

Investigation of the Relationship Between Primary School Teachers' Attitudes and Self-Efficacy Towards Using Creative Drama Method*

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Abstract

This study aimed to examine primary school teachers' attitudes and self-efficacy towards using creative drama method in terms of certain variables. Relational screening model was used in the research and the sample was determined through convenient sampling. The study was conducted in the spring semester of the 2022-2023 academic year with the participation of 105 volunteer primary school teachers, 54 female and 51 male, working in primary schools affiliated to the Ministry of National Education in Artvin, Türkiye and its districts. In the study, personal information form, "Attitude Scale towards Creative Drama Course" and "Self-Efficacy Perception Scale for Using Creative Drama Method" were applied as data collection tools. The data were analyzed statistically by using SPSS 29.0 statistical package program. The descriptive analysis results on the level of primary school teachers' self-efficacy towards using creative drama method and their attitudes towards creative drama method revealed that primary school teachers' self-efficacy towards using creative drama method was high, while their attitudes towards creative drama method were at a medium level. Furthermore, there was a statistically weak and positive relationship between primary school teachers' self-efficacy towards using creative drama method and their attitudes towards creative drama.

Keywords:

Creative Drama, Self-Efficacy, Attitude, Primary School Teacher

Introduction

According to San (1996), drama, which derives from the Greek word "dran" meaning "to do, to make, to apply", is a method of expressing a situation, concept or thought by acting out a situation, concept or thought based on individuals' own experiences. Drama is an improvisational activity in which individuals use their creativity (San, 1991). When it started to be used in education, its theoretical foundations were laid, and the term "creative drama" emerged when Winifred Ward (1930) added improvisation (Sağlam, 1997). A process that enables participants to think and learn from imaginary situations" (Heathcote, 1984, p.



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94). In this process, individuals have the opportunity to have various experiences by acting out real life scenarios (Heathcote & Bolton, 1995). Finlay-Johnson is known as the first person to apply this method in the classroom (Tuluk, 2004). According to Üstündağ (1994), creative drama is a method developed with games in the educational process and is also used as a tool in art education (Aral et al., 2003). Creative drama is an interactive learning process based on individuals' staging their thoughts, experiences or experiences with techniques such as improvisation and role-playing (Baldwin&John2012; Erciyes, 2008). This method differs from product-oriented theater in that it is based on improvisation without adhering to a specific scenario; thus, the process and the original expressions of the participants are at the forefront. As a result, creative drama contributes to participants' social and individual development by allowing them to express their ideas freely (Freeman et al., 2003; Gray & Piggot, 2018). Creative drama offers an effective learning method by supporting critical thinking and problem solving skills (Köksal Akyol, 2003). It helps to concretize abstract concepts and increases the permanence of learning (San 1996; Şentürk 1996; Üstündağ 1996). Through the role-playing technique, children learn to empathize and participate in learning by actively using their bodies (Üstündağ, 1996). Dewey's (1921) "learning by playing" philosophy, which emphasizes the value of active participation in learning, aligns closely with the core principles of creative drama. His approach allows students to express themselves through interactive and experiential methods, making it highly relevant to creative drama practise. Considering that creative drama requires active participation and initiative, the concept of self-efficacy becomes crucial. Research shows that individuals with high self-efficacy beliefs have greater motivation and put in more effort to succeed (Epçaçan & Demirel, 2011) which justifies the study's focus on teachers' self efficacy. Bekéniová (2012) believes that creative drama activities can effectively develop at least five basic competencies in children; lifelong learning, social communication, problem solving, social and personal competencies, and the ability to perceive, understand and express cultural elements. Primary school teachers' use of creative drama method can support students' skills such as self-expression, empathy and creative thinking. In this context, creative drama can be considered an effective method for developing essential teaching skills in both pre-service and in-service teachers. While in-service teachers benefit from creative drama by enhancing their classroom practices and student interactions, pre-service teachers can use it as a powerful tool to build foundational pedagogical competencies. Compared to other art forms, drama is recognized as one of the teaching methods most closely aligned with the educational process, due to its emphasis on experiential learning and student engagement (Lessinger, 1979). Therefore, examining

both groups provides a more comprehensive understanding of creative drama's potential in teacher education. However, there are not enough studies on primary school teachers' attitudes and self-efficacy towards creative drama method. Therefore, this study was designed to address the conceptual gap in literature by examining both in-service and pre-service teachers' self-efficacy beliefs and attitudes towards the creative drama method, aiming to clarify its role in teacher development and instructional practice.

Theoretical Framework

Creative drama is a pedagogical method rooted in theatrical techniques such as improvisation, role-playing, and storytelling, adapted for educational settings without the aim of performance (Akoğuz & Akoğuz, 2019). It is grounded in constructivist learning theories, particularly Dewey's (1921) emphasis on experiential learning and Heathcote's application of real-life contexts in drama education (San, 1991, as cited in Tuluk, 2004). Through engagement in dramatic scenarios, learners develop communication, problem-solving, empathy, and critical thinking skills (Kara & Çam, 2007; O'Toole, 1992). Techniques such as Hot Chair and Consciousness Corridor support analytical and decision-making abilities (Adigüzel, 2013), especially benefiting introverted or socially hesitant students by offering a safe, expressive space.

Within this framework, attitude and self-efficacy are key psychological constructs that influence the successful implementation of creative drama. Attitude, defined as a learned predisposition to respond positively or negatively toward a concept or practice (İnceoğlu, 2010; Kağıtçıbaşı, 1999), significantly impacts teaching effectiveness and student outcomes (Kara, 2010). Similarly, Bandura's (1977) theory of self-efficacy describes individuals' belief in their capacity to perform behaviors that influence outcomes. In educational contexts, teachers with high self-efficacy are more confident, motivated, and effective in adopting student-centered approaches like creative drama (Dembo & Gibson, 1984; Tschannen-Moran & Hoy, 2001). Notably, self-efficacy also contributes to shaping positive attitudes and sustained engagement (Schunk & Pajares, 2002).

Research suggests a reciprocal relationship between self-efficacy and attitudes (Pajares, 1996), both of which are essential for the integration of innovative teaching strategies. However, few studies have examined these variables together in the context of creative drama use among primary school teachers, especially in regions where the method is underutilized (Dellal Akpınar & Kara, 2010; Yıldırım, 2008).

Purpose and Importance of the Study

This study aims to explore the relationship between primary school teachers' self-efficacy beliefs and their attitudes toward the use of creative drama in primary schools in a province in Türkiye. It also investigates how these variables vary based on demographic factors such as gender and years of professional experience. Understanding this relationship is essential for promoting the effective use of creative drama in line with constructivist and student-centered educational goals (Güler, 2015; Üstündağ, 1994).

Creative drama is recognized as a method that enhances student participation, creativity, and emotional expression. However, previous studies indicate that many teachers do not sufficiently understand this method and do not apply it as effectively as intended (Dellal Akpınar & Kara, 2010; Yıldırım, 2008). Teachers' high self-efficacy has been associated with the successful implementation of innovative methods such as creative drama (Dembo & Gibson, 1984), while their attitudes have a direct impact on both their instructional practices and students' engagement (Elkatmış & Toptaş, 2015).

By examining both constructs together, this study seeks to provide insights into how teachers' confidence in their abilities and their predispositions toward creative drama influence its use in the classroom. The findings are expected to inform teacher education programs and contribute to strategies for enhancing teachers' professional competencies in using creative drama effectively (Şahin, Karadağ, & Tuncer, 2019). Ultimately, identifying these relationships will support efforts to align classroom practice with pedagogical approaches that prioritize student agency, empathy, and creativity.

Method

The current study employs a quantitative approach. In the study, the relational survey model, one of the general survey models of quantitative research methods, was used. The model that researchers use to investigate whether there is a relationship between variables is the relational survey model by Creswell (2018). The correlational survey model is a quantitative research model that tries to determine whether there is a certain correlational relationship between more than one variable and to predict the relationship between variables statistically (Karasar, 2010). The correlational survey design is appropriate for examining the statistical relationship between variables and predicting the possible results and tries to show what kind of a change it is (Karasar, 2010). The model of the research is a relational survey model because it examines the attitudes of primary school teachers in Artvin province towards self-efficacy and creative drama in terms of some demographic

variables. The study population of this research consists of primary school teachers working in primary schools affiliated with the Ministry of National Education in Artvin province and its districts in the spring semester of the 2022-2023 academic year. A total of 105 primary school teachers, 54 female and 51 male, participated in the study. Convenient sampling method was preferred in terms of easy accessibility and applicability. According to Büyüköztürk (2012), due to the limitations in terms of time, money and accessibility, the sample of the study was determined with the "convenience sampling method", which is the method in which easily accessible and easily applicable samples are preferred. Primary school teachers, who voluntarily participated in the study and were working in primary schools affiliated to the Ministry of National Education in Artvin province and its districts, constituted the sample.

Research Questions

This study aims to examine the relationship between primary school teachers' self-efficacy regarding the use of the creative drama method and their attitudes toward this method. To guide the research process, the following main research question and sub-questions were formulated:

Main Research Question:

- What is the relationship between primary school teachers' self-efficacy in using the creative drama method and their attitudes toward this method?

Sub-Questions:

1. What are the demographic characteristics of the teachers who participated in the study?
2. What are primary school teachers' attitudes toward the creative drama method?
3. What are primary school teachers' self-efficacy perceptions regarding the implementation of the creative drama method?
4. Do factors such as years of professional experience, age, gender, or having received creative drama training during undergraduate education or in-service training affect primary school teachers' attitudes toward the creative drama method?
5. Do the classroom teachers' years of profession, gender, receiving creative drama education at university and after university significantly affect their self-efficacy to use creative drama method?

Participants

A total of 105 primary school teachers participated in the study. The participants' demographic and professional characteristics, including age, gender,

and years of experience, were analyzed. The majority of the participants held a bachelor's degree, and 55.2% had taken a creative drama course during their undergraduate studies. Additionally, teachers' participation in post-graduate and in-service training programs was examined.

Table 1.
Demographic Characteristics of the Participants

Variable	n	%
Age		
23-30	4	3.8
30-40	41	39.0
40-50	29	27.6
50 and above	31	29.5
Gender		
Female	54	51.4
Male	51	48.6
Graduated School		
Bachelor's	101	96.2
Master's degree / PhD	4	3.8
Years of Profession		
0-10	15	14.3
10-20	43	41.0
20-30	41	39.0
30 and above	6	5.7
Status of Receiving Creative Drama Education in Undergraduate Education		
Yes	58	55.2
No	47	44.8
Status of Taking Creative Drama After Undergraduate Degree		
Yes	37	35.2
No	68	64.8
Where the Creative Drama Education Was Received After Undergraduate Education		
National Education In-Service Training	25	23.8
I did not receive creative drama education	66	62.9
Special Course	14	13.3

Data Analysis

The data obtained through the data collection tools (personal information form, PDDYTÖ, PFLPFLAS) were statistically analyzed using the SPSS 29.0 statistical package program. Kolmogorov-Smirnov test was applied to test the normality of distributions. In the analysis, it was seen that the data did not conform to the normal distribution because the values were $p < 0.05$, while $p > 0.05$ was required. Based on these results, nonparametric tests (Mann Whitney -U, Kruskal Wallis) were analyzed. In addition, frequencies and percentages of demographic variables were calculated with descriptive statistics, and correlation analyses were performed to determine the relationship between teachers' "Attitude and Self-efficacy".

The results of the Kolmogorov Smirnov test for normality are presented in Table 2.

Table 2.
Kolmogorov Smirnov Test Results

Variable	Statistics	df	p value
Self-efficacy	.110	105	0.003
Attitude	.164	105	<001

Data Collection Procedures

The research process started with the approval of the scales submitted to Recep Tayyip Erdoğan University Graduate Education Institute, followed by a literature review. The necessary permissions were obtained for the Self-Efficacy Perception Scale for Using Creative Drama Method and the Attitude Scale for Creative Drama Course. Official permission was obtained in April 2023 and the research could be conducted in the designated schools. The scales were distributed over the internet and participants were asked to fill them in. Teachers were informed about the effects of the scales and their consent was obtained.

Scales

In the study, "Personal Information Form", "Self-Efficacy Perception Scale for Using Creative Drama Method" (SFLPTS) and "Attitude Scale Towards Creative Drama Course" (ATCAS) were used as data collection tools. The Personal Information Form was designed to collect teachers' demographic information such as age, gender and years of profession. The NCCAS was developed by Can and Cantürk Günhan (2009) to measure teachers' self-efficacy perceptions towards using creative drama method and is a 47-item, 5-point Likert-type scale with a high reliability coefficient (Cronbach's alpha 0.96). The RDSS prepared by Adıgüzel (2006) was developed to measure the attitudes of pre-service teachers in faculties of education towards "Drama in Preschool" and "Drama in Primary Education" courses; the reliability coefficient of this 50-item, 5-point Likert-type scale was determined as 0.90, and its validity was supported by expert opinions and factor analysis. The scale was validated with a total of 550 students from the departments of classroom teaching and preschool teaching participated in this study.

Findings

This section presents the findings based on the research questions. First, the data obtained from the scales were examined for normality. The

p-values for creative drama self-efficacy and attitude data were 0.003 and 0.001, respectively, indicating that the data did not follow a normal distribution. Therefore, nonparametric tests (Mann-Whitney U and Kruskal-Wallis) were used. Frequencies and percentages of demographic variables were also calculated, and correlation analyses were conducted to examine the relationship between teachers' self-efficacy and attitudes toward using the creative drama method. Findings Related to the Research Question.

The correlation results of the main research question, "Is there a relationship between teachers' attitudes toward the creative drama method and their self-efficacy in using the creative drama method?" are presented in Table 3.

Table 3.
Relationship between Self-Efficacy and Attitude

		Self-efficacy	Attitude
Self-efficacy	Correlation Coefficient	1.000	.181*
	Sig (1-tailed)		.033
	N	105	105
Attitude	Correlation Coefficient	.181*	1.000
	Sig (1-tailed)	.033	
	N	105	105

Table 3 presents the statistical analysis of the correlation between self-efficacy and attitude. The correlation coefficient is 0.181, which indicates that there is a positive relationship between self-efficacy and attitude; that is, as self-efficacy increases, attitude tends to increase. The "Sig (1-tailed)" value is 0.033, and since this value is less than 0.05, the relationship is considered to be statistically significant. As a result, there is a weak but positive relationship between self-efficacy and attitude ($r = 0.181$).

Findings Related to the First Sub-Problem

The results related to the question "What are the demographic characteristics of the teachers who participated in the study?" are presented below.

105 classroom teachers participated in the study. The age distribution of the participants is as follows: 3.8% were 23-30 years old, 39% were 30-40 years old, 27.6% were 40-50 years old and 29.5% were 50 years old and above. The highest participation is in the 30-40 age group. 96.2% of the participants have a bachelor's degree, 3.8% have a master's degree or doctorate. In terms of gender distribution, 51.4% were female and 48.6% were male. In terms of years of experience, 14.3% have 0-10 years of experience, 41% have 10-20 years of experience, 39% have 20-30 years of experience and 5.7% have 30 years or more of experience. Most

participation came from teachers with 10-20 years of experience. 55.2% of the teachers took a creative drama course in their undergraduate education, 44.8% did not. The rate of those who received creative drama education after undergraduate education was 35.2%, while the rate of those who did not was 64.8%. In addition, 23.8% of the teachers participated in in-service courses affiliated with national education and 13.3% participated in private courses.

Findings and Comments Related to the Second Sub-Problem

The results related to the question "What are primary school teachers' attitudes toward the creative drama method?" are presented in Table 4.

Table 4.
Descriptive Analysis Results of Primary School Teachers' Attitudes Toward the Creative Drama Method

	n	Mean	Standart Deviation	Minimum	Maksimum
Attitude	105	3.24	.62	1	4.70

When the descriptive analysis results showing the level of primary school teachers' attitudes toward the creative drama method were examined, the minimum score of teachers' attitudes was 1, corresponding to "strongly disagree," and the maximum score was 4.70, approaching "strongly agree." In addition, the mean score of teachers' attitudes toward the creative drama method was found to be 3.24.

Findings Related to the Third Sub-Problem

The results related to the question "What are primary school teachers' self-efficacy perceptions regarding the implementation of the creative drama method? Are given in Table 5.

Table 5.
Self-Efficacy of Classroom Teachers' Implementation of Creative Drama Method

	n	Average	Standard Deviation	Min. Value	Max. Value
Self-efficacy	105	3.855	.49454	1.81	5

When the descriptive analysis results showing the level of classroom teachers' attitudes towards creative drama method in Table 5 are examined; the mean value of teachers' self-efficacy is close to the level of very agree with 3,85. While the minimum value of teachers' self-efficacy is close to the level of slightly agree with the value of 1,81, the maximum value is at the level of 5 fully agree.

Findings Related to the Fourth Sub-Problem

The findings related to the question "Do factors such as years of professional experience, age, gender,

or having received creative drama training during undergraduate education or in-service training affect primary school teachers' attitudes toward the creative drama method?" are presented below. Whether the teachers' attitudes toward creative drama method differ according to their years of professional experience is presented in Table 6.

Table 6.
Attitude According to Years of Occupation

	Profession Year	N	Rank Mean	df	H(Test Statistic)	p
Attitude	0-10	15	53.10	33	0.00	.993
	10-20	43	53.98			
	20-30	41	52.09			
	30 and above	6	52.00			
	Total	105				

It was seen that there was no significant difference between the years of profession and teachers' attitudes towards creative drama method ($p > 0.05$). However, when we look at the averages, it was determined that the attitudes of teachers with 10-20 years of teaching experience were higher than the others, while the attitudes of teachers with 30 years and over were lower than the others.

Whether teachers' attitudes toward the creative drama method differ according to gender is presented in Table 7."

Table 7.
Attitude in terms of Gender

	Gender	N	Rank average	df	U (Test Statistic)	p
Attitude	Female	54	55.96	1	1.218	.305
	Male	51	49.86			
	Total	105				

No significant difference was found between teachers' attitudes towards creative drama method and teachers' self-efficacy towards using creative drama method and their gender ($p > 0.05$). However, when the averages are examined, the perception of self-efficacy towards using creative drama method is higher in males, while the attitude towards creative drama method is higher in females.

Whether teachers' attitudes toward the creative drama method differ according to their status of having taken a creative drama course at university is presented in Table 8.

Table 8.
Attitude According to the Status of Taking Creative Drama Course at University

	Taking a Creative Drama Course at University	N	Average	df	U (Test Statistic)	p
Attitude	Yes	58	52.47 53.65	1	1.393	.844
	No.	47				
	Total	105				

There was no significant difference between the teachers' attitudes towards creative drama method and whether or not they took creative drama course at the university ($p > 0.05$). However, when the averages were examined, it was found that the attitude towards creative drama method was higher in teachers who did not take creative drama course at the university.

Whether teachers' attitudes toward the creative drama method differ according to their status of having taken a creative drama course after university is shown in Table 9.

Table 9.
Attitude According to Receiving Creative Drama Education After University

	Taking Creative Drama Course After University	N	Rank Mean	df	U (Test Statistic)	p
Attitude	Yes	37	52.95	1	1.259	.989
	No	68	53.03			

There was no significant difference between teachers' attitudes towards the creative drama method and whether or not they took creative drama courses after university ($p > 0.05$). However, when we look at the averages; it was seen that the attitudes of the teachers towards the creative drama method were higher in the teachers who did not take creative drama course after the university.

Whether teachers' attitudes toward the creative drama method differ according to the place where creative drama training was received is given in Table 10.

Table 10.
Attitude According to the Place of Creative Drama Training

	Place of Creative Drama Training	N	Rank Mean	df	U (Test Statistic)	p
Attitude	National Education	25	21.14	1	146.5	.409
	In-Service Training					
	Special Course	14	17.96			
Total		39				

There was no significant difference between teachers' attitudes towards creative drama method and the place where teachers received creative drama training ($p > 0.05$). However, when we look at

the averages, the attitude towards creative drama method was higher in teachers who received in-service training affiliated to national education.

Findings Related to the Fifth Sub-Problem

Do the classroom teachers' years of profession, gender, receiving creative drama education at university and after university significantly affect their self-efficacy to use creative drama method? Findings related to the question are given.

Whether teachers' self-efficacy toward using the creative drama method differs according to their professional years is given in Table 11.

Table 11.
Self-efficacy by Year of Occupation

	Profession Year	N	Rank Mean	ddf	H (Statistic Test)	p
Self-efficacy	0-10	15	51.67			.866
	10-20	43	55.41			
	20-30	41	52.11			
	30 and above	6	45.17	33	0.70	
	Total	105				

It was observed that there was no significant difference between the years of professional experience and teachers' self-efficacy for applying the creative drama method ($p > 0.05$). However, when we look at the averages, the self-efficacy of teachers with professional experience between 10-20 years seems to be higher than the others. Teachers with 30 or more years of professional experience have lower perception of self-efficacy for using creative drama method than others.

Whether classroom teachers' self-efficacy for using the creative drama method differs according to gender is given in Table 12.

Table 12.
Self-Efficacy in terms of Gender

	Gender	N	Rank average	df	U(Test Statistic)	p
Self-efficacy	Female	54	51.68	1	1.448	.647
	Male	51	54.40			
	Total	105				

No significant difference was found between teachers' attitudes towards creative drama method and teachers' self-efficacy towards using creative drama method and their gender ($p > 0.05$). However, when the averages were analyzed, self-efficacy perception towards using creative drama method was found to be higher in males.

Whether teachers' self-efficacy toward using the creative drama method differs according to their status of taking creative drama courses at university is given in Table 13.

Table 13.
Self-efficacy According to Taking Creative Drama Course at University

	Taking a Creative Drama Course at University	N	Average	p
Self-efficacy	Yes	58	53.28	.918
	No.	47	52.66	
	Total	105		

There was no significant difference between teachers' self-efficacy to use creative drama method and whether or not they had creative drama education at university ($p > 0.05$). However, it was determined that the average score of self-efficacy perception towards using creative drama method was higher in those who took creative drama course at the university.

Whether teachers' self-efficacy toward using the creative drama method differs according to their status of receiving creative drama education after university is given in Table 14.

Table 14.
Self-efficacy According to Receiving Creative Drama Education After University

	Taking a Creative Drama Course After University	N	Average	df	U (Test Statistic)	P
Self-efficacy	Yes	37	47.18	1	1.473	.148
	No.	68	56.17			
	Total	105				

There was no significant difference between teachers' self-efficacy to use creative drama method and whether or not they received creative drama training after university ($p > 0.05$). However, when we look at the averages; it was seen that teachers' self-efficacy perceptions towards using creative drama method were higher in teachers who did not take creative drama course after university.

Whether teachers' self-efficacy for using the creative drama method differs according to the place of creative drama training is given in Table 15.

Table 15.
Self-Efficacy According to the Place of Creative Drama Training

	According to the Place of Creative Drama Education	N	Average	df	U (Test Statistic)	P
Self-efficacy	National Education In-Service Training	25	19.5	1	187.5	718
	Special Course	14	20.89			
	Total	39				

There was no significant difference between teachers' self-efficacy to use creative drama method and the place where teachers received creative drama training ($p > 0.05$). However, when we look at the averages, it was determined that the perception of self-efficacy for using the creative drama method was higher in teachers who took private courses.

Overall findings of the study indicate a weak but significant positive correlation between primary school teachers' self-efficacy in using the creative drama method and their attitudes toward the method. This suggests that teachers with higher self-efficacy tend to hold more positive attitudes toward creative drama. Overall, teachers demonstrated positive attitudes and relatively high levels of self-efficacy in implementing the method. Demographic variables (such as years of professional experience, gender, and having received creative drama training during or after undergraduate education) did not have a significant effect on teachers' attitudes or self-efficacy; however, descriptive statistics revealed some minor trends. For instance, teachers with 10–20 years of experience showed slightly higher scores in both attitudes and self-efficacy, male teachers reported higher self-efficacy perceptions, while female teachers exhibited slightly more positive attitudes. These findings highlight the importance of enhancing teachers' self-efficacy to strengthen their attitudes and to promote the effective implementation of the creative drama method in classroom settings.

Discussion

This study examined the relationship between primary school teachers' self-efficacy beliefs regarding the use of the creative drama method and their attitudes toward this method. A statistically significant but weak positive correlation was found ($r = 0.181$, $p < .05$), indicating that while higher self-efficacy tends to align with more positive attitudes, other influencing variables may be present.

Although demographic variables did not yield statistically significant differences, descriptive statistics revealed several trends that are worth exploring. Teachers with 10–20 years of experience demonstrated the highest levels of both self-efficacy and attitude, suggesting that mid-career educators may be more open to innovative pedagogical approaches (Table 6 and Table 11). This finding is consistent with Üstündağ (1996) and Schunk (1985), who noted that teachers' professional experience can impact openness to adopting new teaching strategies.

In contrast, teachers with more than 30 years of experience reported lower mean scores in both self-efficacy and attitude, a trend which might reflect entrenched teaching habits or lack of institutional encouragement for late-career development.

These findings echo concerns raised by Freeman et al. (2010), who highlighted how administrative and contextual barriers often hinder veteran teachers from adopting active learning techniques.

Regarding gender, no statistically significant differences emerged, yet descriptive data indicated that male teachers had higher self-efficacy, whereas female teachers held more favorable attitudes (Table 7 and Table 12). This supports the earlier findings of Akbaş and Çelikkaleli (2006), who posited that gender may subtly shape how teachers perceive their instructional capabilities and emotional alignment with methods like drama.

Interestingly, teachers who received creative drama training either during pre-service education or through in-service programs showed higher self-efficacy levels (Table 13 and Table 14). However, they did not consistently demonstrate more positive attitudes (Table 8 and Table 9). In some cases, teachers without formal training reported slightly higher attitude scores. This counter-intuitive result may stem from trained teachers' heightened awareness of the method's practical challenges, resulting in more cautious evaluations. Melville and Farran (2021) reported a similar paradox: increased exposure to drama education deepened teachers' critical perspectives, even while boosting their self-efficacy.

Overall, the findings align with the literature emphasizing that professional development should address both skill-building and emotional engagement with pedagogical tools (Baldwin, 2012; Cohen, 2015). The weak correlation between attitude and self-efficacy further suggests that enhancing one without the other may limit effective implementation. Therefore, teacher education programs should holistically target both cognitive and affective domains. Additionally, school-based factors such as administrative support, curriculum flexibility, and peer collaboration need to be addressed to translate favorable perceptions into consistent classroom practice.

Recommendations

Based on findings of this study, several recommendations can be made to improve both teachers' self-efficacy and attitudes toward the creative drama method. Since the result revealed a weak but statistically significant relationship between these two dimensions and highlighted certain demographic trends, the following suggestions aim to provide practical strategies for teacher education programs, in-service training, and future research.

1. Enhance in-service training with reflective components: While teachers who received creative drama training demonstrated higher self-efficacy (Table 13), this did not consistently correspond with more

favorable attitudes (Table 8). Therefore, in-service programs should go beyond technical instruction and include activities that promote emotional and pedagogical engagement with the method (Cohen, 2015; Baldwin, 2016).

2. Leverage mid-career teachers as peer mentors: Teachers with 10–20 years of experience showed the highest mean scores for both attitude and self-efficacy (Tables 6 and 11). These teachers can be positioned as peer mentors or facilitators in professional learning communities to promote the effective use of creative drama.
3. Develop targeted support for late-career teachers: Those with over 30 years of experience had the lowest mean scores in both dimensions. Training programs designed for this group should address potential resistance and highlight the practical advantages of creative drama through real-life classroom scenarios (Üstündağ, 1996).
4. Address gender-specific needs in training design: Descriptive findings indicate a divergence: male teachers scored higher in self-efficacy (Table 12), while female teachers had more positive attitudes (Table 7). Gender-sensitive approaches in teacher development may help support both cognitive and affective dimensions more effectively (Akbaş & Çelikkaleli, 2006).
5. Revise creative drama courses in pre-service teacher education: The finding that teachers without undergraduate drama training had slightly higher attitude scores (Table 8) suggests that current course structures may need improvement. Integrating more hands-on and classroom-oriented practices could better balance theory and application (Delihasanoglu, 2021).
6. Use validated scales to monitor professional growth: The scales used in this study (Can & Cantürk-Günhan, 2009; Adıgüzel, 2006) effectively measured changes in self-efficacy and attitude. Educational institutions should integrate such tools into teacher development programs to monitor progress over time.
7. Conduct mixed-method studies to explore contextual barriers: Since this research was limited to one region and relied solely on quantitative methods, future studies should incorporate qualitative data to investigate barriers such as institutional support, time constraints, and curriculum pressures (Fleming, 2014; Freeman et al., 2010).

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