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## Analysis of pre-service teachers' flow experience in educational drama practices and the effect of practices on attitudes toward creative drama courses

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### Abstract

**Aim:** The analysis of the flow experience of pre-service teachers in educational drama practices and the effect of the practices on the attitude towards creative drama lessons reveal the purpose of the study. It is of great importance for physical education teachers to use creative drama practices as an effective teaching method in physical education and sports lessons, both in terms of their personal development and professional development.

**Method:** The study was designed with a pre-test-post-test control group experimental design, one of the true experimental designs, and one of the quantitative research methods. In addition to the demographic information form, the "Flow Experience Scale" and "Attitude Scale towards Creative Drama Lessons" were applied to the participants as measurement tools. The distribution of the participant's demographic information was analyzed by frequency analysis. T-test independent groups analyzed the participants' pre-test and post-test scale scores, and the change in the pre-test and post-test scores of the scales according to demographic information was analyzed by t-test in independent groups and one-way analysis of variance. A regression model was tested to determine the effect of reason on anxiety. Analyses were performed with SPSS 20.0 software at a 95% confidence level.

**Findings and Conclusions:** As a result, there was no significant difference between the attitude scale scores towards flow experience and creative drama course of the students participating in the research according to their age, gender, income level, place of residence, and activity type, and between the pre-tests and post-tests of the scales. However, a significant difference was detected between the pre-test and post-test scores of the flow experience scale anxiety sub-dimension and the flow sub-dimension of the academic achievement variable. In addition, although there was no significant difference in terms of the variables mentioned, it was noted that the flow experience flow and anxiety subscale scores were low. In contrast, the attitude scores towards the creative drama course were high.

**Keywords:** Flow; attitude; drama practices; teachers candidate.

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## 1. Introduction

One of the goals that education and training activities seek to achieve in the world is to target initiatives aimed at increasing the individual's knowledge capacity, improving the current life situation, and developing the future life situation. Achieving these goals can be possible by developing the individual's creative thinking, developing ways of accessing information in continuous change and transformation, ensuring communication with oneself and one's environment, including the individual in learning environments with active participation, and solving many problematic situations such as these. Based on this information, creative drama is the method that supports skill development, allows the individual to recognize himself/herself and others, and develops the ability to listen, understand, and reason (Susar-Kırmızı, 2015). In addition, drama not only aims to maximize thinking skills but also to transfer the events experienced by the individual in daily life with body, gestures, and mimics or to express them in writing (Bayraktar & Okvuran, 2012).

Although they are sometimes defined with different concepts in the literature, the concepts of "drama in education, creative drama, educational drama, and educational drama" are not different in terms of characteristics, purpose, and content but are the same. For example, the concept commonly used as "creative drama" in the United States of America has been accepted as "drama in education" in England (San, 1996). In Turkey, along with contemporary approaches in the 21st century, arrangements have been made for creative drama, and there has been a significant increase in research. In this direction, portraying any situation or subject using creative drama techniques through a group and using this action as a teaching tool is only one of the examples that can be given to drama practices in education. The importance of such activities can be attributed to the fact that individuals approach dramatic problems from a different perspective and are allowed to develop new thoughts toward the solution (Adıgüzel, 2020). In addition, creative drama as a learning material is a process in which individuals' verbal, musical, physical, and visual intelligence areas are also used (Rochovská & Švábová, 2022). Therefore, it enables individuals to develop their mental, affective, and social skills while emphasizing the development of an original, versatile, and holistic personality (Vančíková et al., 2022). With the development above, it is predicted that the practical realization of creative drama education, teachers' ability to use creative drama practices as a course method and material, or the development of positive attitudes towards drama may be directly proportional to the existing training given in the field. In the applications, it is essential to create harmony between the activities and ensure complementary integrity in the transition from one activity to another to achieve the targeted goals. In addition, it is accepted that ensuring the flow and, at the same time, ensuring integrity is very effective in achieving the desired outcomes.

For this reason, several stages are followed in drama practices. These stages are expressed as preparation, warm-up, animation, and evaluation/discussion. In the first stage, preparation-warming up, physical mobility is achieved through sports, various dances, and moving games. In the second stage, enactment, all experiences, sharing, and evaluations in drama activities are carried out with the help of enactments, in other words, with the method of play by taking on the guise or personality of someone. In the last stage, evaluation-discussion, all the results obtained are tested. In short, educational achievements or results are realized at this stage (Adıgüzel, 2020).

In physical education and sports courses within the scope of sports sciences, when creative drama applications are taken into consideration as a teaching method, several techniques such as improvisation, role-playing, drama with music, story/role revitalization, role revitalization, role change, corridor of consciousness, guiding from the edge, participatory leadership are included. In the applications where these techniques are used, individuals can use new expression techniques during the revitalization. They can contribute to solving existing problems while experiencing a different perspective on the situation being revitalized (Karadağ, 2012). In support of this view, Heathcote (1991) stated that teachers tend to encourage students to use drama to increase their participation in the classroom, develop instant decision-making skills, and develop creativity. Similarly, Desailly (2012) stated that children who receive drama education are able to adapt to the

current subject more quickly and that multidimensional thinking is supported by providing self-confidence.

It can be said that creative drama practices support the development of both educators and students, offer different perspectives, emphasize individual talents, and, most importantly, provide a product or output. In the literature, it is noteworthy that there are many studies in different fields on students and adults at almost all levels (Erdeveciler & Balcı, 2017; Kaya & Antepli, 2018; Kılıç & Tuncel, 2009; Saçlı-Uzunöz, & Demirhan, 2017; Umralieva, 2021). On the other hand, this study tried to address the perception of flow in creative drama activities from another perspective, perhaps as a contribution to the benefits of creative drama. In line with this information, it is thought that when teachers develop positive attitudes towards creative drama practices and when the mentioned drama teaching method is used, the perception of flow emerges as a concept that represents harmony or focus, especially in games and physical activities. At the peak of a game or activity, players lose their sense of time and may experience a different state of being, unaware of what is happening around them. This flow can occur in any endeavor or work but more often in play, physical activity, and sport. Thus, during the flow, the individual can give his/her complete focus and attention to the occupation he/she is interested in and develop himself/herself by experiencing new skills (Csikszentmihalyi, 1990). In addition, in educational environments, it can significantly contribute to students' learning processes by doing, analyzing, synthesizing, using practical communication skills, and high-level creative thinking (Kasapoğlu, 2019).

Based on this information, the flow experience in creative drama practices in education is thought to overlap with the attitude expected to be developed towards creative drama practices. For this purpose, the study reveals the purpose of the study by analyzing the flow experience of pre-service teachers in educational drama practices and the effect of the practices on the attitude towards creative drama lessons. It is of great importance for physical education teachers to use creative drama practices as an effective teaching method in physical education and sports lessons, both in terms of their personal development and professional development. In this context, creative drama practices are expected to support the solution of some problems and to raise the individual with the desired behavioral patterns of the next century on the education and training platform.

## 2. Method

### 2.1. Research Design

The research was designed with the pre-test-post-test control group experimental design, which is one of the true experimental designs, which is one of the quantitative research methods. This model is based on the application of the independent variable to the research group and the evaluation of the measurements made before and after the application (Karasar, 2020).

Before the research, pre-service teacher students were given comprehensive information about the content and stages of the research, and it was planned that the study would be conducted with students who voluntarily participated in the research. Before the drama practices, relevant scales were applied in order to determine the attitude towards the drama course and the flow experiences in drama practices. Experimental and control groups were formed based on the scores obtained from these scales. Those who were below the average scores obtained from the scales constituted the experimental group. Subsequently, improvisation, role playing, role reversal and story/event reenactment, which are some of the techniques used in drama practices, were applied to the experimental group for twelve weeks, one day a week for two hours. After the educational drama lesson, the relevant scales were reapplied to the students. Thus, the flow experiences and attitudes towards the course before and after the drama practices were analyzed and compared.

## 2.2. Research Group

In the study, 34 pre-service teacher students who are continuing their undergraduate education in the department of physical education and sports teaching in the fall semester of 2022-2023 in the field of sports sciences in Ankara, Turkey, participated voluntarily.

### 2.2.1. Ethical Procedures

The ethical approval of the research titled "Analysis of pre-service teachers' flow experience in educational drama practices and the effect of practices on attitudes towards creative drama courses" was obtained at the meeting of the Gazi University Rectorate Ethics Commission dated 22.11.2022 and numbered 19 with the decision numbered E-77082166-604.01.02-519894 and research code 2022-1340.

## 2.3. Data Collection Tools

In addition to the demographic information form, "Flow Experience Scale" and "Attitude Scale towards Creative Drama Lessons" were applied to the participants as measurement tools.

Demographic information form: The demographic information form prepared by the researchers included the following variables: age, gender, perceived income level, place of residence, perceived academic achievement, preferred platform for participation in activities (digital-artistic, real-face-to-face) and preferred activity type (artistic, sportive, cultural).

The Flow Experience Scale is a 5-point Likert scale developed by Özdemir, Durhan, and Akgül (2020) consisting of 13 items and 2 sub-dimensions as Flow and Anxiety. The lowest score obtained from the scale is calculated as 13 and the highest score is calculated as 65. The total internal consistency coefficient of the scale was calculated as .78.

The Attitude Scale Towards Creative Drama Lessons developed by Adıgüzel (2006) was scored on a 5-point Likert scale as "completely agree (5)" and "never agree (1)". The 50-item scale consists of 20 negative and 30 positive statements. Cronbach Alpha coefficient for the reliability of the scale was calculated as .94.

## 2.4. Educational Drama Course Example

### 2.4.1. Preparation - Warm-up

Participants settle in the hall in a disorganized order and start walking. As they continue walking, they greet the individuals they see with words such as "hello, good morning, good day". After walking in this way for a while, they are asked to tell each other their names and learn the names of the people they meet. As they continue walking, they are asked to ask the individuals they meet which football team they support, which sports branch they are interested in, how many hours they train per week, their height-weight measurements, shoe sizes, jersey numbers, etc., and they are expected to answer the same questions asked to them. After the activity continues for a while, the participants form a circle and sit on the floor. Names are shared again while sitting in the circle.

### 2.4.2. Animation

The second phase of the game begins and this time those sitting in the circle try to name the participants on their right and left sides. The participants then form two groups, A and B. When forming the groups, those who can say the names correctly form group A and those who cannot remember the names form group B. A's will ask questions that they can think of for five minutes to get to know the B's. B's can skip the questions they do not want to answer. After the time is up, the other group asks the same questions and waits for answers. After the questions are asked between both groups, the participants are told that they are anchors presenting a program on a sports channel. They are informed that they will have a guest on their program today and that they have just obtained questions about the guest through the question asking game and they are expected to introduce their

guest to the audience on the screen. The presenter is selected from the volunteer participants and introduced to the other participants in the program.

### 2.4.3. Evaluation-Discussion:

All participants are given an A4 sheet of paper and a pen. Based on their experiences in this activity today, they are asked to convey their opinions and thoughts about this activity and their experiences to an individual who has not participated in educational drama activity before. Each participant is asked to transfer their own feelings and thoughts on the paper.

## 2.5. Data Analysis

The distribution of demographic information of the participants was analyzed by frequency analysis. The pre-test and post-test scale scores of the participants were analyzed by t-test in dependent groups, and the change in the pre-test and post-test scores of the scales according to demographic information was analyzed by t-test in independent groups and one-way analysis of variance. A regression model was tested to determine the effect of reason on anxiety. Analyses were performed with SPSS 20.0 software at 95% confidence level. In addition, the variables in the demographic data in which one person was included were not evaluated in the analysis table.

## 3. Findings

The distribution of demographic information of the participants was analyzed by frequency analysis.

**Table 1.** Frequency distribution of demographic characteristics of participants

Variables		n	%
Age	19	18	52,9
	20	12	35,3
	21	4	11,8
	Total	34	100,0
Gender	Female	13	38,2
	Male	21	61,8
	Total	34	100,0
Income	Low	5	14,7
	Medium	28	82,4
	High	1	2,9
	Total	34	100,0
Living place	Village/district	4	11,8
	City	6	17,6
	Big city	24	70,6
	Total	34	100,0
Academic Success	Good	8	23,5
	Medium	26	76,5
	Total	34	100,0
Activity Type	Digital-virtual	6	17,6
	Real- face to face	28	82,4
	Total	34	100,0
Choice	Sporty	34	100,0

According to age groups, 52.9% of the participants were 19, 35.3% were 20, and 11.8% were 21. When the distribution according to gender is analyzed, the proportion of girls is 38.2%, and the proportion of boys is 61.8%. When the distribution according to income distribution is analyzed, the rate of those with low-income levels is 14.7%, those with medium income levels is 82.4%, and those with high-income levels is 2.9%. 11.8% of the participants lived in a village/city, 17.6% in a city, and 70.6% in a metropolitan area. When the participants' academic achievement was analyzed, it was seen that 23.5% were at a reasonable level, and 76.5% were at a moderate level. When the distribution according to the type of activity is examined, digital virtual is 17.6%, and real face-to-face is 82.4%. All of the participants preferred sports.

**Table 2.** Flow experience and creative drama scales pre-test-post-test comparison

		n	Average	Standard deviation	t	p
Flow	PreTest	34	28,00	2,52	-0,696	0,491
	PostTest	34	28,41	2,51		
Anxiety	PreTest	34	6,24	2,95	0,726	0,043*
	PostTest	34	5,44	3,17		
Creative Drama	PreTest	34	142,85	14,82	1,380	0,177
	PostTest	34	139,00	11,03		

\*p<0,05

The pre-test and post-test averages of the flow experience and creative drama scales and whether the difference between these averages was significant were examined by dependent groups t-test.

According to the results of the t-test independent groups, while the difference between the pre-test and post-test of the anxiety sub-dimension was significant ( $p < 0.05$ ), the flow sub-dimension did not differ significantly ( $p > 0.05$ ). The post-test anxiety level was significantly higher than the pre-test.

When the pre-test and post-test changes of the creative drama scale were analyzed, there was no significant difference ( $p > 0.05$ ). In other words, the pre-test and post-test creative drama attitude levels are at the same level.

**Table 3.** Variation of flow experience and creative drama scales pre-test-post-tests according to gender

Gender		n	Mean	Standard deviation	t	p
Flow (P.T.)	Female	13	28,31	2,43	0,554	0,584
	Male	21	27,81	2,62		
Anxiety (PostT.)	Female	13	6,08	3,23	-0,242	0,810
	Male	21	6,33	2,85		
CD (P.T.)	Female	13	138,85	11,85	-1,251	0,220
	Male	21	145,33	16,16		
Flow (PostT.)	Female	13	28,85	2,38	0,789	0,436
	Male	21	28,14	2,61		
Anxiety (PostT.)	Female	13	5,46	3,02	-0,392	0,698
	Male	21	5,90	3,32		
CD (PostT.)	Female	13	136,31	11,50	-1,124	0,269
	Male	21	140,67	10,66		



The means of the pre-test and post-test measurements of the flow experience and creative drama scales according to gender and whether the difference between these averages was significant was analyzed by independent samples t-test.

Accordingly, it was seen that the pre-test and post-test measurements of flow experience and creative drama scales did not differ significantly according to gender ( $p>0.05$ ). In other words, the pre-test and post-test measurements of flow experience and creative drama scales of girls and boys are at the same level.

**Table 4.** Variation of flow experience and creative drama scales pre-test and post-test measurements by age

Age		n	Average	Standard deviation	F	p
Flow (P.T.)	19	18	27,83	2,18	0,661	0,524
	20	12	28,58	2,43		
	21	4	27,00	4,32		
	Total	34	28,00	2,52		
Anxiety(PostT.)	19	18	5,39	1,65	2,530	0,096
	20	12	6,67	3,26		
	21	4	8,75	5,32		
	Total	34	6,24	2,95		
CD (P.T.)	19	18	138,61	8,42	1,838	0,176
	20	12	146,33	12,61		
	21	4	151,50	34,28		
	Total	34	142,85	14,82		
Flow (PostT.)	19	18	28,44	2,33	0,160	0,853
	20	12	28,17	3,13		
	21	4	29,00	1,41		
	Total	34	28,41	2,51		
Anxiety(PostT.)	19	18	5,56	3,71	0,083	0,921
	20	12	5,83	2,89		
	21	4	6,25	0,96		
	Total	34	5,74	3,17		
CD (PostT.)	19	18	138,83	10,98	1,280	0,292
	20	12	136,67	10,98		
	21	4	146,75	10,53		
	Total	34	139,00	11,03		

The means of the pre-test and post-test measurements of the flow experience and creative drama scales according to age and whether the difference between these means was significant were examined by one-way analysis of variance.

Accordingly, it was seen that the pre-test and post-test measurements of flow experience and creative drama scales did not differ significantly according to age ( $p>0.05$ ). In other words, the pre-test and post-test measurements of the flow experience and creative drama scales of people of different ages are at the same level.

**Table 5.** Variation of flow experience and creative drama scales pre-test and post-test measurements according to income

Income		n	Average	Standard deviation	t	P
Flow (P.T.)	Low	5	26,80	3,19	-1,215	0,233
	Medium	28	28,29	2,40		
Anxiety (P.T.)	Low	5	6,00	2,24	-0,271	0,788
	Medium	28	6,39	3,08		
CD (P.T.)	Low	5	140,80	9,42	-0,356	0,725
	Medium	28	143,43	15,90		
Flow(PostT.)	Low	5	27,80	2,39	-0,510	0,614
	Medium	28	28,43	2,56		
Anxiety (PostT.)	Low	5	5,80	4,76	0,264	0,793
	Medium	28	5,43	2,50		
CD (PostT.)	Low	5	138,20	9,04	-0,089	0,930
	Medium	28	138,68	11,41		

The means of the pre-test and post-test measurements of the flow experience and creative drama scales according to Income and whether the difference between these averages was significant were analyzed by independent samples t-test.

Accordingly, it was seen that the pre-test and post-test measurements of flow experience and creative drama scales did not differ significantly according to income ( $p > 0.05$ ). In other words, the pre-test and post-test measurements of the flow experience and creative drama scales of those with low and middle-income levels are at the same level.

**Table 6.** Variation of flow experience and creative drama scales pre-test and post-test measurements according to the place of longest residence

Living City		n	Average	Standard deviation	F	p
Flow (P.T.)	Village/district	4	28,00	2,94	0,015	0,985
	City	6	27,83	1,72		
	Big City	24	28,04	2,71		
	Total	34	28,00	2,52		
Anxiety (P.T.)	Village/district	4	7,75	5,12	0,705	0,502
	City	6	5,50	2,07		
	Big City	24	6,17	2,76		
	Total	34	6,24	2,95		
CD (P.T.)	Village/district	4	156,75	24,17	2,260	0,121
	City	6	143,50	13,44		
	Big City	24	140,38	12,63		
	Total	34	142,85	14,82		
Flow (PostT.)	Village/district	4	28,50	2,38	0,901	0,416
	City	6	27,17	1,94		
	Big City	24	28,71	2,65		
	Total	34	28,41	2,51		
Anxiety (PostT.)	Village/district	4	6,00	0,82	1,348	0,275
	City	6	3,83	1,17		
	Big City	24	6,17	3,58		
	Total	34	5,74	3,17		
CD (PostT.)	Village/district	4	140,50	20,16	1,150	0,330
	City	6	132,83	8,77		
	Big City	24	140,29	9,63		
	Total	34	139,00	11,03		



The means of the pre-test and post-test measurements of the flow experience and creative drama scales according to the place of residence for the longest time and whether the difference between these averages was significant were examined by independent samples t-test.

Accordingly, it was seen that the pre-test and post-test measurements of the flow experience and creative drama scales did not differ significantly according to the place of residence for the longest time ( $p > 0.05$ ). In other words, the pre-test and post-test measurements of the flow experience and creative drama scales of people living in different places for the longest time are at the same level.

**Table 7.** Variation of flow experience and creative drama scales pre-test and post-test measurements according to location in academic achievement

Academic Success		n	Average	Standard deviation	F	p
Flow (P.T.)	Good	8	29,50	0,93	4,040	0,043*
	Medium	26	27,54	2,69		
	Total	34	28,00	2,52		
Anxiety (P.T.)	Good	8	5,50	2,20	0,641	0,429
	Medium	26	6,46	3,15		
	Total	34	6,24	2,95		
CD (P.T.)	Good	8	144,13	10,58	0,075	0,786
	Medium	26	142,46	16,06		
	Total	34	142,85	14,82		
Flow (PostT.)	Good	8	28,88	2,80	0,349	0,559
	Medium	26	28,27	2,46		
	Total	34	28,41	2,51		
Anxiety (PostT.)	Good	8	5,88	4,22	0,020	0,889
	Medium	26	5,69	2,87		
	Total	34	5,74	3,17		
CD (PostT.)	Good	8	140,63	12,81	0,222	0,641
	Medium	26	138,50	10,66		
	Total	34	139,00	11,03		

\* $p < 0,05$

The means of the pre-test and post-test measurements of the flow experience and creative drama scales according to academic achievement and whether the difference between these averages was significant were analyzed by independent samples t-test.

According to the results of the independent samples t-test, the pre-test flow measurement showed a significant difference according to academic achievement ( $p < 0.05$ ). In contrast, the other measurements did not significantly affect academic achievement. The pre-test flow level of those with good academic achievement was significantly higher than those with moderate academic achievement.

**Table 8.** Variation of flow experience and creative drama scales pre-test-post-tests according to activity type

Activity Type		n	Average	Standard deviation	t	p
Flow (P.T.)	Digital-virtual	6	28,17	1,47	0,176	0,862
	Real-face to face	28	27,96	2,71		
Anxiety (P.T.)	Digital-virtual	6	5,67	3,33	-0,514	0,611
	Real-face to face	28	6,36	2,92		
CD (P.T.)	Digital-virtual	6	148,00	14,89	0,936	0,356
	Real-face to face	28	141,75	14,84		
Flow (PostT.)	Digital-virtual	6	28,00	2,00	-0,437	0,665
	Real-face to face	28	28,50	2,63		
Anxiety (PostT.)	Digital-virtual	6	6,33	3,93	0,504	0,618
	Real-face to face	28	5,61	3,05		
CD (PostT.)	Digital-virtual	6	137,17	10,68	-0,443	0,661
	Real-face to face	28	139,39	11,25		

The means of the pre-test and post-test measurements of the flow experience and creative drama scales according to the type of activity and whether the difference between these means was significant were analyzed by independent samples t-test.

Accordingly, it was seen that the pre-test and post-test measurements of flow experience and creative drama scales did not differ significantly according to the type of activity ( $p > 0.05$ ). In other words, the pre-test and post-test measurements of the flow experience and creative drama scales of the people who prefer digital virtual and face-to-face activities are at the same level.

#### 4. Discussion and Conclusion

In this study, the flow experience of pre-service teachers in creative drama practices was examined, and the effect of the practices in terms of some variables (age, gender, income level, city of residence, academic achievement, and preferred activity type) on the attitude towards the creative drama course was analyzed. The study's most striking result is that activity types do not affect flow experience and attitude towards creative drama courses. Activity types are expected to predict the orientation toward creative drama practices. Because planned activities are planned and carried out according to a specific purpose, goal, content, outcome, and indicators (Akoğuz & Akoğuz, 2016). In addition, it is also important that the activities are carried out practically with the guidance of a trainer with the determined strategies, methods, or techniques.

Within the scope of the data obtained, the pre-test and post-test mean scores of the flow experience and attitude towards creative drama course scales were analyzed. Within the scope of this examination, it was seen that the mean pre-test and post-test scores of the flow sub-dimension of the flow experience scale and the attitude towards the creative drama course scale were at the same level. However, the post-test mean scores of the anxiety sub-dimension were found to be significantly lower. Accordingly, it can be stated that creative drama practices had significant effects

on the anxiety dimension. In addition, various creative drama activities can minimize anxiety and improve the quality of life, especially in the preparation process of pre-service teachers for exams. In support of this view, Ayrancı et al. (2023) reported that drama practices for teaching Turkish to international students were especially useful in reducing anxiety in writing skills. On the other hand, Karahan and Göker (2023) stated that with creative drama, the young generation's introversion and failure situations that arise with the anxiety of being accepted evolve in a positive direction.

Similarly, according to the age variable, the pre-test and post-test scores of the students' flow experience scale and attitude towards the creative drama course scale were at the same level. According to this finding, the fact that the students' ages were very close to each other, being peers, affected the result. The fact that most university students are between the ages of 18 and 22, receive the same education, and experience similar processes can be associated with the result. In addition, it can be explained by the fact that individuals in close age groups experience the same anxiety or feel the same excitement, concentration, or experience toward an event or endeavor. Similar to the research finding, Atalar and Dülger-Ceylan (2018) reported that the attitudes of child development program students towards the creative drama course did not differ according to the age variable. Koror and Alpullu (2020) also reported that the age variable was ineffective on anxiety and flow sub-dimensions in their study on racket athletes.

Regarding gender variables, pre-test and post-test scores of female and male students' flow experience scale and attitude towards creative drama course scale were at the same level. Therefore, it was determined that gender did not affect the flow of experience and attitude toward the creative drama courses. This can be explained by the fact that the same educator trained male and female students in the same environment, performed the same creative drama practices, and was guided in the same way in the flow. The fact that all students' time, place, and practices were the same led to similar emotional states. In parallel with this finding, studies conducted by Başçı and Gündoğdu (2011) to predict the attitudes of prospective teachers and Ustaoglu et al. (2020) to predict the attitudes of prospective physical education and sports teachers towards the creative drama course did not find a difference according to the gender variable. The study of Yapıcı et al. (2022) revealed that gender did not affect the flow experiences of individuals participating in leisure time activities. Similarly, in the study of Demirel et al. (2022), it was determined that gender did not affect the flow experience of individuals playing tennis for recreational purposes. Unlike the research finding, Yavaş-Tez and Esentaş-Deveci (2022) reported that women realized a more intense flow than men in flow experiences for skiing and snowboarding.

Regarding income level variables, the pre-test and post-test scores of the flow experience scale and attitude towards creative drama course scale of the students participating in the research are at the same level. In this context, it was determined that income level did not affect anxiety, flow sub-dimensions, and attitude toward creative drama courses. In the ordinary flow of life, it is a fact that income level is a significant factor in terms of participating in an activity, benefiting from education and training rights, and sustaining life. However, the fact that the participants are students and continue their lives with the support of their parents or with scholarships/loans, in short, with similar experiences, will have affected the result. Koror and Alpullu (2020) reported that the income levels of racketlon athletes were not adequate for anxiety and flow sub-dimensions. Unlike the research finding, Yapıcı et al. (2022) reported a significant difference between the flow of life and leisure time of foreign nationals.

When the variable of long-term residence was analyzed, the pre-test and post-test scores of the flow experience scale and the attitude towards creative drama course scale were at the same level. This situation can be reconciled with the developing and changing world of technology. The progress made in accessing educational opportunities almost everywhere today and the fact that people, especially the younger generation, are more conscious and have higher awareness will have affected the result.

According to the student's academic achievement, the pre-test and post-test scores of the flow experience scale anxiety sub-dimension and the attitude scale towards the creative drama course were at the same level. However, the pre-test mean scores of the flow sub-dimension of the flow experience scale of students with good academic achievement were higher than those with moderate academic achievement. Individuals with high academic achievement can be expressed as individuals with developed self-efficacy and self-identity levels. Individuals who know what they want in their academic life, who can progress systematically in a planned and programmed way, can express themselves more easily, focus, and enjoy what they do. In this respect, the significant difference is an expected result.

Regarding activity type, the pre-test and post-test mean scores of digital-virtual or real-face-to-face creative drama practices were at the same level. Accordingly, the perspective of distance education and face-to-face education is the same for the young generation. Although individuals are expected to prefer face-to-face applications where interaction is more intense, it was noteworthy that the participants did not tend to do so. The virtual environment, which can distance people from each other as much as it makes life easier, has started to be seen as equivalent to the classroom environment day by day and has influenced different age groups, especially recently. However, in the flow sub-dimension, seeing the digital environment as equivalent to the actual application environment can also be associated with spending time without getting bored, not realizing this situation, excessive focus, and addiction. Bedir (2023) reported that three-dimensional computer games positively affected recreational flow experiences. In addition, the determination that computer-playing individuals have low perceptions of boredom in their free time has also revealed the effect of flow experience.

As a result, there was no significant difference between the scores of the attitudes towards flow experience and creative drama course and between the pre-tests and post-tests of the scales according to the age, gender, income level, place of residence, and activity type of the students participating in the study. However, a significant difference was found between the pre-test and post-test scores of the anxiety sub-dimension of the flow experience scale and the flow sub-dimension of the academic achievement variable. In addition, although there was no significant difference in the variables above, it was noted that flow experience flow and anxiety sub-dimension scores were low, and attitude towards creative drama course scores were high.

Within the scope of the research results, the relationship between the attitudes of individuals in different age groups towards creative drama and their flow experiences can be examined in future studies. It may be suggested to examine the factors affecting the flow sub-dimension of the flow experience scale. By categorizing creative drama activities, the effect levels of the application dimension and the mediating role of the related activities can be predicted through experimental studies.

### Declaration of Conflict

There is no potential conflict of interest in the study.

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