştıkları en zorlu süreçlerin başında üniversitenin oryantasyon süreci gelmektedir. Bu sürecin sağlıklı olması, öğrencilerin akademik, sosyal ve kişisel gelişimlerini olumlu yönde tamamlamaları ve bağlı bulundukları kuruma aidiyetlerini artırmaları açısından önemlidir. Yaratıcı drama yöntemi, insanın kendisini ve çevresini tanıması, ilişkiler geliştirmesi, farklı bakış açıları kazanması, sosyal uyumunu artırması ve daha fazlası için bir yoldur. Bu araştırmanın amacı, üniversite yaşamına uyum sürecinde yaratıcı drama yönteminin etkisini belirlemektir. Araştırmanın katılımcıları, Türkçe ve sınıf öğretmenliğinde öğrenim gören 21 birinci sınıf öğrencisidir. Bu çalışmada karma araştırma yöntemi ve açıklayıcı sıralı desen kullanılmıştır. Araştırmanın nicel verileri Üniversiteye Uyum Ölçeği, nitel verileri dokümantasyon ve tartışma yoluyla toplanmıştır. Araştırmanın nicel verileri istatistiksel olarak, nitel verileri ise içerik analizi ile analiz edilmiştir. Araştırmanın nicel ve nitel sonuçları incelendiğinde, çalışmaya katılan öğrencilerin üniversiteye başarılı bir şekilde uyum sağladıkları söylenebilir.

Anahtar Kelimeler: Yaratıcı drama, üniversiteye uyum, yükseköğretim, üniversitenin ilk yılı.

