USING CREATIVITY THEORIES IN DRAMATIC WRITING EDUCATION

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Abstract. To ensure that the education reaches the international assessment-evaluation standards, many sustainable, planned, explainable methods and strategies must be adopted. In this research creative thinking techniques, SCAMPER and Six Thinking Hats, are investigated as a problem-solving method and writing strategies during the playwriting process. The research was carried out with 11 students studying in the 2nd and 3rd grades of the dramatic writing and dramaturgy department of the performing arts department of a state university. Seven of the 11 volunteer participants completed both modules and formed the study group of the research. AB experimental pattern, one of the single-subject patterns, was used in the research. The Dramatic Play Text Proficiency Scale -DPTPS-was used as a data collection tool. In the analysis of the data, graphical analysis method was used by entering data with SPSS 26.0 statistical package programme. Descriptive statistical methods (number, mean, standard deviation) were used to evaluate the data. This research revealed that creativity enhancement techniques help students receiving dramatic writing education overcome the difficulties they encounter in playwriting processes, that the application of creative thinking techniques in creative writing education creates an awareness of the thought process and increases productivity, and that alternative learning approaches and educational strategies can be activated in dramatic writing education by using the tools of different disciplines.

Keywords: Playwright Education; Creative Thinking Techniques, SCAMPER, Six Thinking Hats Technique, Single Subject Research Design.

Introduction

The basis of undergraduate dramatic writing education and related courses is based on the teaching of dramatic structure. During the four-year undergraduate education, the teaching of dramatic structure elements and their interrelationships is carried out through applied classroom/workshop studies at different levels, and one of the main sources of the courses is the personal knowledge and experiences of the instructor. In general, the fact that the personal knowledge and experience of the instructor is at the forefront in undergraduate art education is criticised on the grounds that the individual identity of the student is obscured in the artistic production process, and that it leads to an approach based solely on observation and repetition and far from creativity (Cellek, 2003). It can be said that such criticisms point to the need for a rational, objective and systematic art education that does not exclude individual qualities. At this point, it seems that the concepts of creative thinking and creativity, which are at the centre of art education, can be used as a source of an alternative educational strategy for educators and students in the application dimension.

On the one hand, creative writing is a purely experiential and individual endeavour, and because of this characteristic it is a difficult act to define. On the other hand, the act of writing itself has not been sufficiently analysed and documented and has a weak literature. According to Water (2013), there is a strong cause and effect relationship between these two aspects of creative authorship and the debate on whether playwriting is an art or a craft is fuelled by this relationship. Adding to this the mystery of playwrights' working processes and the mystery arising from the nature of creativity, the endeavour of authorship breaks away from rational foundations and moves into a mystical realm. For this reason, the academic literature in the field is stuck between constantly redefining a two thousand five-hundred-year-old theory and designing "how-to" guides by explaining the elements that make up the dramatic structure.

Conducting applied research similar to the creativity-related studies conducted in the field of educational sciences may provide an alternative way out of this imprisoned literature. Especially in creative writing, acting and stage design trainings, where the approach and experience of the trainer is determinative and which are largely applied, there is a need for applied, experimental research that will concretely reveal the needs of the field and ensure the improvement of education. In addition, there is a need to increase the level of knowledge about the scope and improvement of creativity and to break the myths on this subject.

The radical changes in technology, science and social fields in the 2000s have necessitated the redefinition of all the dynamics of the world we live in. One of the redefined areas is the education system, and the traditional education system seems to be far from meeting the needs of the changing world due to its structure that leaves the student in a passive position, closed to critical thinking, teacher-centred, based on rote learning and far from creativity (Perkins, 1994). In addition, research shows that the traditional education system insists on a pedagogical approach that prioritises left-brain, sequential and analytical thinking (Lumsdaine & Lumsdaine, 1994). Research in the early 2000s shows that there has been a significant shift towards curricula that redefine teacher roles and prioritise interdisciplinary studies that build connections with the strengths of different disciplines (Martinello & Cook, 2000). While in the traditional education system, it is argued that the content of education can be created and transferred by an expert, the contemporary understanding of education

argues that education is a complex process and can only be carried out by educators who are trained in this field (Nickerson, 1994). In short, at the point reached today, the renewal of the education system to meet the needs of the changing world shows that creativity-centred methods such as alternative thinking and active learning should be used more actively in contemporary education (Waks, 1997; Bono, 2016; Mustofa & Hidayah, 2020; Santana, 2021).

In the process of transition from traditional education to modern education, when creativity-based approaches were adopted in education, the use of creative thinking techniques focused on critical thinking and problem solving came to the agenda. For example, Bob Eberle, the inventor of the SCAMPER technique, argues that with this technique, students act both individually and as a group by using lateral thinking and critical thinking skills together and find functional and unique solutions to real world problems (Eberle & Stanish, 1996).

Creativity research, which yields positive results in different fields of educational sciences, is not very common in the field of arts. Although there are large-scale studies and researches on all the details of theatre theory and performance history, there is no noteworthy research on playwriting itself, except for criticism articles evaluated under literary titles (Waters, 2013, p. 138). This research, which aims to raise awareness about alternative methodologies by manipulating the creative process in dramatic writing education, is the first experimental research in the field, apart from the pilot case study of the same researchers (Belkıs & Gümüş, 2020). This study is more comprehensive than the study conducted in 2020 in terms of comparative analysis of two different creativity techniques. As one of the rare studies on creativity in playwriting, Paul Gardiner's work in Australia can be given as an example (Gardiner & Anderson,

2017; Gardiner, 2017). One of the rare studies on playwriting and creativity, Paul Gardiner's studies in Australia are related to the use of playwriting as a creative process in education. In this respect, Gardiner's studies are quite different from this study in terms of method, content, context and results. In this context, it can be said that the concept of creativity has not been thoroughly discussed in playwriting education and its functionality has not been tested sufficiently through practices. Therefore, we can put forward the following question as the starting point of our research: Do creativity techniques have a significant effect on overcoming the difficulties encountered in dramatic writing education? In this framework, the following hypotheses will be tested.

1. Could creative thinking techniques help the students that study in dramatic writing program to overcome the difficulties that they encounter in playwriting processes?

2. Is it possible to create an awareness of the thought process and increase productivity through the application of creative thinking techniques in creative writing training?

3. Can alternative learning approaches and educational strategies be introduced in dramatic writing education by using the tools of different disciplines?

In dramatic writing education, students use their creative thinking skills in all processes of dramatic writing from material selection to story development, from character construction to dialogue writing with the guidance of the instructor, consciously or unconsciously in different dimensions. This research aims to address the creative process in dramatic writing education within the framework of a systematic and targeted strategy. The aim of the research is to examine the effect of creative thinking techniques on overcoming the difficulties encountered by undergraduate students receiving dramatic writing education in the play writing

process. This research, which aims to introduce alternative learning approaches and strategies in dramatic writing education, also includes the examination of creative thinking processes by raising awareness on the functioning of the thinking mechanism and its relationship with creativity.

The priority of this research is to determine a systematic approach to solve the difficulties encountered by students in the playwriting process. Functional utilisation of creativity-based techniques is possible by focusing on the personal demands/problems of the student. For this reason, it is foreseen that it will be functional for the student to apply the creativity technique he/she needs in the whole workshop process from finding dramatic material to transforming the material he/she finds into a dramatic form, from creating a character to designing dialectical contrasts that will create conflict.

In this research, firstly, the theoretical framework was created by presenting the basic concepts and approaches on creativity and creative thinking techniques, and then the method was explained in detail. This is the most comprehensive and only practical experimental research in the field. In this respect, it is hoped that the findings of the research will form a basis for future studies in the field and will be encouraging for experimental research. It is also hoped that the Dramatic Play Text Proficiency Scale prepared within the scope of this research will be used in the measurement and evaluation processes of dramatic writing education in or out of the academy.

Creativity and Creative Thinking

A considerable number of studies in the field of creativity have a prejudice that assumes that the concept is unknowable and mystical due to its paradoxical nature. For many years, creativity research has developed in the footsteps of the romantic and idealistic perspective that focuses on the individual and innate nature of creativity and that creative people are special people (Weisberg, 1993; McIntyre, 2012; Boden, 2004). This approach, which defines creativity as an incomprehensible, extraordinary talent, constitutes the biggest obstacle to the development and teaching of creativity. Sternberg and Lubart (1999), important names in early creativity research, argue that this widespread and persistent belief in the mythical aspects of creativity hinders academic development. In addition, there are studies emphasising that the new education system expects young people to be more creative and therefore understanding, developing and encouraging creativity in the classroom should be a priority (Craft, 2011).

Creative thinking techniques have always been of interest in this context. Brainstorming Technique, Synectic Technique, Morphological Synthesis Technique, Creative Drama Technique, Properties Listing Technique, SCAMPER Technique, Mind Map Method, Observation Laboratory Technique, Star Rain Technique, Idea Evaluation Technique, Idea List Creation Technique and Six Hats Thinking Technique are the main techniques improved after 1950s. Some of these techniques were designed to develop new products/ideas in the context of productivity, while others were developed to positively affect individual or group performances by increasing concentration and motivation by simplifying the thought process.

The creativity techniques used in this research, Six Thinking Hats and SCAMPER, use specific questions as tools to simplify the thought process and focus on the problem. These questions are representations of specific thought states, and in this respect, they have the flexibility to provide the most accurate approach to the problem. In these creative thinking techniques focused on problem solving, it is possible to reorganise the questions used to approach the issue from different angles in accordance with the dramatic material. Within the framework of this research,

the questions of the Six Hats Thinking Technique and SCAMPER technique were reorganised to be used effectively in a play writing process.

SCAMPER, an activity-based structured/directed thinking technique, was first proposed by Alex Faickney Osborn in 1953. In 1971, Bob Eberle developed the technique and gave it its current form with the SCAMPER book published under the title Creative Games and Activities for Imagination Development (Eberle, 1990). Osborn defined this technique as "idea trigger questions". These questions are based on the idea of trying to solve the problem by approaching the issue from different angles.

The Six Thinking Hats Technique is an alternative thinking technique, a communication and reasoning method designed by Maltese psychologist Edward De Bono. The book titled Six Thinking Hats, written by Bono from Oxford University in 1985 (Bono, 1999). In this method, which enables knowledge and thought to be produced/expressed within a certain system, six hats symbolise different attitudes and behavioural roles. The method, which was put forward as an alternative to traditional thinking, aims to enable individuals to gain different perspectives by moving away from stereotyped thinking.

In this research, the Six Hats Thinking Technique and SCAMPER technique were used because they provide a flexible thinking space by approaching the problem and the improvement of the idea in a fragmented way. The main feature that distinguishes these two techniques from other creative thinking techniques is the way they approach the problem to be solved. While other techniques are mostly more effective in new product design and product improvement processes, these two brainstorming-based techniques, which allow focusing on only one thing at a time, are more suitable for use in dramatic writing education as they are problem solving techniques.

The creativity techniques used in this study, Six Hats Thinking and SCAMPER, are techniques involving critical, flexible and lateral thinking processes. In addition, these techniques can be easily applied to different fields and they give the opportunity to examine the problem in a controlled and in-depth way by approaching the problem with questions. Because of these features, they are suitable to be used in the field of dramatic writing education.

Methodology

Research Design

In this study, the effects of creative thinking techniques on dramatic writing education were examined. Single-subject research design was used as a method to examine this effect. This research design covers the process of examining the effect of the independent variable (training of techniques to develop creativity to be applied by the researcher) on the dependent variable (difficulties encountered in playwriting) by taking repeated measurements from one or more subjects under standard conditions and evaluating each subject within itself.

Single-subject studies are defined in the experimental research type developed on the basis of quantitative research approach. The fact that it is among the experimental researches is due to the fact that the control of the independent variable is completely in the researcher. The single-subject expression in this research method, which is usually studied with three to eight subjects, stems from the fact that a single evaluation is made for each subject (Krishef, 1991).

In this study, A-B model of single-subject research design was used. The A-B model, also known as the instructional model, is the most basic research model used in quasi-experimental applications, which is the source of all single-subject research designs. The aim of the A-B model is to compare the data collected during

the baseline phase with the data collected during the implementation (Fraenkal 2005). In the mentioned model, A refers to the baseline phase and B refers to the implementation phase.

In all single-subject research models, the dependent variable is measured systematically and repeatedly (repeatedly) before, during or after the intervention. Single-subject studies generally consist of two experimental phases, the baseline phase and the implementation phase, during which continuous data are collected using direct recording techniques. These data should be observable and measurable, and reliability analyses are performed to ensure the accuracy of the collected data. In single-subject studies, the data obtained for each participant are usually analysed with line graphs. Single-subject studies are studies that aim to reveal the effectiveness of behaviour change or teaching practices (Rogers & Graham, 2008). As it can be understood from these definitions, single-subject design seems to be an appropriate and functional method to examine the effect of creativity theories on dramatic writing education.

The rationale for the limited number of participants in this study is grounded in the methodological framework of single-subject research design (SSRD). SSRD is a robust and widely recognized approach in behavioral and educational research, particularly effective for examining the efficacy of interventions on individual subjects. Unlike group-based designs, SSRD allows for intensive and repeated observations of a single participant or a small number of participants, thus providing detailed and granular data on the effects of the intervention.

One primary advantage of SSRD is its ability to establish a clear cause-and-effect relationship through the use of repeated measures and the manipulation of independent variables within the same subjects. This design is particularly beneficial in settings where large sample sizes are impractical or where the research aims to explore highly individualized responses to specific treatments or interventions.

Moreover, the decision to employ SSRD aligns with the study's objective to conduct an in-depth analysis of the phenomena under investigation. By focusing on a small, carefully selected group of participants, the study can achieve a high level of internal validity. The repeated observations and measurements allow for the identification and control of extraneous variables, thereby enhancing the reliability and validity of the findings.

Single-subject research is a research design that is frequently used in special fields of study such as special education, social services, clinical psychology, psychiatry, pharmaceutical industry, psychological counselling (Barlow & Hersen, 1973). It is a preferred method especially in order to examine the effect of an educational strategy or a new educational model on one or several subjects separately (Ledford & Gast, 2009). Meta-analysis studies examining the studies using this research design in the field of special education show that the single-subject research design has been used in specific fields for a long time and has produced largely significant and consistent results (Salzberg, Strain, & Baer, 1987; Scruggs & Mastropieri, 1998).

In the literature, single-subject research design is defined as a time series study in which changes are analysed graphically. In this research design, the research process consists of multiple stages. The main features of the method are that it is based on repeated measurements, it is long-term, and it has initiation and process phases. This design facilitates data collection and interpretation as well as better measurement of the effect of the independent variable (Bailey, 2017).

The limited sample groups arising from the structures of the study areas and other special characteristics make it possible to

apply the single-subject research design. The field of dramatic writing is also in a structure where single-subject research design can be applied due to both its structural characteristics and the limited research population.

Participants

The study group of this research was selected by random assignment method from among the 2nd year students studying at a State University Faculty of Fine Arts, Department of Performing Arts branch of Dramatic Writing, who have basic knowledge of dramatic structure and who voluntarily participated in the study. The participants are expected to have a command of the basic concepts in the dramatic writing education process and to have a minimum knowledge in the field, as well as to have made short or long play fiction experiments in writing courses before.

The experimental group of this study consisted of 11 people, 6 males and 5 females, who voluntarily participated in the research among the 2nd and 3rd year students studying at a State University Faculty of Fine Arts, Department of Performing Arts, Dramatic Writing Branch. The data of 7 students, 4 male and 3 female, who completed both stages of the research were taken as basis.

Data Collection Tools
Dramatic Play Text Proficiency Scale

In this study, the Dramatic Play Text Proficiency Scale (DPTPS) developed by the researcher was used as a measurement tool. The scale, which is applied by the researcher to the event sequence prepared by the participant, aims to evaluate the suitability of the dramatic material to the basic rules of dramatic structure. The main purpose of the scale, which functions as a kind of checklist developed in Likert scale form, is to reveal to what extent the participant is affected by the independent variable at the end of the study. The aim in the preparation of the Dramatic Writing Proficiency Scale is not to create

and control a writing standard, but to analyse the qualitative data of an academic application in the field by transforming them into quantitative data.

In order to obtain expert opinions on the scale items, an expert list was created in which only academics who teach dramatic writing courses at undergraduate or graduate level were included. Experts of other theoretical and applied courses, playwrights or other components of the sector were not included in this list. While creating the expert pool, faculty members teaching dramatic writing courses in the departments of Fine Arts, Literature and Art-Design Faculties of universities in Turkey were identified. Since Dokuz Eylül University Faculty of Fine Arts, Department of Performing Arts was the institution where the study was conducted, it was excluded from the scope of the study for ethical reasons. As a result, a total of 18 faculty members from state and foundation universities were included in the expert pool.

After the scale was prepared, content at this point, suggestions for adding new items, restructuring existing items and removing some statements from the scale completely were evaluated. In the light of all these evaluations, the scale was revised and revised again and a comprehensive checklist consisting of 21 items including the basic qualities of dramatic structure emerged (Table 1).

DPTPS, which was prepared in order to make an unbiased and rational evaluation in dramatic play texts, was presented to the opinions of 5 experts, 1 of whom was a thesis advisor, 1 of whom was a member of the PhD thesis monitoring jury, 1 of whom was a doctoral candidate in the same field, and 2 of whom were academicians in the same field. Each item of the 14-item proficiency scale was evaluated separately by 5 experts who were unaware of each other. The scale designed as 14 items was increased to 21 items after the expert opinions, and the content validity of the

Dramatic Play Text Proficiency Scale		Strongly Disagree	Disagree	Neither Agree Nor Disagree	I Agree	Strongly Agree
NO	EVALUATION					
1	It has a premise.					
2	It has a theme that supports the premise.					
3	It contains different ideas or minor themes.					
4	It has a dramatic conflict fed by dialectical oppositions and contradictions.					
5	It has an intellectual dimension within the framework of universal values.					
6	It has a local cultural context.					
7	Regardless of the order, it has the elements of exposition – rising action (climax) - resolution.					
8	The balance between interestingness and plausibility is achieved.					
9	The cause and effect relationships in the development of the event sequence are explainable and coherent.					
10	It is free of dysfunctional details.					
11	It has characters that contribute to the development of dramatic action.					
12	There is a main character.					
13	Personification has been constructed to be helpful and effective in the development of the dramatic action according to the requirements of the genre.					
14	The personification design/fiction (in accordance with the requirements of the genre) is layered and strong.					
15	The personification-language relationship is correctly structured.					
16	The use of language is constructed in accordance with the characteristics of the genre and the stage and is fluent.					
17	It is enriched with symbols and motifs.					
18	A new style was attempted.					
19	The use of time and space is constructed in accordance with the genre.					
20	It has a staged/performable/realizable structure.					
21	An impressive and satisfying finale.					

Table 1 Dramatic Play Text Proficiency Scale

scale was carried out based on 14 items. In the calculation of the content validity rates of the scale, "Should be used as is" was scored as 3, "Should be corrected" as 2 and "Should be discarded" as 1. The table below shows the content validity table showing the opinions of 5 field experts about the Dramatic Play Text Proficiency Scale.

As seen in the table above, the content validity of the Dramatic Play Text Proficiency Scale was calculated as 84.5%. According to the opinions of the experts, the content validity of the scale is listed as follows: Expert I 61,9%, Expert II 92,8%, Expert 3 gave full points to all items and reported 100% validity, Expert IV and Expert V reported 97,6% validity. Accordingly, the experts agreed on 89.9% and determined the content validity index of the scale as 84.5%.

The data in Table 2 show that items 1, 2, 4, 13 and 14 received full scores from all experts. The experts also agreed 84% on

ITEMS	Expert I	Expert II	Expert III	Expert IV	Expert V	Total Score of Item
1- It has a premise.	3	3	3	3	3	100%
2- It has a theme that supports premise.	3	3	3	3	3	100%
3- It has a structure fed by side themes.	1	3	3	3	3	78%
4-It has a dense structure free from unnecessary details.	3	3	3	3	3	100%
5- It has a social and intellectual dimension.	1	3	3	3	3	78%
6-It has an intellectual dimension within the framework of universal values.	1	3	3	3	2	72%
7-The intellectual dimension has a local cultural context.	1	3	3	3	3	78%
8-It has a basic sequence of exposition-node-resolution.	2	2	3	3	3	78%
9-It has a dramatic conflict fed by dialectical oppositions and contradictions.	1	2	3	3	3	72%
10-The balance between interestingness and plausibility has been achieved.	1	3	3	3	3	78%
11-Talk about a main character experiencing change and transformation.	1	2	3	2	3	66%
12-The play has characters that contribute to the development of dramatic action.	2	3	3	3	3	84%
13-Cause and effect relationships are consistent in the development of the sequence of events.	3	3	3	3	3	100%
14 - An impressive and satisfying finale.	3	3	3	3	3	100%
TOTAL	**61,90%**	**92,80%**	**100%**	**97,60%**	**97,60%**	
CVI Value						**84,50%**

Table 2. Content Validity of Dramatic Play Text Proficiency Scale (n=5*)

item 12, 78% on items 3, 5, 7, 8, 10, 72% on items 6 and 9, and 66% on item 11.

Implementation Process

It is recommended that the experimental application should be planned in two phases as the baseline phase and the application phase in the studies conducted with the Single-Subject Design method (Krishef, 1991). In this research, in addition to these two recommended phases, a training and sampling phase in which the dependent variable (creative thinking methods) was added to the application was placed between the first and the last phase and the research was planned in three phases.

The baseline phase in this study refers to the process of determining the level of the participants before the training on creative thinking development methods; the implementation phase refers to the process of monitoring the effect of the independent variable on the dependent variable after the training is given. The phase between these two implementation phases was named as the training and sampling phase.

Firstly, in the baseline phase, the participants were asked to write a plot. Then, the written plot was evaluated with the scale and an initial score was determined. The training and implementation phase was designed as two modules. In the first module, which is the training module, detailed information about the concept of creativity, creativity development techniques, six-hat thinking technique and SCAMPER was given and a sample application was carried out. During the training process, the participants were divided into two different groups and trained according to different creativity techniques. In the second module, the application module, feedback was received about the points that the participants had difficulties in the first plot they wrote. Then, they were asked to rewrite the same plot using the creative thinking technique they were trained in. Finally, in order to determine the implementation level score, the second plot written by the participants was also evaluated with the scale. These two different scores were analysed in the data evaluation process.

In order not to contaminate the data and affect the results during the implementation, no guidance was given to the participants about the dramatic material at the baseline and implementation levels. Again, for the same reason, no information about the content of the study was given to the participants at both levels.

Analysing the Data

Findings

The data of the participants who volunteered to participate in the study were evaluated separately with the Dramatic Play Text Proficiency Scale (DPTPS) at the baseline and intervention levels, and then subjected to independent researcher evaluation in order to check the agreement

Participants	Baseline Level	Implementation Level	Difference
K – 2	65	81	16
K – 3	73	100	27
K – 5	40	52	12
K – 6	26	37	11
K – 8	69	94	25

Table 3. Participant Scores

	n	Mean±SD	z	*p-Value*
Baseline Level Score Average	7	58.14 ±19.23	-2.20	<0.05
Implementation Level Score Average	7	74.57±27.01		

Table 4. Participants' Score Analysis Between BL and IL
n: sample size, Mean+SD: Mean $\pm$ Standard Deviation, z: Wilcoxon Test

between the researchers. By looking at the intraclass correlation coefficient, it was observed that there was agreement between the scores given by the two researchers. In this study, the data of the 1st researcher were taken as the basis and the results of the 2nd researcher were also referred to in the analysis part. The score table that emerged after the research data were evaluated by the 1st researcher with DPTPS is as follows.

Six of the seven participants who completed the study showed a positive development between the baseline and implementation levels. Only Participant 10 received the same score at both levels and did not show a positive or negative change. Based on this table, it can be said that the creative thinking techniques used in the research contributed positively by playing an active role in helping the participants overcome the difficulties they encountered in the play writing process.

As seen in Table 4, the mean baseline score of the participants was 58.14 ± 19.23, while the mean implementation score was 74.57 ± 27.01. The difference between these two averages was found to be statistically significant ($p<0.05$). It was found that the STH and SCAMPER techniques used in the study were effective on the dramatic play text proficiency score.

As a result of this research, the following findings were reached.

- It was determined that SCAMPER and STH had a statistically positive effect on overcoming the difficulties encountered in the play writing process.

- Participants who were relatively dominant in dramatic structure obtained more efficiency from the related techniques.

- The items that the participants received low scores overlapped with the points they identified as problems. When they applied the technique to the problem they identified, the scores of the related items increased.

- It was observed that the participants who were hesitant to apply the technique did not have big differences between the starting and application levels, and they repeated almost the same mistakes as the first one in the second writing.

- Both STH and SCAMPER techniques seem to be equally effective in overcoming the problems encountered in the playwriting process.

- When the success rates of the participants were analysed, no significant difference was observed in terms of gender.

- It was observed that the participants' use of creativity techniques as a problem solving tool created an awareness on the creative thinking process.

- It was observed that the creative thinking techniques used in the application improved the individual problem solving skills of the participants.

- It was observed that the use of creative thinking techniques as a problem solving technique in the game writing process brought motivation and concentration, two of the components of creativity.

When the aim of the research is analysed in the light of these findings, it is

possible to reach the following discussion topics.

Main proivisions

During the study, the following scientific results were developed and formulated:

-	The nature of creativity, its constituent elements, and methods for its cultivation have been elucidated, while its significance in art education has been explored by addressing existing prejudices about creativity;

-	The imperative of actively incorporating the concept of creativity, a subject of investigation across various disciplines, into artistic production processes is emphasized;

-	The importance of a standardized terminology in the field is highlighted by exposing the challenges arising from disparate terminology in dramatic writing when establishing evaluation criteria;

-	Training on creative thinking techniques was provided to enhance students' awareness of creative thinking in the context of dramatic writing education;

-	Through experimental research, the challenges faced by students in playwriting were identified, and the discussion was opened on how creative thinking techniques could help them overcome these challenges;

-	It is recommended to develop alternative techniques and strategies in art education.

Discussion and conclusion

In this study, the effects of techniques based on creativity theories on overcoming the problems encountered by students in the playwriting process in dramatic writing education were analysed. When the results obtained from the findings of the research are analysed in line with the research hypotheses, it is revealed that the techniques of developing creative thinking are an effective problem solving method in

overcoming the difficulties encountered by students in the play writing process.

According to the findings of the study, students experience difficulties at different points and to different degrees while writing plays. This finding is in line with the data of Belkıs and Gümüş (2020) in the pilot study mentioned in the introduction. Therefore, the technique that should be applied to solve the problem should be flexible and functional to focus on specific points. SCAMPER and Six Thinking Hats Technique approach the problem through questions and evaluate the problem from one perspective each time. Therefore, it is seen that these two techniques are more effective than other creative problem-solving techniques in overcoming the difficulties encountered in dramatic writing education.

In this context, in the processes of improving and developing education in the field of performing arts, the concept of creativity, which is accepted as a component of artistic production, should be utilised more. It is possible to use creative thinking techniques in the field of dramatic writing as an authoring theme in in-class/out-of-class exercises or as a functional tool in the process of designing alternative education models. However, for this, firstly, the trainer needs to make in-depth studies on what creativity is and provide students with the basic skills on how to use the concept functionally.

Researchers working in the field of creativity emphasise the need to have knowledge about the creative process while listing the necessary conditions for the realisation of creativity. They argue that understanding the components and formation stages of this process together with the structure and function of the brain is essential for understanding creativity (San, 2002). Research in the field of creativity also reveals that the creative potential of students can develop with the environment and appropriate education in which they can demonstrate this skill.

In order to use creativity effectively in dramatic writing education, it is of great importance to have knowledge about the structure and functioning of creativity and to include the concept in the education and training processes. Having in-depth knowledge about the concept can enable the use of creative thinking techniques not only as a problem-solving tool, but also as an exercise in classroom work and as an entertaining writing theme. In addition, prejudices and misconceptions about the concept prevent students from being involved in the creative process, and the educator's ideas about the concept directly affect the quality of classroom activities. For this reason, it is important to comprehend the concept of creativity with all its components and dimensions in order to use it more effectively in practice.

When the literature on creativity studies is analysed, it is seen that researchers address the concept under four main headings: creative person, creative process, creative product and creative environment. Based on these titles, creativity can be defined as the production of a concrete result (product or idea) at the end of a certain active mental process by people who are motivated to solve a problem and who are in conditions that encourage self-expression.

Research in the field of creativity shows that there is a positive relationship between creativity and all kinds of intrinsic and extrinsic motivation. The results of this study also reveal that activities in which students can reveal their creative potential should be included in the education curriculum. Motivation is one of the most important factors for the emergence of creativity in education in general and art education in particular. Providing the kind of motivation that will enable students to reveal their creative potential can only be achieved through a systematic and programmed approach to the concept of creativity. Especially in practice courses, the instructor should create the necessary

physical conditions, design fun in-class exercises, and include contemporary educational practices in order to ensure motivation.

Creativity-based techniques are effective tools in teaching students how to use the technical and theoretical knowledge they have acquired as well as the nature of dramatic structure during their four-year undergraduate education. Especially brainstorming-based techniques that simplify the thought process and focus on a specific point are fun and effective tools suitable for use in writing courses. Within the framework of this research, these techniques, which are used to solve the problems encountered in the design process of a dramatic text, can be used in the development of an existing text and in the creation of a new character, event or situation. In addition, the exercises to be developed based on these techniques can be used functionally not only in the playwriting process but also in dramaturgy studies. In analysing a text, the use of a pool of questions to be created by making use of creative thinking techniques will provide the opportunity to make an in-depth analysis. In this respect, creative thinking techniques can be used effectively in other field courses such as text analysis, stage practice, play analysis, applied dramaturgy, which are not included in dramatic writing courses.

The findings of this study show that creativity development techniques can help students receiving dramatic writing education overcome the difficulties they encounter in play writing processes. In addition to contributing to the improvement and development of education and the creation of a contemporary curriculum, this situation provides a much more concrete benefit such as directly affecting the individual development of the student. In addition, as a result of this research, it was seen that it is possible to create an awareness on the thought process and increase productivity by

applying creative thinking techniques in creative writing education. In this study, the writing strategy needed by the students, who learn all the components of dramatic structure in detail during their undergraduate education, was created with creativity-centred thinking techniques. In this study, it was seen that creative thinking techniques, which are used as a productivity station by different disciplines, are also a practical and useful method for dramatic writing education.

Studies conducted in the field of educational sciences show that a positive change in the educator's views on the concept of creativity directly determines the role of students in creative activities. In art education, the educator's views on the concept of creativity determine the extent to which the student will be involved in the creative process. In addition, the educator's approach to the concept directly affects the student's ability to solve the basic problems encountered in the education process. The fact that the workshop manager has a good command of the definition, formation and functioning processes of the concept of creativity will enable more effective use of these techniques in the workshop process. Qualitative research to be designed in this context will not only provide a clearer view of the field but will also directly affect the quality of education and training by eliminating prejudices on the subject.

Within the framework of this research, creative thinking techniques were utilised at the stage of designing the dramatic material of the students receiving dramatic writing education. The implementation of future studies in the scenario courses of cinema departments and other main art branches such as stage design and acting will enable the concept of creativity to be used more effectively in the field of art education. In addition, it should be noted that creativity exercises can be used effectively in other field courses such as text analysis, dramaturgy, play analysis as well as dramatic writing courses. Research to be designed in this context will expand the literature and provide a better understanding of the concept.

The introduction of alternative, experimental training modules in education models such as dramatic writing, which are developed within the framework of workshops where students work one-to-one with students, is of great importance for the improvement and development of education. For this reason, it is essential to carry out similar applied experimental research in the field in order for education to meet contemporary standards. In addition, the integration of interdisciplinary research into theoretical and practical art education is also important in terms of creating contemporary standards in art education.

Finally, through this research, it has been experienced that alternative learning approaches and different educational strategies have been put into use in dramatic writing education by using the tools of different disciplines and it has been observed that positive results have been obtained. In this period when experimentation in the field of practice comes to the fore, dramatic writing education should invite alternative strategies from the academy to the inside instead of being closed inwards. Because contemporary educational strategies that will meet the needs of the digital world can only be created by courageously using the tools of different disciplines.

The contribution of the authors:
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ИСПОЛЬЗОВАНИЕ ТЕОРИЙ КРЕАТИВНОСТИ В ОБРАЗОВАНИИ ПО ДРАМАТУРГИЧЕСКОМУ ПИСЬМУ

Аннотация. Для достижения соответствия образовательных процессов международным стандартам оценки и аттестации, необходимо внедрение устойчивых, планируемых и обоснованных методов и стратегий. В данном исследовании изучены техники креативного мышления SCAMPER и «Шесть шляп мышления» в качестве методов решения задач и стратегий письма в контексте написания пьес. Исследование проводилось среди 11 студентов 2-го и 3-го курсов кафедры драматургического письма и драматургии факультета исполнительских искусств государственного университета. Семь из 11 добровольцев завершили оба модуля и составили основную группу исследования. В работе использовался экспериментальный дизайн АВ, один из одномерных экспериментальных планов. Для сбора данных применялась шкала компетентности драматического текста (DPTPS). Обработка данных проводилась с использованием графического анализа в статистическом пакете SPSS 26.0. Для анализа данных применялись описательные статистические методы (частота, среднее значение, стандартное отклонение). Результаты исследования показали, что техники креативного мышления способствуют преодолению трудностей, возникающих у студентов при написании пьес, повышают осознание мыслительных процессов и увеличивают продуктивность в обучении креативному письму. Применение инструментов различных дисциплин позволяет активировать альтернативные образовательные подходы и стратегии в процессе обучения драматургическому письму.

Ключевые аова: Образование драматургов, техники креативного мышления, SCAMPER, метод шесть шляп мышления, одномерный экспериментальный дизайн.

Авторы прочитали и одобрили окончательный вариант рукописи и заявляют об отсутствии конфликта интересов.

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ДРАМА ЖАЗУ БІЛІМ БЕРУ БАҒДАРЛАМАСЫНДА ШЫҒАРМАШЫЛЫҚ ТЕОРИЯЛАРЫН ҚОЛДАНУ

Түйіндеме. Білім беру үдерістерінің халықаралық бағалау және сертификаттау стандарттарына сәйкестігіне қол жеткізу үшін тұрақты, жоспарлы және негізделген әдістер мен стратегияларды енгізу қажет. Бұл зерттеу SCAMPER және Six Thinking Hats шығармашылық ойлау әдістерін проблеманы шешу әдістері мен драматургия контекстіндегі жазу стратегиялары ретінде қарастырылады. Зерттеу Мемлекеттік университетінің Сахналық өнер факультетінің «Драма жазу және драматургия» кафедрасының 2 және 3 курстарында оқитын 11 студенттің арасында жүргізілді. 11 еріктінің жетеуі екі модульді де аяқтап, негізгі зерттеу тобын құрады. Зерттеуде бір өлшемді эксперименттік конструкциялардың бірі AB эксперименттік дизайны қолданылды. Деректерді жинау үшін драмалық мәтіндік құзыреттілік шкаласы (DPPTS) пайдаланылды. Мәліметтерді өңдеу SPSS 26.0 статистикалық пакетінде графикалық талдауды қолдану арқылы жүзеге асырылды. Деректерді талдау үшін сипаттамалық статистикалық әдістер (жиілік, орташа, стандартты ауытқу) қолданылды. Зерттеу нәтижелері шығармашылық ойлау әдістері студенттерге пьеса жазу кезінде кездесетін қиындықтарды жеңуге, ойлау процестері туралы хабардарлықты арттыруға және шығармашылық жазуға үйретуде өнімділікті арттыруға көмектесетінін көрсетті. Әртүрлі пәндердің құралдарын пайдалану драмалық жазуға үйрету процесінде балама білім беру тәсілдері мен стратегияларын белсендіруге мүмкіндік береді.

Түйін өздер: Драматургтерге білім беру, шығармашылық ойлау тәсілі, SCAMPER, ойлаудың алты қалпағы әдісі, бір өлшемді эксперименттік дизайн.

Дәйексөз үшін: Гюмюш, Юнус Емре, және Өзлем Белкыс. «Драма жазу білім беру бағдарламасында шығармашылық теорияларын қолдану». *Central Asian Journal of Art Studies,* т. 9, №2, 2024, с.16–35, DOI: 10.47940/cajas.v9i2.897

Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қақтығысының жоқтығы туралы мәлімдейді

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