The Effect of Creative Drama on the Writing Anxiety of Pre-Service Classroom Teachers

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Abstract

The aim of this study was to determine the effect of creative drama on the writing anxiety of pre-service classroom teachers. The sample consisted of 21 pre-service teachers, and the mixed qualitative and quantitative method was used. The participants performed writing practices with the creative drama method over the course of 12 weeks. The Writing Anxiety Test was used to examine their anxiety at the beginning and end of the implementation. The diaries and interviews were used to establish the participants' opinions about the implementation process. The obtained results revealed that the creative drama method reduced the writing anxiety of pre-service teachers. Additionally, the data based on their diaries and interviews supported this conclusion.

Key words: *creative drama; pre-service classroom teachers; writing; writing anxiety.*

Introduction

Writing is a complex process that requires the coordination of multiple cognitive skills (Benjamin, 2005; Canady, 2008; Clay, 2001; García & Fidalgo, 2008; Lindgren, 2005; Papadopoulou, 2007). At the same time, writing is a productive process which requires observations, analysis of the observations that were carried out, and their transfer into writing by organizing them (Nauman 2007; Sharples, 2003). During this process, the writer needs to consider how he/she can convey the message to the reader in the best way (Moore, 2009). According to Flowers and Hayes (1981), the writer has to make decisions involving a large number of cognitive operations in order to give a meaningful message to the reader.

The complex structure of writing, which involves many cognitive processes, causes students to have difficulties in their writing process. This issue makes it difficult for

students to enjoy writing and to turn it into a lifelong skill (Yaman, 2010). Additionally, since writing is a difficult skill to practice, students tend to avoid this type of activity (Ungan, 2007). In this regard, writing is the most difficult language skill for students to develop (Albertson & Billingsley, 2000; Olinghouse & Santangelo, 2010).

The difficulties, caused by the writing process structure, may also lead to the writing anxiety. Therefore, it is a substantial fallacy to perceive writing as a process that only involves the cognitive dimension. In other words, the effect of anxiety, which is an affective feature of the writing process, cannot be ignored (Karakaya & Ülper, 2011) as we both think and feel while writing (Cheng, 2002). Within this scope, writing anxiety is an important variable that affects the writing process.

Writing Anxiety

Daly (1978, p. 10) described writing anxiety as "the desire or avoiding state towards writing". Bloom (1985) determined writing anxiety as "a label for one or a combination of feelings, beliefs, or behaviours that interfere with a person's ability to start, work on, or finish a given writing task that he or she is intellectually capable of doing." Negative emotions towards the writing process are described as writing anxiety, and this anxiety prevents the writing process (McLeod, 1987). Students with a high level of writing anxiety avoid writing (Cheng, 2002; Daly, 1978; Daly & Miller, 1975; Reeves, 1997). This reluctance and anxiety are reflected on the student's behaviour, manners and writing. Therefore, students with a high level of anxiety reveal writings that have simpler and less creative contents than those who have a low level of anxiety (Cheng, 2002; Daly, 1978; Daly & Miller, 1975; Reeves, 1997).

Writing anxiety has a negative effect on an individual's self as a writer. Additionally, individuals with writing anxiety do not develop their writing skills because they do not enjoy writing. This situation impairs the quality of writing, so that writing anxiety prevents a written text to be revealed as intended (Cope, 1978). As a result, the individual feels nervous, anxious and uneasy. In other words, a student's anxiety about writing frequently results in his/her failed writing tasks (Daly & Miller, 1975; Daly, 1978; Martinez, Kock & Cass, 2011).

Writing anxiety may derive from the combination of many cognitive and affective factors (Cheng, 2004; Tomlinson, 1981). Investigating writing anxiety as one-dimensional may cause the results of this investigation to be evaluated incorrectly. Writing anxiety, which is a reaction against writing due to various reasons, is affected by both psychological and situational attitudes (Riffe & Stacks, 1992). Besides, the students who do not have enough knowledge about the steps of the writing process and the operations to be done during these steps cognitively feel anxiety about writing (Tomlinson, 1981).

Writing anxiety is an important problem in classes because it may prevent the learning experiences of students (Hettich, 1994). Furthermore, this anxiety can negatively affect their attitudes towards the writing process (Lauer, 1994). In analysing

the factors that compose and affect writing anxiety, studies (Erdoğan, 2017; Gardner, 2018; Gregory, 2010; Heaton & Pray, 1982; Muncie, 2000; Palmquist & Young, 1992) have shown that teachers play a vital role in this process. The methods that teachers use in teaching writing and their attitudes towards students can negatively or positively affect their students' viewpoints towards writing skills. Adopting a positive approach to teaching the skills and supporting students decrease the writing anxiety level (Harvley-Felder, 1978). Considering this fact, teachers should obtain benefits from the approaches in which students will not develop anxiety during the writing process and will be open to the process itself. Creative drama is a method that can prevent students from feeling anxious during the writing process.

Creative Drama

According to Courtney (1989), creative drama is the process of turning imaginative ideas into action. The process of drama includes motion, rhythm, pantomime, improvisation, character studies, and speaking (McCaslin, 1990). To Adıgüzel (2006), creative drama is performing interpretation by using the techniques such as improvisation, role play on a certain subject with a group or on the basis of the experiences of group members.

Drama is visual, aural, kinaesthetic, and tactual. During this process, many sense organs are included, which enables the participants to prompt their multi senses. Drama includes the participants being physically and mentally active, on the move and in a mutual interaction, for their social and learning targets (Arieli, 2007; Baldwin, 2008).

In drama, the overall features of play are utilized. Drama practices are gradually carried out with a leader. The creative drama has three stages (Adıgüzel, 2014):

1. Preparation - Warm-up Activities: The main aim of this step is both to form group dynamics and to prepare the next step. This stage is quite important in terms of the drama process (Doona, 2013). It mostly includes the activities during which the body takes the action, being on the move. The studies starting with the introduction and continuing with gaining confidence, conformance and using the five senses take place at this stage (Adıgüzel, 2002, 2006; Üstündağ, 2002).

2. Impersonation: It is the stage at which a subject is formed and emerges, at which it is determined and shaped, and at which all the developmental activities are done. At this stage, within the framework of the subject that will be impersonalized, improvisation, role play and other techniques, which are given by a leader and which are the starting point, are used (Adıgüzel, 2002, 2006, 2014). At the impersonation stage, as it is at all other stages, it is sometimes started by considering the characteristics of participants, as well as by determining a topic or a theme, and sometimes certain steps are planned towards the established target and are then proceeded (Üstündağ, 2002). Improvisation and role play are the two main techniques of impersonation stage (Okvuran, 2002). During the improvisation process, students gain experience within the role in the

play, individually, with pair work, with small groups, with the whole class, and with the leader being involved in the role (Baldwin, 2013).

3. Evaluation - Discussion: It is the stage at which the results obtained from the studies on creative drama are evaluated, in other words, at which the principle, the importance, the quality and the quantity of the process are established (Adıgüzel, 2002, 2006). The evaluation can be done before the study, during the study, and after the study. In the assessment during the drama period, the process is more important than the result. Therefore, what the participants think and feel is important at this stage. The evaluation studies can be carried out in both forms, written and oral (Adıgüzel, 2014; Üstündağ, 2002). The evaluation can be done via the techniques that are incident to drama and play.

Creative drama provides an opportunity for students to find themselves by coming into someone's life as a part of the act. This process enables students to make mistakes and learn lessons from these mistakes during the given discovery (Jindal-Snape, Vettraino, Lowson, & McDuff, 2011). Participating in a role during the drama process improves the children's capacity for empathy and helps them understand other people's situations and their perspectives (Arieli, 2007; Baldwin, 2008, 2009).

Creative drama is an effective way of developing the language skills. During the creative drama process, students can develop their language skills via the tasks in which they participate actively (Erdoğan, 2017). Creative drama is a creative and holistic tool allowing the language skills to interact with each other (Annarella, 2000).

The intellectual structure of drama also develops the writing skills of students. Using drama, new ideas are created, and these contribute to written expressions (Cremin, Goouch, Blakemore, Goff, & Macdonald, 2006). Many educators claim that creative drama has a potential to help students develop their writing skills, and also support them (Ataman, 2011). All these drama features ensure students to have no difficulty and anxiety during the writing process.

Creative Drama and Writing Anxiety

Since drama studies develop the imagination of individuals and their power of creative thinking, they also have a positive effect on the writing skills of students. When drama, reading, writing, listening and speaking are included in the teaching process, the emerging written products increase in quality (Grainger, 2004). Drama has a strong effect on the students' word choice, ideas, topics, and organization of their writing (McKean & Sudol, 2002).

The students' writings progress during the drama process. The characters and stories are then described in more details and in a deeper way. Besides, during this process, students gather lots of different viewpoints and use new words they do not use in their daily lives. The students who read, write and think along with drama have higher achievements (Crumpler & Schneider, 2002).

Improvisation, which is in the centre of drama, is a holistic part of the writing action. The students, who improvise in the drama process, think, feel, impersonate, and create a variety of probable situations in their minds. This experience positively affects their writings and shapes their understandings. Additionally, the students can see the ideas that cross their minds more clearly while they are writing (Cremin et al., 2006). These positive contributions of improvisation to the writing process enable individuals to be cognitively prepared for the writing process and not to feel anxious while writing.

The creative drama studies motivate students to write. The plays and improvisations in the drama process are the activities that ensure enjoyable and kinaesthetic learning. The participants in the improvisation studies play acts, live the process naturally, and feel it, because they are personally involved. In this way, they can easily reflect on the writing process (Anderson, 2012). In a longitudinal study, Harden (2015) has investigated the effect of drama and found that drama studies develop the writing skills and that original drama studies increase the students' motivation, so that they can impersonate easily and write eagerly. Studies (Ataman, 2006; Aykaç, 2011; Christiana, 2011; Cremin et al., 2006; Erdoğan, 2013; Harden, 2015; Stowe, 2001) have also revealed that the creative drama method develops the students' writing skills and has positive impact on their affective features related to writing.

Significance of the Research

In primary school, teachers play the largest role in preventing the students' anxiety related to writing and helping them express themselves easily in the written form. In this regard, the teachers' levels of anxiety and their writing-related perspectives are important. According to Bruning and Horn (2000), the teachers' viewpoints on writing affect the writing studies and, therefore, the learning-teaching process they will establish. In this respect, in order to develop their students' writing skills at a satisfactory level and to prevent their students' anxiety related to the writing process, pre-service teachers should develop these features before starting their teaching careers (Bağcı, 2007; Erdoğan, 2013).

In the teacher training programmes, the progress of writing competence and perspectives in pre-service teachers is vital (Martinez & Strong, 1994). Since their skills and attitudes affect the teaching environment, they will be built into their future teaching profession (Bağcı, 2007). The fact that teachers do not usually have enough training about how to teach writing during their teacher training also affects their process of this sort of teaching in their classes (Dempsey, Pytlik Zillig, & Bruning, 2009).

However, Fry and Griffin (2010) have claimed that teacher training programmes are ineffective at elucidating how the students' writing abilities can be developed and how the method-techniques can be used during this process. It can be assumed that pre-service teachers, who will develop students' writing skills in the future, almost have no anxiety about the writing process, and so necessary practices related to these

skills should be part of the pre-service teacher training. When examining the studies on writing anxiety, it is generally accepted that these are concerned about determining the situation, the relation of writing anxiety (Armendaris, 2009; Chen, 2009; Cheng, 2004; Holland, 2013; Huerta, Goodson, Beigi, & Chlup, 2016; Jee, 2014; Saito & Samimy, 1996; Yan & Wang, 2012) with different skills, or to writing anxiety in the second/foreign language. Experimental studies aimed to reduce writing anxiety are rather limited (Schweiker-Marra & Marra, 2010; Wynne, Guo, & Wang, 2014). Moreover, Zorbaz (2011) has indicated that only a limited number of studies was focused on writing anxiety, and that it is necessary to conduct applied studies towards decreasing writing anxiety. Also, when the studies that examine the effect of creative drama on the writing ability are intrigued, it is seen that these are mainly focused on developing the writing skill and the writing attitude.

This is an experimental research examining the effect of creative drama on writing anxiety. The research gains its importance in terms of reducing writing anxiety of pre-service teachers in teacher education with creative drama and, thus, training teachers with no writing anxiety. Thus, the research will guide pre-service teachers during their teacher education programmes in terms of reducing writing anxiety and the writing instruction. In this context, the current study aim was to determine the effect of the creative drama method on the writing anxiety of pre-service classroom teachers and their ideas about this process.

Research Questions

Is there a significant difference between the pre-test and post-test scores of pre-service classroom teachers who participated in the Writing Anxiety Test?

What are the pre-service classroom teachers' ideas about the implementation process?

Method
Research Model

In this study, which investigated the effect of creative drama on writing anxiety in pre-service classroom teachers, a "mixed method" was used. In the mixed method research, researchers integrate the qualitative and quantitative approaches and techniques in a single study (Creswell, 2014; Johnson & Christiensen, 2014). Regarding the quantitative aspect of the study, a one-group pre-test post-test experimental design was used. The relevant survey of anxiety in pre-service classroom teachers was applied before and after the test. Considering the qualitative aspect of the study, an interview was conducted when the implementation with the participating pre-service classroom teachers had ended; they were asked to keep a diary at the end of each implementation session. The pre-service teachers to be interviewed in the study were chosen through purposive sampling method. The participants with low, middle and high scores on the writing anxiety survey (2 in each category) were also interviewed.

Sample

The sample consisted of 21 first-year students (14 females and 7 males), from the university Department of Classroom Teaching, who took the "Written Expression" course.

Data Gathering Tools

The Writing Anxiety Test, designed by Karakaya and Ülper (2011) to determine pre-service teachers' writing anxiety, was used in our study. The test is unidimensional and involves 35 items. A high score indicates that the level of anxiety is high, whereas a low score indicates that the level of anxiety is low. The scale's reliability coefficient, which was calculated using Cronbach's alpha internal consistency coefficient, was 0.97 (Karakaya & Ülper, 2011).

In this study, the pre-service teachers were asked to keep a "diary" at the end of each session to determine their ideas and feelings about the process and the effect which the practices had on their writing anxiety. Various questions were established for the diaries to be answered by the pre-service teachers; the opinions of three experts were used for creating these questions. After the expert opinions, the questions were finalized. The participants were asked to base their diary entries on the established questions. These included the following: i) What did you feel in today's lesson? ii) In your view, how did today's lesson affect the writing process? iii) In your view, what kind of effect did today's lesson have on your writing competence?

A focus group interview was also conducted with the aim of ascertaining the pre-service teachers' opinions related to the process. The questions were prepared for the focus group, and the opinions were obtained from three field experts. After the expert opinions had been given, the questions were finalized. The participants were asked the following questions: i) What did you feel during the implementations? ii) How did the creative drama implementation affect your writing process? iii) How did the creative drama implementation affect your writing competence?

Implementation Process

In this study, the pre-service classroom teachers studied writing over the course of 12 weeks using creative drama. The researcher organized the elements of the creative drama sessions and applied them. The sessions were performed for 2 hours each week, for a total of 24 hours. In the first three weeks (the introductory period), the communication-interaction and adaptation-reliability sessions were conducted since the participants had no background knowledge related to creative drama. Accordingly, the participants were encouraged to interact with each other and prepare themselves for the writing studies that were performed with creative drama. In the sessions, various tools and texts, such as objects, poems, stories, and photographs, were used, and different types of writing studies were implemented. A model of implementation follows like this:

Session Example: Travel to the Trabzon Museum
Duration: 120 minutes
Venue: the Trabzon Museum
Method and Techniques: Creative drama, improvisation, role play, still image
Tools: Photocopying paper, pencils
Learning outcome: The participants write a descriptive essay introducing the Trabzon Museum.
Process

A- Preparation

Activity 1: A circle is formed with the participants in the winter garden of the museum. The participants are informed about the aim of the study. They are asked to complete the sentence "*I wonder………………related to this museum*".

Activity 2: A circle is formed with the participants. They are asked to think of an object or a possession starting with the initial letters of their names, and to guess if the object or possession is perhaps in the museum. They are asked to show it with their bodies by stating this object or possession as "I'm Tolga, I am the table in the museum."

Activity 3: The participants work in pairs. The pairs link their arms, and one person closes his/her eyes. The other person takes their partner around the first floor of the museum. He/she states the areas there and which objects are located in the areas. After a visit to the first floor, a circle is formed with the participants. The participants with their eyes closed, are asked to share which parts and objects were present on the first floor. Then, the same practice is repeated by another pair on the second floor of the museum.

B- Animation

Activity 4: The participants are divided into four groups. The groups are given information cards related to the history of the Trabzon Museum. The groups are asked to impersonate using the information on these cards. Later, the impersonations prepared by the groups are watched. Benefitting from the impersonation, the participants can determine the reason for building this museum, who founded it, and which events occurred there.

Activity 5: The participants from the previous activity are asked to choose one part of the museum. They are asked to form the objects in that area with their bodies. They are also asked to impersonate a conversation they may have with the objects about the events that occurred in the museum in the past. The impersonations prepared by the groups are watched in the related area.

C- Evaluation-Discussion

Activity 6: The participants are asked to establish a place for themselves. Later, they are asked to get into the shape of an object in the museum. The participant whose shoulder is touched by the leader creates a sentence to express his/her feelings and opinions about this practice.

Activity 7: The participants are provided with pencils and paper. They are asked to write a descriptive essay that introduces the museum as if they were Kostaki

Teophylaktos, who built the museum. Then, the participants are asked to volunteer to share their pieces of writing.

Data Collection and Analysis

In this study, the Wilcoxon signed rank test was used to determine whether there was a significant difference between the scores of the pre-service teachers on the Writing Anxiety Test at the beginning vs the end of the implementation.

The diary entries that the pre-service teachers wrote at the end of each implementation were analysed using the content analysis technique. Sub-themes were created with regard to the statements in their diaries, and the sub-themes were supported with the quotations. The diaries were analysed by three external researchers. The researchers' consistency was found to be high.

In this study, a focus group interview was conducted at the end of the implementation to establish their opinions about the implementation process. Face-to-face interviews were conducted with the pre-service teachers by the researcher, and the interviews were recorded using a tape recorder with the permission and approval of the participants. The data gathered from the interviews were analysed using the content analysis technique. The data were analysed with the decomposition and coding method. The statements of the participants were coded and divided into sub-themes. In addition, the statements related to the sub-themes were supported with the quotations. While quoting, each interviewed pre-service teacher was numbered and coded as "(C number)". The data, obtained from the interview, were also analysed by three different researchers. Their consistency was found to be high.

The Role of the Researcher

The researcher is a creative drama instructor. He/She organized the implementations and applied them. The researcher carried out the pre-test and post-test implementations of the Writing Anxiety Test that was used in the study and also conducted the focus group interview. He/she analysed the data obtained from the diaries and interview.

Validity and Reliability

Validity and reliability regarding the quantitative aspect of the study were ensured by using a survey instrument which includes these features. On the other hand, considering the qualitative aspect, various precautions were taken to ensure the validity and reliability. With respect to this fact, the qualitative data were obtained from two different sources consisting of interviews and diaries. Besides, via diaries, the data were collected more than once from a single source. The researcher is the person who plans and realizes the implications. The researcher spent a lot of time with the participants during the implementation process. An external supervisor support was received related to the qualitative data from the survey, while the sub-themes created with regard to raw data were monitored by three external supervisors. In the findings and interpretation part of the study, the obtained data were reported in details, and they were also supported with quotations. Besides, the results of the study were associated with the experiences of the researcher, who is a creative drama instructor

and who has different studies on this subject. In order to provide the reliability of the qualitative data, obtained from the diaries and interviews, these were coded by three researchers. Their consistency was established. The research process was reported with all its details, and the role of the researcher in this process was identified.

Findings
Findings Related to the First Research Question

In the study, first, the points that the pre-service classroom teachers obtained on the Writing Anxiety Test before and after the implementation, were examined. The descriptive statistics is, thus, given in Table 1.

Table 1

Descriptive statistical results of the pre-service classroom teachers' scores on the writing anxiety scale before and after the implementation

Items	Before the Implementation			After the Implementation		
	M	SE	SD	M	SE	SD
I1	2.67	.211	.966	1.81	.164	.750
I2	2.86	.221	1.014	2.71	.250	1.146
I3	1.86	.186	.854	1.19	.112	.512
I4	2.00	.218	1.000	1.71	.184	.845
I5	3.29	.260	1.189	1.86	.173	.793
I6	3.81	.190	.873	2.24	.181	.831
I7	2.86	.252	1.153	2.10	.194	.889
I8	2.62	.305	1.396	1.71	.269	1.231
I9	2.62	2.44	1.117	1.95	.201	.921
I10	2.76	.257	1.179	1.67	.159	.730
I11	1.71	.220	1.007	1.67	.187	.856
I12	1.81	.225	1.030	1.33	.105	.483
I13	2.67	.232	1.065	1.90	.206	.944
I14	1.71	.220	1.007	1.29	.122	.561
I15	2.57	.254	1.165	1.90	.181	.831
I16	1.76	.194	.889	1.33	.144	.658
I17	2.14	.186	.854	1.43	.130	.598
I18	1.81	.235	1.078	1.24	.118	.539
I19	2.14	.221	1.014	1.48	.148	.680
I20	2.05	.212	.973	1.43	.148	.676
I21	3.00	.276	1.265	2.29	.184	.845
I22	2.67	.222	1.017	2.29	.230	1.056
I23	1.76	.194	.889	1.33	.144	.658
I24	2.05	.234	1.071	1.81	.190	.873
I25	1.57	.163	.746	1.24	.153	.700
I26	2.05	.201	.921	1.67	.222	1.017
I27	2.00	.207	.949	1.81	.203	.928
I28	2.33	.270	1.238	1.95	.253	1.161
I29	2.81	.255	1.167	2.19	.225	1.030
I30	2.29	.209	.956	1.71	.184	.845
I31	1.90	.194	.889	1.95	.161	.740
I32	2.90	.238	1.091	2.05	.212	.973
I33	3.00	.218	1.000	2.29	.220	1.0007
I34	2.81	.214	.981	2.00	.169	.775
I35	2.48	.245	1.123	1.76	.194	.889

In the study, the results revealed a significant difference between the means of the pre-test and post-test scores of the pre-service classroom teachers on the Writing Anxiety Test (Table 2).

Table 2

The results of the Wilcoxon signed rank test of the pre-test and post-test scores of pre-service classroom teachers on the writing anxiety test

Writing anxiety (Post-test-Pre-test)	n	Mean rank	Rank sum	z	p
Negative Rank	17	12.21	207.50	3.19*	.001
Positive Rank	4	5.88	23.50		
Equal	0	-	-		

*Based on negative ranks.

Upon examining the data in Table 2, a significant difference (p<0.05) was observed between the rank sums of the scores on the Writing Anxiety Test before and after the implementation. Considering the rank sum and totals of the variation points, this difference was due to the negative ranks.

Findings Related to the Second Research Question

In the study, the diary entries, written by the pre-service teachers at the end of each implementation and the interview, were analysed. The data obtained from the diaries and the interviews were divided into themes and sub-themes. Additionally, sample statements related to these themes were included.

The first theme, elicited from the pre-service teachers' diaries and interviews, was "Emotions". The sub-themes and sample statements related to this theme are presented in Table 3.

Table 3

Pre-service teachers' statements about "emotions" in their diaries

Sub-theme	f	Samples from the participants' diaries
Pleasure	92	I really enjoyed the class as I always do. I didn't think that writing could become so enjoyable (C19). We had a very enjoyable lesson today. On the contrary to what we did for years, we have learnt the phrasal verbs in an enjoyable way. (C3).
Happiness	26	I did what I had normally hesitated to do, and that made me happy (C5). In this lesson, I experienced happiness caused by expressing my inner feelings without hesitation (C16).
Excitement	19	I attended the class today with excitement because I got pleasure from it and learned new things (C5).
Strong Emotions	7	Today's lesson was so emotional for me. Sad news on the agenda affected me deeply (C18).
Surprise	6	I was surprised from time to time in the class today. I don't think that I will forget this day (C6).
Curiosity	5	Indeed, before we started writing, I wondered what we would write and what kind of activity we would do and start writing (C5).
Anxiety	3	Today's lesson was the first time I had large responsibility. I played one of the biggest roles, and I was anxious (C21).
Shyness	3	I was a bit shy in today's lesson (C8).
Peace	2	I felt peaceful (C17).
Sadness	2	I was sorry for the situation of the children in the lesson (C20).
Boredom	2	Today's lesson was the first time I was bored (C8).

The emotions of the pre-service teachers generally included positive feelings, such as pleasure, happiness, and excitement. The number of negative feelings, for instance, anxiety and boredom, was low.

Also, in the interviews, the pre-service teachers stated that they mostly felt happiness, surprise, and pleasure. "C1" states, thus, his/her opinion:

> *Since we performed the activities that we hadn't experienced before and such different points of view emerged, we gained [new perspectives]. That is, we had fun. The activities were also enjoyable, so we were happy* (C1).

Table 4

Pre-service teachers' statements about "writing competence" in their diaries

Sub-theme	f	Samples from the participants' diaries
Improved/Increased	90	I could write the essay that we would write at the end of the lesson with ease thanks to the activities we performed. I think that my writing competence has improved thanks to this lesson (C21). We feel more certain as we do such activities. Therefore, our writing skill also improves (C12).
Inadequate	10	I think our writing competence is insufficient. I think that it will improve as we write more and more (C14).
Good	7	I think that my writing skill is better than it was in the first classes (C17).
Hesitant	7	I am not good at writing, although I don't view my skills as insufficient (C9).
No Improvement/Increase	5	I don't think that my writing ability had improved at the end of the lesson (K20).
Sufficient	5	I think I am sufficient in writing poems. This was proven in this lesson (C13).

According to Table 4, the pre-service teachers generally stated that their writing competence improved during the implementation process. The insufficiency or sufficiency of writing skills was mentioned by a few pre-service teachers.

In the interviews, they confirmed that the implementations mostly developed and improved their writing ability.

> *The activities we performed enabled us to understand the subject better. Also, they made our writing better* (C3).

The pre-service teachers mostly stated that their interests increased and they wrote more easily after the implementation process. A few participants mentioned the situations, such as difficulties in writing, inadequacy, or no effect on the desire to write.

In the interviews, the pre-service teachers mostly stated that they wrote easily and did not have any difficulty in the writing process. Related to this subject, the opinions of participant "C5" were as follows:

> *Mr/Mrs, you realize that writing is easier. Previously, for instance, we were directly asked to write. However, now you are teaching something, and it is becoming easier to write. I saw that writing was easy (C5).*

Table 5

Pre-service teachers' statements about the "writing procedure" in their diaries

Sub-theme	f	Samples from the participants' diaries
Interest in Writing and Increase Desire for Writing	90	The activity affected my desire to write in a great way. It was so effective that I am surprised by the activities we do (C11). As usual, the activities were related with the topic which we would write on so my desire to write has increased (C5).
Writing Easily/Without Difficulty	64	The things that we did while writing were always on my mind. Therefore, I wrote easily (C8). The activities that we did in the class were preliminary for the text to be written at the end of the class. Thanks to them, I could write readily (C7).
Pleasurable/Enjoyable	18	Writing no longer bothered me, and I wrote joyfully (C18).
Group Works	12	I think that writing as a group enables us to reveal our ideas in a better way (C9).
Having Difficulty	4	I had a bit of difficulty today. I didn't come up with an idea (C9).
Inadequacies	4	Even if it is much easier to write the conclusion with activities, I must improve more (C14).
Not Affecting the Desire to Write	3	Today's activity didn't affect my desire to write (C16).
Adaptation	2	I am getting accustomed to writing day by day (C15).

Discussion

The findings from the current study indicated that creative drama reduced the pre-service classroom teachers' writing anxiety. Additionally, the findings from the pre-service teachers' diaries and interviews supported this conclusion. Writing is an activity that needs to be performed using particular steps. The preparation stage is the writing period that most helps students suppress their writing anxiety. The pre-writing studies enable students to have an opinion about the events (Muschla, 2006; Olive, 2004; Sundem, 2007), and to activate their prior knowledge on writing. According to McCutchen, Covill, Hoyne, and Mildes'e (1994), prior knowledge about the given subject is the most important factor that affects the quality of writing. In this way, the students who have ideas about the writing process can begin writing easily. Otherwise, the students who do not have enough opinions about writing have negative feelings about this process. McLeod (1987) describes these feelings as writing anxiety and also states that this anxiety prevents the writing process. The anxiety of students who are ready for the writing process decreases (Schweıker-Marra & Marra, 2000). The activities, carried out in the warm-up/preparation and impersonation stage of creative drama, include procedures which are done at the pre-writing step. These procedures enable students to activate their prior knowledge about the subject to be written and to get ready for the writing process cognitively and affectively. Drama is a strong activity that can be applied in the pre-writing stage. Using drama in the preparation writing stage acts as a bridge for students to go deeper into the text (Cormack, 2003; Tarlington, 1985). The activities, performed in the preparation and animation stages of creative drama, enable students to prepare for the writing process. In the sessions,

conducted in this study, the activities related to the writing topics were included in the preparation and animation stages. Accordingly, the pre-service teachers were prepared for writing, and they did not have anxiety during this process. The data collected from the pre-service teachers' diaries and interviews also supported this conclusion. The pre-service teachers stated that the conducted activities enabled the writing process and made the students write more easily (e.g., C21, C12, C7, C8).

Writing is a complicated activity which has a cognitive aspect. Heaton and Pray (1982) suggest that the insufficiency occurring in the cognitive skills causes writing anxiety. According to Muschla (2006), good writing begins with a good idea. In order to be able to produce good writing, it is necessary to think through the writing topic and to produce different ideas on it (Çetindağ, 2010; Dorn & Soffos, 2001). Participants handle the topic from different perspectives during the creative drama process, and they think deeply on the subject with the activities they do. The participants who are aware of these thinking processes are able to express themselves more easily (Erdoğan, 2013). In the creative drama studies within the scope of this research, the participants carried out the studies which involved the cognitive processes, such as thinking, questioning, problem-solving, analysis-synthesis, evaluation and producing new ideas related to the writing topic. These studies made the participants produce new ideas about the writing subject; therefore, it enabled them to have no cognitive difficulty. Freeman, Sullivan, and Fulton (2003) state that the creative drama studies have an important contribution to the students' learning processes. Besides, Andersen (2004) points out that the recalling process of the students who are always in touch with drama activities improves, so that they become more open to learning. Bearne (2002) emphasizes that writing and thinking are closely associated with each other. Drama provides an opportunity for students to reflect on their ideas and images. The students who verbally think of these cognitive images can easily write them down and improve their writing. The students who think about these images verbally can easily reflect on them on paper and, thereby, improve their writing (Crumpler & Schneider, 2002). Considering this fact, it can be claimed that students had no difficulty with the drama activities done within the current scope, so that their writing anxiety reduces. The pre-service teachers did their writing easily thanks to these cognitive contributions of drama to the writing process. Their statements also support this result from their diaries (e.g., C8, C7).

In this study, the pre-service teachers explained in their diaries and interviews that their writing competence improved (e.g., C21, C12, C17). Indeed, the students' self-confidence with reference to their writing competence plays an important role (Jones, 2008). Those individuals, whose self-efficacies are high, have less anxiety, and there is a strong relationship between self-efficacy and writing anxiety (Huerta et al., 2016; Pajares, 1997). Bolton (1979) states that the drama studies are effective for the development of colloquial language and, in this way, it is possible to introduce various styles of language. The students who have to use language in different ways

in terms of making it suitable for the role have an opportunity to practice language skills. This situation also helps them develop their written language skills. In other words, it improves the students' writing confidence by providing something more for their writing (McNaughton, 1997). In the studies conducted by Erdoğan (2013) and Stowe (2001), the activities performed during the creative drama process improved the participants' writing abilities. Pedagogically speaking, the drama activities that are involved in the writing process also affect the quality of writing (Cremin et al., 2006). In this sense, it can be said that the creative drama activities carried out in the research have an impact on the development of the students' writing competence and reducing their writing anxiety.

The participating pre-service teachers mentioned that the conducted sessions had made them feel positive and eager to write, and they also stated that the writing process was enjoyable (e.g., C19, C3, C16, C5, C17, C1, C2, C18, C11). In the studies on this topic, creative drama has improved the participants' interest and desire (Ataman, 2006; Erdoğan, 2013; Stowe, 2001).

According to Bruning and Horn (2000), writing about the topics that attract their interest is quite important for students to be enthusiastic about writing. Rebecca, Martin, and Curwood (2016) state that enjoyable activities included in the writing process increase the students' interest in writing. This situation also increases their writing motivation. Interest and motivation reduce writing anxiety (Cheng, 2004). Motivation is an important variable affecting the students' writing process (Anderson, 2012), since, even for qualified writers, writing is a complex activity in which motivational difficulties are faced (MacArthur, Philippakos, & Graham, 2016). However, the motivation gained in this process removes the anxiety by making students feel more comfortable and safe while writing (Lam & Law, 2007). Creative drama is enjoyable for participants since it involves playful processes and impersonation. During this process, participants learn by doing and experiencing. In the process of creative drama, participants experience the educational environment in which they are active. Instead of boring, monotonous activities, they do original and enjoyable activities. During this process, they carry out writing studies on various topics that arouse their attention (Erdoğan, 2013). These features of creative drama motivate students for the writing process and make them eager to write by enabling them to have positive feelings. Thus, participants have no writing anxiety. From this point of view, it can be inferred that creative drama motivates students for the writing process, so that it is effective in decreasing their writing anxiety.

Writing is a social activity in one way. Students may not be able to produce some ideas. This situation prevents them from conveying their feelings and ideas into writing as desired. Besides, the pieces written in groups stimulate students to write (Miell & McDonald, 2000), therefore, they feel less anxious and safer (McDonough, 2004). According to Graham (2006), students need to interact with each other. Since group work in the writing process combines the strengths of group members and increases

the quality of writing, the students' written expression skills improve (Hernandez et al., 2010). Also, group work helps students not to feel alone in the writing process, which they find to be the most difficult. In the creative drama method, participants do the writing activities in groups, especially at the first steps. Then, they proceed to individual writing studies. In group work, in the creative drama process, participants consult each other on the writing process and produce different ideas by being affected by each other's opinions (Erdoğan, 2013). Within the current scope, the group activities done with the creative drama studies enabled the pre-service teachers not to be alone and to discuss their ideas with each other. The pre-service teachers also stated that the group work carried out in the implementations had a positive effect on their writing process (e.g., P9). Considering this fact, it can be said that creative drama is effective in decreasing the students' writing anxiety.

According to the results of this study, creative drama can reduce the writing anxiety of pre-service teachers. The results obtained from their diaries and interviews also support this conclusion. Therefore, it can be suggested that writing based on the creative drama method should be included in the relevant lessons during in-service training to decrease writing anxiety, and similar studies should be conducted with teachers at work. In the drama teacher training programmes, it can be used effectively in reducing the candidates' concerns about different skills and in developing these skills. In the given context, different lessons about drama can be added to classroom teacher training programmes around the world. Thus, teacher candidates can be encouraged to develop knowledge, skills and attitudes about adequate and necessary skills before starting their job. Besides, model applications need to be presented to pre-service teachers and practitioners about the ways of decreasing the students' writing anxiety; their practice should be ensured in classes.

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Učinak kreativne drame na strah od pisanja budućih nastavnika

Sažetak

Cilj je ovog istraživanja bio utvrditi učinak kreativne drame na strah od pisanja budućih nastavnika. U istraživanju je sudjelovao 21 ispitanik, a koristila se „mješovita", kvantitativno-kvalitativna metoda. Budući su nastavnici sudjelovali u aktivnostima pisanja uz primjenu metode kreativne drame u trajanju od 12 tjedana. Na početku i na kraju provedbe istraživanja upotrijebljen je Test straha od pisanja kako bi se odredio strah od pisanja budućih nastavnika. Koristili su se također dnevnici i intervjui da bi se utvrdilo što ispitanici misle o provedenom postupku. Dobiveni su rezultati pokazali da metoda kreativne drame smanjuje strah od pisanja budućih nastavnika, a podati proizašli iz dnevnika i intervjua taj su zaključak potvrdili.

Ključne riječi: *kreativna drama; pisanje, strah od pisanja; budući nastavnici*

Uvod

Pisanje je složen proces koji zahtijeva koordinaciju više kognitivnih vještina (Benjamin, 2005; Canady, 2008; Clay, 2001; García i Fidalgo, 2008; Lindgren, 2005; Papadopoulou, 2007). Istodobno je produktivan proces koji podrazumijeva promatranje, analizu promatranja i njegov strukturiran prijenos u pisani oblik (Nauman 2007; Sharples, 2003). U toku spomenutog procesa autor treba razmotriti načine na koje će čitatelju najbolje otkriti značenje (Moore, 2009). Flowers i Hayes (1981) smatraju da pritom mora donositi odluke, što uključuje velik broj kognitivnih operacija, da bi čitatelju prenio smislenu poruku.

Složena struktura pisanja s brojnim kognitivnim procesima u sebi izaziva kod učenika poteškoću, zbog čega im nije lako uživati u pisanju i pretvoriti ga u cjeloživotnu vještinu (Yaman, 2010). Osim toga, budući da je pisanje zahtjevna vještina za vježbanje, učenici nastoje izbjegavati tu vrstu aktivnosti (Ungan, 2007). U tom im je smislu najteže razviti pisanje od svih jezičnih vještina (Albertson i Billingsley, 2000; Olinghouse i Santangelo, 2010).

Poteškoće izazvane strukturom procesa pisanja mogu također dovesti do straha od pisanja, pa je velika zabluda promatrati pisanje kao proces koji podrazumijeva samo kognitivnu dimenziju. Drugim riječima, nemoguće je zanemarivati učinak straha kao

afektivno obilježje procesa pisanja (Karakaya i Ülper, 2011) jer, dok pišemo, razmišljamo i osjećamo (Cheng, 2002). U tom je smislu strah od pisanja bitna varijabla koja utječe na proces pisanja.

Strah od pisanja

Daly (1978, str. 10) opisuje strah od pisanja kao „izbjegavanje želje ili stanje prije pisanja". Bloom (1985) definira strah od pisanja kao „obilježje jednog ili kombinaciju više osjećaja, uvjerenja ili ponašanja pomiješanih sa sposobnošću započinjanja, nastavka ili dovršetka određenog zadatka pisanja koji neka osoba može obaviti intelektualno." Negativne se emocije u odnosu na proces pisanja opisuju kao strah od pisanja i upravo taj strah sprečava proces pisanja (McLeod, 1987). Učenici s visokom razinom straha izbjegavaju pisanje (Cheng, 2002; Daly, 1978; Daly i Miller, 1975; Reeves, 1997), pa se ta nevoljkost i strah odražavaju u njihovim postupcima, ponašanju i pisanju. Učenici s visokom razinom straha od pisanja stoga proizvode jednostavniji i manje kreativan sadržaj od učenika kod kojih je taj strah na niskoj razini (Cheng, 2002; Daly, 1978; Daly i Miller, 1975; Reeves, 1997).

Strah od pisanja ima negativan učinak na predodžbu pojedinca o sebi kao autoru. Osim toga, oni koji osjećaju strah od pisanja ne razvijaju vještine pisanja jer ne nalaze užitak u pisanju. Takva situacija narušava kvalitetu pisanja tako da, zbog straha, pisani tekst ne otkriva namjeru pisanja (Cope, 1978), zbog čega pojedinac osjeća nervozu, strah i nelagodu. Drugim riječima, učenikov strah od pisanja često uzrokuje neuspješno izvršenje zadataka pisanja (Daly i Miller, 1975; Daly, 1978; Martinez, Kock, i Cass, 2011).

Strah od pisanja može proizlaziti iz mješavine brojnih kognitivnih i afektivnih čimbenika (Cheng, 2004; Tomlinson, 1981), stoga promatrati ga jednodimenzionalno može dovesti do netočnog vrednovanja rezultata u takvoj situaciji. Strah od pisanja, koji predstavlja reakciju protiv pisanja izazvanu različitim razlozima, pod utjecajem je psiholoških i situacijskih stavova (Riffe i Stacks, 1992). Osim toga, učenici koji ne znaju dovoljno o koracima u procesu pisanja i operacijama nužnim za njihovo provođenje u kognitivnom smislu osjećaju strah od pisanja (Tomlinson, 1981).

Strah od pisanja predstavlja značajan problem u nastavi jer učenike može lišiti iskustva učenja (Hettich, 1994). Štoviše, može negativno utjecati na učeničke stavove o procesu pisanja (Lauer, 1994). Istraživanja u kojima su analizirani čimbenici koji čine strah od pisanja i na njega utječu (Erdoğan, 2017; Gardner, 2018; Gregory, 2010; Heaton i Pray, 1982; Palmquist i Young, 1992; Muncie, 2000) ukazuju na nastavnikovu ključnu ulogu u tom procesu. Metode koje primjenjuju u nastavi pisanja i njihovi stavovi o učenicima mogu imati negativan ili pozitivan učinak na učenikova stajališta o vještinama pisanja. Prihvate li pozitivan stav o poučavanju tih vještina i daju li potporu učenicima, smanjit će kod njih razinu straha od pisanja (Harvley-Felder, 1978). S obzirom na tu činjenicu nastavnici bi trebali imati koristi od pristupa u kojima učenici neće razviti strah dok pišu, pa će biti otvoreni prema tom procesu.

Kreativna drama

Courtney (1989) određuje kreativnu dramu kao proces pretvaranja maštovitih ideja u radnju. Dramski proces obuhvaća pokret, ritam, pantomimu, improvizaciju, proučavanje likova i govor (McCaslin, 1990). Za Adıgüzel (2006) kreativna je drama izvedbeno tumačenje s pomoću tehnika, kao što su: improvizacija, grupno igranje uloga na određenu temu ili na temelju iskustva njezinih članova.

Drama je vizualne, auditivne, kinestetičke i taktilne prirode. U taj su proces uključeni mnogi osjetilni organi, što sudionicima omogućuje aktiviranje više osjetila. U drami su sudionici fizički i mentalno aktivni, u pokretu su i interakciji zbog svoje socijalizacije i učenja. (Arieli, 2007; Baldwin, 2008)

U drami se koriste sva obilježja igre, a ona se postupno uvježbava s voditeljem. Kreativna drama ima tri etape (Adıgüzel, 2014):

1. Pripremu – aktivnosti zagrijavanja: Glavni je cilj stvoriti grupnu dinamiku i pripremiti sudionike za sljedeću etapu. Riječ je o vrlo važnoj etapi u dramskom procesu (Doona, 2013), koja obuhvaća uglavnom aktivnosti u kojima se tijelo aktivira i stavlja u pokret. Počinje uvodom, a nastavlja se izgrađivanjem pouzdanja, usklađivanjem i korištenjem pet osjetila (Adıgüzel, 2006, 2002; Üstündağ, 2002)

2. Igranje uloga: To je etapa u kojoj se pojavljuje i određuje tema kao dramska okosnica i u kojoj se provode sve razvojne aktivnosti. U sklopu teme koja će se prezentirati voditelj određuje improvizaciju, igranje uloga i druge tehnike, što se uzima za polazišnu točku (Adıgüzel, 2014, 2006, 2002). U ovoj se, kao u svim ostalim etapama, katkad prvo razmatraju karakteristike sudionika i određuje tema, a katkad se planiraju određeni koraci kako bi se utvrdio cilj i nastavile aktivnosti (Üstündağ, 2002). Ovdje su improvizacija i igranje uloga dvije glavne tehnike (Okvuran, 2002). U toku procesa improvizacije učenik stječe iskustvo u ulozi koju će igrati, individualno, u paru i u manjoj grupi, s čitavim razredom, a voditelj je u sve to uključen. (Baldwin, 2013)

3. Evaluacija-Rasprava: To je etapa u kojoj se vrednuju rezultati istraživanja u kreativnoj drami, u kojoj se zapravo uspostavljaju načelo, značaj, kvantiteta i kvaliteta procesa (Adıgüzel, 2006, 2002). Evaluacija se može provesti prije, za vrijeme i poslije tih istraživanja. Pri vrednovanju za vrijeme dramskog izvođenja proces je važniji od rezultata. Dakle, u ovoj je etapi bitno ono što sudionici misle i osjećaju. Evaluacija može biti pisana i usmena (Adıgüzel, 2014; Üstündağ, 2002). Dramska se evaluacija može provesti s pomoću tehnika koje su neočekivane za dramu i igru.

Kreativna drama daje učenicima prigodu da se pronađu ulazeći u nečiji život kao dio čina. To im omogućuje da pogriješe i uče iz pogrešaka dok istražuju (Jindal-Snape, Vettraino, Lowson, i McDuff, 2011). Sudjelovanje u dramskom procesu u određenoj ulozi poboljšava sposobnost empatije kod djece, te im pomaže da shvate situacije u kojima se drugi nalaze i njihove perspektive (Arieli, 2007; Baldwin, 2009, 2008).

Kreativna drama predstavlja učinkovit način razvoja jezičnih vještina. U toku procesa kreativne drame učenici mogu razvijati jezične vještine putem aktivnosti u

kojima predano sudjeluju (Erdoğan, 2017). Kreativna je drama kreativni i holistički alat koji omogućuje interakciju jezičnih vještina (Annarella, 2000).

Intelektualna struktura drame također razvija učeničke vještine pisanja. Nove ideje nastaju uz primjenu drame, a one pak pridonose pisanom načinu izražavanja (Cremin, Goouch, Blakemore, Goff, i Macdonald, 2006). Brojni pedagozi tvrde kako kreativna drama može pomoći učenicima da razviju vještine pisanja, te ih na njih poticati (Ataman, 2011). Svi ti dramski čimbenici učenicima jamče izostanak poteškoća i straha za vrijeme procesa pisanja.

Kreativna drama i strah od pisanja

Budući da se dramskim aktivnostima razvijaju individualna mašta i moć kreativnog mišljenja, one pozitivno utječu na učenikove vještine pisanja. Kada se u nastavu uključe drama, čitanje, pisanje, slušanje i govorenje, nastaju kvalitetniji proizvodi pisanog načina izražavanja (Grainger, 2004). Drama snažno utječe na učenikov odabir riječi, ideje, teme i na organizaciju pisanja (McKean i Sudol, 2002).

Učeničko pisanje napreduje za vrijeme dramskog procesa. Likovi i priče opisani su detaljnije i dublje. Osim toga, učenici se tada suočavaju s brojnim različitim stajalištima i upotrebljavaju nove riječi koje inače ne upotrebljavaju u svakodnevnom životu. Učenici, koji uz to čitaju, pišu i razmišljaju, postižu mnoge uspjehe (Crumpler i Schneider, 2002).

Improvizacija, koja se nalazi u središtu drame, predstavlja holistički dio aktivnosti pisanja. Učenik koji improvizira za vrijeme dramskog procesa, razmatra, osjeća, imitira i u svom umu stvara višestruko moguće situacije. To iskustvo ima pozitivan učinak na njegovo pisanje i oblikuje njegovo razumijevanje. Osim toga, učenici mogu jasnije vidjeti ideje koje im prolaze kroz glavu dok pišu (Cremin i sur., 2006). Zahvaljujući tim pozitivnim utjecajima improvizacije na proces pisanja, pojedinci se mogu kognitivno pripremiti za proces pisanja i tako ne osjećati strah od pisanja.

Kreativne dramske aktivnosti motiviraju učenike na pisanje. Igre i improvizacije u dramskom su procesu aktivnosti koje jamče kinestetičko učenje i učenje u kojem se uživa. Sudionici improvizacije igraju činove, žive i osjećaju taj proces na prirodan način jer su osobno u njega uključeni. Učenici stoga mogu lako primijeniti refleksiju na proces pitanja (Anderson, 2012). U jednom longitudinalnom istraživanju Harden (2015) se bavio učinkom drame, pa je otkrio da se dramskim istraživanjima razvijaju vještine pisanja, a originalne dramske aktivnosti povećavaju motivaciju tako da se učenici mogu osobno lako uživjeti i pisati sa žarom. Istraživanja (Ataman, 2006; Aykaç, 2011; Christiana, 2011; Cremin i sur., 2006; Erdoğan, 2013; Harden, 2015; Stowe, 2001) su također pokazala da se metodom kreativne drame razvijaju učenikove vještine pisanja, te da ona pozitivno utječe na njihova afektivna obilježja kada je u pitanju pisanje.

Važnost istraživanja

U osnovnoj školi nastavnici imaju najveću ulogu u sprečavanju učenikova straha od pisanja i lakog izražavanja u pisanom obliku. U tom su smislu važne nastavnikova

razina straha od pisanja i njegova gledišta o pisanju. Bruning i Horn (2000) smatraju da nastavnikovo stajalište o pisanju utječe na aktivnosti pisanja, a samim tim i na nastavni proces koji će on/a uspostaviti. Da bi budući nastavnici na odgovarajući način razvijali vještine pisanja kod svojih učenika i sprečavali njihov strah od pisanja, potrebno je da sami razviju te karakteristike prije nego započnu nastavnu karijeru (Erdoğan, 2013; Bağcı, 2007).

U metodičkim programima za buduće nastavnike ključnu ulogu imaju razvijanje njihove sposobnosti pisanja i njihova stajališta o pisanju (Martinez i Strong, 1994). Budući da vještine i stavovi budućih nastavnika utječu na nastavno okruženje, bit će ugrađeni u njihovu buduću profesiju (Bağcı, 2007). Osim toga, činjenica da budući nastavnici obično sami nisu dostatno poučeni kako poučavati pisanje, utječe na njihovu nastavu pisanja (Dempsey, Pytlik Zillig, i Bruning, 2009).

Međutim, Fry i Griffin (2010) su utvrdili neučinkovitost studijskih programa za buduće nastavnike u smislu razvoja sposobnosti pisanja kod učenika i načinima korištenja mogućih metodičkih tehnika za vrijeme tog procesa. Može se pretpostaviti kako budući nastavnici koji će tek razvijati vještine pisanja kod svojih učenika uopće ne osjećaju strah od pisanja, pa bi potrebne vježbe morale biti sastavni dio budućeg usavršavanja. Kada se analiziraju istraživanja o strahu od pisanja uglavnom se uočava da se ona odnose na utvrđivanje situacije, odnos između straha od pisanja (Armendaris, 2009; Chen, 2009; Cheng, 2004; Holland, 2013; Huerta, Goodson, Beigi, i Chlup, 2016; Jee, 2014; Saito i Samimy, 1996; Yan i Wang, 2012) i različitih vještina ili na strah od pisanja na drugom/stranom jeziku. Eksperimentalna istraživanja o smanjenju straha od pisanja prilično su malobrojna (Schweiker-Marra i Marra, 2010; Wynne, Guo, i Wang, 2014). Štoviše, Zorbaz (2011) ukazuje na to da je samo ograničen broj istraživanja o strahu od pisanja proveden, te da su nužna primijenjena istraživanja s ciljem smanjenja straha od pisanja. Osim toga, kada su u pitanju intrigantna istraživanja o učinku kreativne drame na sposobnost pisanja, primjetno je kako se ona uglavnom bave razvojem vještine pisanja i stavom o pisanju.

U ovom se eksperimentalnom istraživanju proučava utjecaj kreativne drame na strah od pisanja, a njegova je važnost u smanjenju straha od pisanja budućih nastavnika s pomoću kreativne drame i, samim tim, u obrazovanju nastavnika koji takav strah neće imati. Istraživanje će tako pratiti nastavni proces budućih nastavnika s obzirom na smanjenje straha od pisanja i nastavu pisanja. U tom je kontekstu cilj istraživanja odrediti učinak metode kreativne drame na strah od pisanja budućih nastavnika i njihove ideje o tom procesu.

Istraživačka pitanja

1. Ima li značajne razlike u predtest i posttest rezultatima budućih nastavnika čiji je strah od pisanja testiran?
2. Kakve ideje o procesu provedbe imaju budući nastavnici?

Metoda
Istraživački model

U ovom se istraživanju o učinku kreativne drame na strah od pisanja budućih nastavnika koristila mješovita metoda. Kada se ona primjenjuje, onda se kvalitativni i kvantitativni pristupi i tehnike kombiniraju u jedinstveno istraživanje (Creswell, 2014; Johnson i Christiensen, 2014). Što se tiče kvantitativne dimenzije istraživanja, u eksperimentalnoj se grupi koristio predtest i posttest nacrt istraživanja. Relevantni uvid u strah od pisanja budućih nastavnika osiguran je prije i poslije provedbe postupka. S obzirom na kvalitativni vid istraživanja na kraju praktičnog dijela intervjuirani su budući nastavnici koji su sudjelovali u istraživanju, a također su zamoljeni da vode dnevnik. Budući da su nastavnici za intervju odabrani uzorkovanjem, riječ je o metodi uzorkovanja s namjernim odabirom. Intervju je proveden sa po dva sudionika iz kategorije onih koji su postigli slab, srednji i dobar rezultat pri anketiranju o strahu od pisanja (ukupno njih šest).

Uzorak

Uzorak se sastojao od 21 studenta prve godine primarnog obrazovanja na odgovarajućem sveučilišnom odsjeku, koji su pohađali kolegij pod nazivom Pisano izražavanje. Među njima je bilo 14 studentica i 7 studenata.

Alati za prikupljanje podataka

U ovom se istraživanju koristio Test straha od pisanja, čiji su autori Karakaya i Ülper (2011), kako bi se utvrdio strah od pisanja budućih nastavnika. Test je bio jednodimenzionalan i sadržavao je 35 čestica. Dobar rezultat ukazuje na visoku, a slab rezultat na nisku razinu straha. Koeficijent pouzdanosti ljestvice izračunat je s pomoću koeficijenta unutarnje konzistentnosti (Cronbachov alfa), i iznosio je 0,97 (Karakaya i Ülper, 2011).

U ovom su istraživanju budući nastavnici zamoljeni da vode „dnevnik" na kraju svake sesije kako bi se utvrdilo što misle o procesu i kako se osjećaju, te odredio učinak vježbi na njihov strah od pisanja. Za tu su prigodu formulirana razna pitanja, pri čemu je zatraženo mišljenje trojice stručnjaka. Nakon njihova očitovanja dovršen je popis pitanja. Ispitanici su zamoljeni da svoje unose u dnevnik temelje na njima, a ona su: i) Kako ste se osjećali na satu danas?; ii) Što mislite kako je današnji sat utjecao na proces pisanja?; i iii) Što mislite kakav je učinak današnji sat imao na Vašu sposobnost pisanja?

Proveden je također intervju s fokus-grupom da bi se stekao uvid u mišljenja budućih nastavnika o navedenom procesu. Pitanja su pripremljena za tu prigodu, ali su tri relevantna stručnjaka prethodno konzultirana, nakon čega je sastavljen njihov konačan popis. To su: i) Što ste osjećali da ste radili dok ste primjenjivali kreativnu dramu tijekom semestra; ii) Kako je primjena kreativne drame utjecala na Vaš proces pisanja?; i iii) Kako je primjena kreativne drame utjecala na Vašu sposobnost pisanja?

Provedba

U sklopu ovog istraživanja budući su nastavnici, primjenjujući kreativnu dramu, proučavali pisanje 12 tjedana. Istraživač je organizirao sesije po elementima i proveo ih. Svakog tjedna sesije su trajale 2 sata, to jest 12 tjedana, ukupno 24 sata. U prva tri tjedna (uvodno razdoblje) održane su komunikacijsko-interaktivne sesije, kao i sesije koje su imale za cilj prilagođavanje i utvrđivanje pouzdanosti, jer ispitanici nisu raspolagali znanjem o kreativnoj drami. Stoga su bili poticani na međusobnu interakciju i pripremani na aktivnosti pisanja koje su se provodile zajedno s dramskim aktivnostima. U sesijama su se koristili različiti alati i tekstovi, kao što su predmeti, pjesme, priče i fotografije, a provedene su različite vrste aktivnosti pisanja. Slijedi način provedbe:

Sesija 1, Primjer: Putovanje do muzeja u Trabzonu

Trajanje: 120 minuta

Lokacija: Muzej u Trabzonu

Metoda i tehnike: Kreativna drama, improvizacija, igranje uloga, zamrznute figure

Alati: Papir za fotokopiranje, olovke

Ishod učenja: Ispitanici pišu deskriptivni esej uvodeći muzej u Trabzonu.

Proces

A- Priprema

Aktivnost 1: Formira se krug s ispitanicima u zimskom vrtu muzeja. Ispitanici su informirani o cilju istraživanja. Zamoli ih se da dovrše rečenicu "*Pitam se…………… …u vezi s ovim muzejom*".

Aktivnost 2: Formira se krug s ispitanicima. Zamoli ih se da zamisle neki predmet koji počinje prvim slovom njihova imena, te da pogode nalazi li se možda u muzeju. Zamoli ih se da ga svojim tijelom pokažu i zatim kažu: "Ja sam Tolga, ja sam stol u muzeju."

Aktivnost 3: Ispitanici rade u parovima. Parovi se rukama povežu, a jedan od ispitanika zatvori oči, dok onaj drugi vodi svog partnera po prvom katu muzeja. Navodi tamošnje zone i predmete koji se u njima nalaze. Nakon što grupe razgledaju prvi kat, formira se krug s ispitanicima. Ispitanici, čije su oči bile zatvorene, zamoljeni su da s drugima podijele informacije o tome koji se dijelovi i predmeti nalaze na prvom muzejskom katu. Zatim se sve ponavlja s drugim ispitanikom na drugom muzejskom katu.

B- Animacija

Aktivnost 4: Ispitanici se dijele u četiri grupe i daju im se informacije o povijesti muzeja u Trabzonu. Grupe su zamoljene da odigraju uloge koristeći se informacijama na karticama. Poslije se gleda što su grupno pripremili. Zahvaljujući igranju uloga, ispitanici mogu utvrditi zašto je spomenuti muzej izgrađen, tko ga je osnovao i što se u njemu dogodilo.

Aktivnost 5: Ispitanici koji su sudjelovali u prethodnoj aktivnosti zamoljeni su da odaberu jedan dio muzeja. Od njih se traži da svojim tijelima oblikuju predmete iz

tog dijela, te da odigraju dijalog koji bi mogli voditi s tim predmetima o događajima koji su se u prošlosti dogodili u muzeju. Ono što su grupe pripremile, gleda se u odgovarajućem dijelu muzeja.

C- Evaluacija-Rasprava

Aktivnost 6: Ispitanici su zamoljeni da si pronađu mjesto, a zatim da uđu u oblik predmeta u muzeju. Ispitanik čije rame voditelj dotakne, izgovara rečenicu da bi izrazio svoje osjećaje i svoja mišljenja.

Aktivnost 7: Ispitanicima se daju olovka i papir, te ih se zamoli da u eseju opišu muzej kao da su Kostaki Teophylaktos, njegov graditelj. Nakon toga ih se zamoli da međusobno podijele ono što su napisali.

Prikupljanje podataka i analiza

U ovom se istraživanju koristio Wilcoxonov test da bi se utvrdilo razlikuju li se značajno budući nastavnici kada su u pitanju njihovi rezultati na testu straha od pisanja prije i poslije provedbe planiranih aktivnosti.

Na kraju svake provedbe analizirani su njihovi unosi u dnevnicima, za što se koristila tehnika analize sadržaja. Određene su podteme prema tvrdnjama koje su unosili u dnevnike, a njih su potvrđivali citati. Još su tri istraživača analizirala dnevnike i njihova je konzistencija bila visoka.

U ovom je istraživanju proveden intervju s fokus grupom na kraju postupka kako bi se utvrdilo što budući nastavnici misle o provedenom postupku. Istraživač ih je osobno intervjuirao, a intervjui su snimani uz dopuštenje i privolu svakog ispitanika. Podatci prikupljeni u intervjuima analizirani su uz pomoć tehnike sadržajne analize. Podatci su analizirani uz primjenu metode dekompozicije i kodiranja. Navedene su tvrdnje kodirane i podijeljene na podteme, a potkrijepljene su citatima. Pri navođenju citata svaki je intervjuirani ispitanik označen brojem i kodiran kao "(C broj)". Podatke prikupljene intervjuiranjem također je analiziralo troje istraživača, a podudarnost među njima bila je visoka.

Uloga istraživača

Istraživač poučava ispitanike o kreativnoj drami. Organizirao je čitav postupak i realizirao ga. Također je proveo predtest i posttest za test straha od pisanja, koji je u ovom istraživanju primijenjen, te obavio intervju s fokus-grupom. Ujedno je analizirao podatke do kojih je došao s pomoću dnevnika i intervjua.

Valjanost i pouzdanost

S obzirom na njegov kvantitativni dio, zahvaljujući primjeni valjanog i pouzdanog instrumenta za anketiranje, osigurani su valjanost i pouzdanost istraživanja. No, kada je u pitanju njegov kvalitativni dio, poduzete su razne mjere opreza da bi se također osigurale valjanost i pouzdanost. Imajući u vidu tu činjenicu, kvalitativni su podatci prikupljeni iz dvaju različitih izvora, intervjua i dnevnika. Osim toga,

uz pomoć dnevnika, iz jednog su izvora prikupljeni podatci više od jednog puta. Istraživač je osoba koja je planirala i planirano ostvarila. Proveo je puno vremena s ispitanicima za vrijeme tog procesa. Vanjska je podrška dobivena za kvalitativne podatke koji su rezultat ankete, a podteme, proizašle iz sirovih podataka, nadgledala su tri vanjska stručnjaka. U dijelu o rezultatima i njihovu tumačenju dobiveni su podatci detaljno prikazani i potkrijepljeni citatima. Osim toga istraživački su rezultati povezani s iskustvima istraživača koji drži predavanja o kreativnoj drami i ujedno istražuje tu temu na različite načine. Da bi se postigla pouzdanost kvalitativnih podataka, tri su istraživača kodirala podatke iz dnevnika i intervjua, te je određena njihova konzistencija. Istraživački je proces opisan sa svim pojedinostima, a također je utvrđena uloga istraživača u tom procesu.

Rezultati

Rezultati u vezi s prvim istraživačkim pitanjem

Prvo su analizirani podatci proizašli iz testiranja budućih nastavnika o strahu od pisanja prije i poslije provedenog postupka. Tablica 1 prikazuje deskriptivnu statistiku za njihove rezultate.

Tablica 1

Ti su rezultati otkrili značajnu razliku u srednjim vrijednostima predtest i posttest postignuća koje su budući nastavnici ostvarili pri testiranju straha od pisanja (prikazano u Tablici 2).

Tablica 2

Uvidom u tablicu 2 uočava se značajna razlika ($p<0,05$) u rezultatima koji se odnose na zbroj rangova pri testiranju straha od pisanja prije i poslije provedbe postupka. S obzirom na zbroj rangova i ukupnost varijacijskih točaka može se reći da je razlika proizašla iz negativnih rangova.

Rezultati u vezi s drugim istraživačkim pitanjem

Analizirani su podatci koje su ispitanici unosili u dnevnike na kraju svake sesije, kao i podatci proizašli iz intervjua. Tako dobiveni podatci klasificirani su prema temama i podtemama, a također su dodani citati kao potvrda navedenim temama.

Prva je tema, proizašla iz dnevnika i intervjua, „Emocije". Njezine podteme i primjeri citata navedeni su u tablici 3.

Emocije budućih nastavnika uglavnom su ukazivale na pozitivne osjećaje, kao što su užitak, sreća i uzbuđenje, abroj negativnih osjećaja, kao što su nelagoda i dosada, bio je malen.

U intervjuima su budući nastavnici također izražavali uglavnom sreću, iznenađenje i zadovoljstvo. "C1" primjerice navodi svoje mišljenje ovako:

Tablica 3

Navodi u dnevnicima o emocijama

Podtema	f	Primjeri citata
Užitak	92	Doista sam uživao u satu kao uvijek. Nisam mislio da pisanje može biti takav užitak. (C19). Danas smo imali sat u kojem se moglo tako uživati. Za razliku od onog što smo godinama radili, naučili smo frazalne glagole uživajući u tome. (C3).
Sreća	26	Učinio sam ono što sam inače oklijevao učiniti i to me je usrećilo. (C5). Na ovom sam satu doživio sreću jer sam bez oklijevanja izrazio svoje unutarnje osjećaje. (C16).
Uzbuđenje	19	Danas sam pohađao nastavu s uzbuđenjem zato što sam uživao u tome i naučio nove stvari. (C5).
Emocionalnost	7	Današnji mi je sat bio tako emocionalan. Ono tužno što je bilo na redu, duboko me je pogodilo. (C18).
Iznenađenje	6	Danas sam na satu bio povremeno uzbuđen. Mislim da neću zaboraviti ovaj dan. (C6).
Radoznalost	5	Doista, prije nego što smo počeli pisati, pitao sam se o čemu ćemo pisati i koju ćemo vrstu aktivnosti provoditi, pa sam počeo pisati. (C5).
Nelagoda	3	Danas sam prvi put na satu imao veliku odgovornost. Glumio sam jednu od najvećih uloga i osjećao sam nelagodu. (C21).
Sramežljivost	3	Danas sam na satu bila malo sramežljiva. (C8).
Spokoj	2	Osjećala sam se spokojno. (C17).
Tuga	2	Bilo mi je žao djece u današnjoj situaciji. (C20)
Dosada	2	Danas mi je prvi put bilo dosadno na satu. (C8)

Budući da smo provodili aktivnosti s kojima prije nismo imali iskustva i da su se pojavila vrlo različita gledišta, dobili smo [novu perspektivu]. Drugim riječima, zabavljali smo se. Te su aktivnosti bile također izvor užitka, pa smo bili sretni. (C1).

Tablica 4

Tvrdnje o „sposobnosti pisanja" zapisane u dnevnicima

Podteme	f	Primjeri citata
Poboljšanje/napredak	90	Mogao sam lako napisati esej koji smo pisali na kraju sata zahvaljujući provedenim aktivnostima. Mislim da se moja sposobnost pisanja poboljšala zahvaljujući tom satu. (C21) Osjećamo se sigurnijima u provođenju tih aktivnosti. Znači, naša je vještina pisanja napredovala. (C12)
Nedostatnost	10	Mislim da naša sposobnost pisanja nije dostatna. Mislim da će se poboljšati kako budemo pisali sve više. (C14)
Dobra	7	Mislim da je moja vještina pisanja bolja nego što je bila u početku nastave. (C17)
Oklijevanje	7	Ne pišem dobro iako svoju vještinu pisanja ne smatram nedostatnom. (C9)
Bez poboljšanja/napretka	5	Ne mislim da se moja sposobnost pisanja unaprijedila na kraju sata. (K20)
Dostatnost	5	Mislim da je moja sposobnost pisanja pjesama dostatna, što je pokazao ovaj sat. (C13)

Prema podatcima u tablici 4, budući su nastavnici uglavnom pokazali da se njihova sposobnost pisanja poboljšala tijekom provedenog postupka, a samo je nekolicina njih spomenula da im je sposobnost pisanja nedostatna ili tek dostatna.

Tijekom intervjua naveli su kako su uglavnom razvili ili unaprijedili vještinu pisanja.

Provedene su nam aktivnosti omogućile da temu bolje razumijemo, a naše su pisanje također učinile boljim. (C3).

Tablica 5

Tvrdnje o „procesu pisanja" zapisane u dnevnicima

Podteme	f	Primjeri citata
Zanimanje za pisanje i veća želja za pisanjem	90	Ova je aktivnost uvelike utjecala na moju želju da pišem. Bila je tako učinkovita da sam iznenađen aktivnostima koje provodimo. (C11) Kao obično, aktivnosti su bile povezane s temom o kojom smo pisali, pa se moja želja za pisanjem povećala. (C5)
Pisati lako/bez poteškoća	64	Dok sam pisala, uvijek sam razmišljala o onom što smo radili, tako da sam pisala s lakoćom. (C8) Aktivnosti na satu prethodile su pisanju na njegovu kraju. Zahvaljujući njima, mogao sam spremno pisati. (C7)
Zadovoljstvo/užitak	18	Pisanje mi više nije opterećenje, pa sam pisao s radošću. (C18)
Grupni rad	12	Mislim da nam grupno pisanje omogućuje bolje izražavanje ideja. (C9)
Poteškoća	4	Danas mi je bilo malo teško, nisu mi dolazile ideje. (C9)
Neodgovarajuće	4	Iako je čak lakše pisati zaključak s tim aktivnostima, moram se još popraviti. (C14)
Bez utjecaja na želju za pisanjem	3	Današnja aktivnost nije utjecala na moju želju za pisanjem. (C16)
Prilagodba	2	Iz dana u dan prilagođavam se pisanju. (C15)

Budući su nastavnici uglavnom naveli kako im je povećano zanimanje za pisanje i da su puno lakše pisali nakon provedenog postupka. Samo je nekolicina njih spomenula situacije, kao što su: poteškoća s pisanjem, neodgovarajući pristup ili izostanak učinka na želju za pisanjem.

U intervjuima su uglavnom navodili da lako pišu, bez poteškoća za vrijeme samog procesa. U vezi s tim sljedeće je mišljenje ispitanika"C5":

Gospodine/gospođo, shvaćate kako je pisanje lakše. Prije bi nas, primjerice, izravno zamolili da pišemo, ali sada nas nečemu poučavate, pa postaje lakše pisati. Primijetio sam da je lako pisati. (C5).

Rasprava

Rezultati ovog istraživanja pokazuju da se strah od pisanja smanjio kod budućih nastavnika. Njihovi dnevnici i intervjui također idu u prilog tom zaključku. Pisanje je aktivnost čija provedba zahtijeva određene korake. Pripremna je etapa razdoblje u kojem se najviše pomaže učenicima da potisnu strah od pisanja. Aktivnosti koje

prethode pisanju omogućuju učenicima da steknu mišljenje o događajima (Muschla, 2006; Olive, 2004; Sundem, 2007) i aktiviraju predznanje za potrebe pisanja. McCutchen, Covill, Hoyne, i Mildes'e (1994) smatraju kako je predznanje o temi o kojoj će se pisati najvažniji čimbenik koji utječe na kvalitetu pisanja. Učenici koji imaju predodžbe o pisanju mogu stoga lako početi pisati. No, učenici koji njima baš i ne raspolažu imaju negativne osjećaje o tom procesu. McLeod (1987) opisuje takve osjećaje kao strah od pisanja i tvrdi da taj strah sprečava proces pisanja. Strah se smanjuje kod učenika koji su spremni za pisanje (Schweıker-Marra i Marra, 2000). Aktivnosti, provođene u etapi zagrijavanja/pripreme i igranja uloga, obuhvaćaju istraživanja provedena u sklopu koraka prije pisanja. Ta istraživanja učenicima omogućuju da aktiviraju predznanje o temi o kojoj će pisati, te se kognitivno i afektivno pripreme za proces pisanja. Drama je snažna aktivnost koja se može provoditi u etapi koja prethodi pisanju. Primjenjivati dramu u pripremnoj etapi učenicima djeluje kao neka vrsta mosta kako bi dublje proniknuli u tekst (Cormack, 2003; Tarlington, 1985). Aktivnosti koje se provode u etapama pripreme i animacije omogućuju učenicima da se pripreme za proces pisanja. U sesijama u sklopu ovog istraživanja aktivnosti, povezane s temama pisanja, bile su uključene u pripremno-animacijske etape. Budući su nastavnici, dakle, bili pripremljeni za pisanje, pa nisu osjećali strah za vrijeme tog procesa. Podatci prikupljeni iz njihovih dnevnika i intervjua također su dokaz za taj zaključak. Budući su nastavnici navodili kako su im provedene aktivnosti omogućile proces pisanja i to na taj način da su ga olakšale (npr. C21, C12, C7, C8).

Pisanje je složena aktivnost koja ima svoju kognitivnu stranu. Heaton i Pray (1982) ukazuju na to kako nedostatak kognitivnih vještina uzrokuje strah od pisanja. Muschla (2006) smatra da dobro pisanje započinje s dobrom idejom. Da bi se moglo dobro pisati, nužno je dobro promisliti o temi i producirati različite ideje o njoj (Çetindağ, 2010; Dorn i Soffos, 2001). U toku procesa kreativne drame ispitanici razmatraju neku temu s različitih stajališta i duboko je promišljaju provedbom aktivnosti. Oni koji su svjesni tih procesa mišljenja mogu se lakše izražavati (Erdoğan, 2013). U ovom su istraživanju ispitanici proučavali kreativnu dramu, primjenjujući kognitivne procese, kao što su: mišljenje, postavljanje pitanja, rješavanje problema, analiza-sinteza, evaluacija i proizvodnja novih ideja povezanih s temom pisanja. Zbog toga su ispitanici bili navedeni predlagati nove ideje o odgovarajućoj temi; to ih je zapravo lišilo poteškoća u kognitivnom smislu. Freeman, Sullivan i Fulton (2003) tvrde kako istraživanja u kreativnoj drami značajno pridonose procesima učenja. Osim toga, Andersen (2004) ističe bolji proces dosjećanja kod učenika koji su uvijek u kontaktu s dramskim aktivnostima, pa oni postaju otvoreniji za učenje. Bearne (2002) naglašava tijesnu povezanost pisanja i mišljenja. Drama učenicima omogućuje refleksiju o idejama i slikama kojima raspolažu. Učenici koji verbalno razmišljaju o takvim kognitivnim slikama mogu lakše pisati i poboljšati svoje pisanje. Učenici koji o tim slikama verbalno razmišljaju mogu na to lako primijeniti refleksiju dok pišu, te unaprijediti svoje pisanje (Crumpler i Schneider, 2002). Imajući tu činjenicu u vidu

može se tvrditi kako učenici nemaju poteškoća s dramskim aktivnostima provedenim u sklopu istraživanja, te da se njihov strah od pisanja smanjuje. Budući su nastavnici lako pisali zbog tih kognitivnih doprinosa drame procesu pisanja. Njihove tvrdnje iz dnevnika također potkrepljuju taj nalaz (npr. C8, C7).

U ovom su istraživanju budući nastavnici objasnili u svojim dnevnicima i intervjuima da im se sposobnost pisanja unaprijedila (npr. C21, C12, C17). Samopouzdanje u pogledu sposobnosti pisanja doista igra važnu ulogu (Jones, 2008). Pojedinci čija je samoučinkovitost visoka osjećaju slabiji strah, pa tako postoji snažna poveznica između samoučinkovitosti i straha od pisanja (Huerta i sur., 2016; Pajares, 1997). Bolton (1979) tvrdi da su istraživanja u drami učinkovita za razvoj kolokvijalnog jezika, pa je tako moguće vježbati primjenjujući razne jezične stilove. Učenici, koji moraju upotrebljavati jezik na različite načine tako da on odgovara svojoj ulozi, imaju mogućnost uvježbavati jezične vještine. Takva situacija također pridonosi razvoju vještina povezanih s pisanim jezikom. Drugim riječima, ona poboljšava učenikovo samopouzdanje o pisanju tako što njegovu pisanju daje još nešto više (McNaughton, 1997). U istraživanjima koja su proveli Erdoğan (2013) i Stowe (2001), aktivnosti primijenjene u procesu kreativne drame poboljšale su sposobnost pisanja kod ispitanika. Pedagoški promatrano, dramske aktivnosti uključene u proces pisanja također utječu na kvalitetu pisanja (Cremin i sur., 2006). U tom se smislu može reći da aktivnosti povezane s kreativnom dramom, provedene u istraživanju, imaju utjecaj na razvoj učeničke sposobnosti pisanja i smanjuju strah od pisanja.

Budući nastavnici, sudionici ovog istraživanja, naveli su kako su provedene sesije utjecale na to da se osjećaju pozitivno i žude za pisanjem, te su uživali u procesu pisanja (npr. C19, C3, C16, C5, C17, C1¸ C2, C18, C11). U provedenim se istraživanjima o toj temi pokazalo da kreativna drama unapređuje zanimanje i želju ispitanika (Ataman, 2006; Erdoğan, 2013; Stowe, 2001).

Prema mišljenju Bruning i Horn (2000), učenicima je itekako važno pisati o temama koje ih zanimaju da bi pritom pokazali svoj entuzijazam. Rebecca, Martin i Curwood (2016) smatraju kako aktivnosti u kojima se može uživati, a uključene su u proces pisanja, povećavaju zanimanje učenika za pisanje. Takva situacija ujedno povećava njihovu motivaciju za pisanjem. Zanimanje i motivacija smanjuju strah od pisanja (Cheng, 2004). Motivacija je važna varijabla koja utječe na njihov proces pisanja (Anderson, 2012) zato što je, čak i za kvalificirane pisce, pisanje složena aktivnost u kojoj nailaze na motivacijske poteškoće (MacArthur, Philippakos, i Graham, 2016). No, motivacija koja nastaje u tom procesu smanjuje strah tako što čini da se učenici osjećaju udobnije i sigurnije dok pišu (Lam i Law, 2007). Kreativna je drama užitak za ispitanike jer obuhvaća razigrane procese i igranje uloga. Za vrijeme tog procesa oni uče tako što provode aktivnosti i stječu iskustva. U procesu kreativne drame ispitanici doživljavaju odgojno-obrazovno okruženje u kojem su aktivni. Umjesto dosadnih, monotonih aktivnosti, provode originalne aktivnosti u kojima se uživa. U toku spomenutog procesa provode istraživanja o raznim temama koje izazivaju

njihovu pozornost (Erdoğan, 2013). Spomenuta obilježja kreativne drame motiviraju učenike za proces pisanja i čine da rado pišu, omogućujući im pozitivne osjećaje. Ispitanici tako nemaju strah od pisanja. S te točke gledišta može se zaključiti kako kreativna drama motivira učenike da pišu, te je učinkovita za smanjivanje njihova straha od pisanja.

Pisanje je na određeni način društvena aktivnost. Učenici možda ne mogu proizvoditi neke ideje. Ta ih situacija sprečava u tome da svoje osjećaje i zamisli pretoče u pisani oblik onako kako to žele. Osim toga, pisani proizvodi nastali u grupi potiču učenike na pisanje (Miell i McDonald, 2000), pa se osjećaju manje nelagodno i sigurnije (McDonough, 2004). Graham (2006) tvrdi da je učenicima potrebna međusobna interakcija. Budući da se grupnim radom u procesu pisanja udružuju snage svih članova i povećava kvaliteta pisanja, dolazi i do poboljšanja pisanog izraza kod učenika (Hernandez i sur., 2010). Zbog grupnog se rada, osim toga, učenici ne osjećaju usamljeno dok pišu, s čim imaju najviše poteškoća. U primjeni metode kreativne drame ispitanici provode aktivnosti pisanja u grupama, osobito kod prvih koraka. Zatim nastavljaju individualno istraživati pisanje. U grupnom radu u procesu kreativne drame oni se međusobno konzultiraju o procesu pisanja i proizvode razne ideje pod utjecajem tuđih mišljenja (Erdoğan, 2013). U sklopu ovog istraživanja grupne su aktivnosti, provedene s pomoću istraživanja u kreativnoj drami, omogućile budućim nastavnicima da ne budu sami, te da međusobno raspravljaju o svojim idejama. Ispitanici su također navodili da je grupni rad u provedbi postupka imao pozitivan učinak na njihov proces pisanja (npr. P9). U tom je smislu moguće tvrditi kako kreativna drama kod učenika učinkovito smanjuje strah od pisanja.

Prema rezultatima ovog istraživanja kreativna drama može smanjiti strah od pisanja kod budućih nastavnika. Rezultati dobiveni na temelju njihovih dnevnika i intervjua također idu u prilog tom zaključku. Prijedlog je, stoga, da se pisanje uz primjenu metode kreativne drame svakako uključi u relevantnu nastavu za studente kako bi im se smanjio strah od pisanja, te da se provedu slična istraživanja s nastavnicima-praktičarima. U dramski orijentiranim studijskim programima za nastavnike spomenuta se metoda može koristiti učinkovito kako bi kandidati bili manje zabrinuti za različite vještine i njihov razvoj. U tom se smislu studijskim programima za nastavnike u svijetu mogu dodati razna predavanja o drami. Kandidati za nastavničko zanimanje mogu tako biti motivirani razvijati znanja, sposobnosti i stajališta o odgovarajućim i potrebnim vještinama prije nego što započnu svoju karijeru. Osim toga, budućim je nastavnicima i nastavnicima-praktičarima potrebno predstaviti praktični model za smanjenje učeničkog straha od pisanja, što bi nužno uvježbavali u toku nastave.