

Determination and Comparison of German and Turkish Participants' Perceptions of Creative Drama Through the Metaphor (Simile) Method

Metafor (Benzetme) Yöntemi ile Türkiye ve Almanya Örneklemindeki Katılımcıların Yaratıcı Drama'ya İlişkin Algılarının Belirlenmesi ve Karşılaştırılması

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Abstract

The purpose of this study was to determine the perceptions of participants from German and Turkish population in relation to creative drama by using a metaphor method to investigate whether these perceptions reflect the objectives and general characteristics of creative drama. The participants' perceptions of creative drama have been determined through compositions written as a response to an open-ended question. The metaphors to which the participants responded were classified separately for each country and all the metaphors were grouped around common themes. Following this was an examination of the findings in relation to the objectives and characteristics of creative drama. The data obtained in the study was analyzed by using qualitative techniques. In line with the findings, differences and similarities between the two countries have been determined.

Key Words: Creative Drama, Theatre Pedagogy, Animative Play, Metaphor

Öz

Bu çalışmanın amacı, metafor (benzetme) metodunu kullanarak Almanya ve Türkiye'den olan katılımcıların yaratıcı drama algılarını belirlemek ve bu algılarının yaratıcı dramanın genel özelliklerini ve hedeflerini yansıtmadığını araştırmaktır. Katılımcıların yaratıcı drama algıları açık uçlu bir soruya karşılık yazdıkları bir kompozisyonla belirlenmiştir. Katılımcı cevaplarından çıkarılan metaforlar her ülke için ayrı ayrı sınıflandırılmış ve tüm metaforlar ortak temalar çerçevesinde gruplandırılmıştır. Daha sonra elde edilen sonuçların yaratıcı dramanın özelliklerini ve hedefini yansıtmadığına bakılmıştır. Elde edilen veriler nitel yöntemlerle analiz edilmiştir ve sonuçlara göre iki ülke arasındaki benzerlik ve farklılıklar belirlenmiştir.

Anahtar Sözcükler: Yaratıcı Drama, Tiyatro Pedagojisi, Canlandırma Oyunu, Metafor (Mecaz)

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Introduction

Creative drama is not a vague and mysterious term that can be defined as something that cannot be explained, understood without experiencing. Richness found in the various definitions of drama is directly connected with the fact that changes occurring in the introspective lives of the participants mostly focus on subjective dimensions and hence bestow those lives with different feelings and emotions.

Born and developed in England, "Drama in Education" stemmed from the necessity for a more effective method of raising children's and adolescents' consciousness of the period in which they lived over the course of time. Drama in Education spread throughout England and then to many European countries and was incorporated into the educational programs of the schools. With this expansion, different representations of creative drama have brought with them different approaches, peculiar to themselves, to the school of creative drama, and for different purposes. Among these varying representations, Harriyet Finlay Johnson, H. Caldwell Cook, Peter Slade, Brain Way, Dorothy Heathcote, David Hornbrook, Winifird Ward, O'Tool, Brad Haseman, Gavin Bolton, Cecila O'Neil, Richard Curtney, Helen Nicholson are some of the leading representatives.

England is the most experienced country in terms of using creative drama in its educational processes. The common use of the concept in Germany is as "*Play and Theatre Pedagogy*" (Spiel und Theaterpädagogik) and "*Stage Play and Animative Play*" (Darstellendes Spiel). Though the use of the concept under these names in Germany covers mostly theater-focused activities in and out of the school, it largely includes a methodology dimension in education.

Although different concepts and terms with similar meanings are used to refer to the concept in Turkey, the most commonly encountered term is "*Creative Drama in Education*" as it covers both the tool-method dimension and the specific course-objective and aesthetic education dimensions.

Creative Drama

According to Heathcote (1984), creative drama is defined as enriching life experiences without appearing on the stage and having a role in a play. She states that drama is life practice. According to McCaslin (1990:2), creative drama is a type of art that can not be put into certain moulds and that is not a must for every human being. It is like a river that creates continuously circling links; a river that connects starting and finishing points. Improvisation makes connections between an action and the reaction to it, between thinking and feeling, among people, ideas and even among centuries by means of the cause and effect relationship. In creative drama, the group improvises various actions and dialogues depending on the topic to be dealt with by giving shapes and assigning meanings to lives and using the elements of drama (Polisini, 1993).

Describing drama as the "practice of life", Way (1967: 10) states that drama is not only a school subject, but also related to the individual development of human beings. According to Cook (1917) creative drama is a form of drama where the participants are directed by a leader to let them dream and exhibit their experiences. There are no prior preparation processes and it is based on improvisation, and process-oriented.

These different definitions and portrayals of creative drama lead to various problems when it comes to defining the field in countries like Turkey, where creative drama has been in a state of rapid development in the field of education during the last 30 years; in particular, this is an issue when defined by novices in the field. Two studies carried out in Turkey show that dramatic performances by people who have short-term drama education generally focus more

on personal development and the inner word; hence they are more subjective and have characteristics not accurately representing creative drama (Adıgüzel, 1999; Okvuran, 2000).

In an attempt to understand how creative drama in education is perceived, defined and portrayed by students participating in this field of education at tertiary level in Turkey and Germany, and to investigate the similar and different aspects of these perceptions in different cultures, the metaphor technique, a qualitative technique used in social sciences, has been employed.

Metaphor

The term "*metaphor*" comes from the Latin and Greek word stem "*metafora*." It means taking from one place to another. Today, metaphor is mostly interpreted as the art of saying (Davidson, 1978). Metaphor is a kind of simile, leaving the larger spaces to the imagination of the listener and reader. Here, the reader or the listener has to discover what is likened to what and why it is likened, yet this challenging discovery gives them great pleasure while providing them with opportunities to capitalize on and enrich their imagination. Furthermore, this means colorful, covert, intuitional, creative, imaginary, affective and deep communication is taking place at the highest level (Salman, 2003: 53). The functioning process of metaphor includes knowing, illusion and sensing (Black and Ricoeur cited in Salman 2003 : 54).

Metaphors function so as to bridge real and symbolic states, namely, consciousness and unconsciousness. If a particular thing or state is related to already known things or states, they become more understandable. Metaphors are used to show unknown things in known situations (Marshak, 1993). In addition to this, metaphors can be used to understand social situations and cultures by constructing opinions, concepts, models and theories. Metaphors therefore help people understand and explain strange and vague concepts.

Metaphors are the tools helping people to understand nature and their environment, to derive meanings through interpretations from an objective reality that seems to be meaningless, assign meanings to their experiences; hence, they make it possible for people to know. For example, scientists commonly use metaphors when developing theoretical frameworks and analytic tools to understand the world (Morgan, 1980, 1986; Yıldırım & Şimşek, 2006).

According to Morgan, metaphors can serve two functions; describing a situation and quickening or improving a process. When metaphors are used for the purpose of describing, a state, event or phenomenon is described and portrayed as it is. When they are used to quicken or improve a process, they are viewed as a means of change. The use of metaphors as a qualitative data collection technique mostly corresponds to the first category; namely, their descriptive role (Yıldırım & Şimşek, 2006).

Metaphors consist of different terms and it is noticeably easier to subsume them under certain thematic headings according to the differences and similarities. In addition to all this relative simplicity and easiness, metaphors provide extremely rich aural portraits and visual images about the subject, phenomenon, event or state under scrutiny. Metaphor, on its own, can not bring forth the descriptive and visual powers of similes. Therefore, the question of why should be asked. Each individual may assign his or her own meaning to the same metaphor. Metaphors can be regarded as a means of both providing a picture of reality and creating or forming reality for the individuals of the community. In a sense, metaphors reflect the "*subconscious mind*" of an individual or a community (Yıldırım & Şimşek, 2006). Various studies on metaphors indicate that they should be used in educational research (Balci, 1999; Lakoff, & Johnson, 2003; Özar, 1999; Sackman, 1989; Schwartz & Fischer, 1991).

In the present study, the participants' perceptions of creative drama were analyzed through the metaphor method. In the study, the main focus is on the extent to which the metaphors depicted by the participants reflect the concept and characteristics of creative drama. Throughout the study, the statements of the Turkish and German participants were exploited. In the literature, no study has been encountered that was conducted to investigate the two different nations' perceptions of creative drama. In addition, there seems to be no study trying to determine the definition and characteristics of creative drama via metaphors. In this respect, the present study is believed to be contributing to the efforts to use metaphors in different fields such as education, culture, and specifically creative drama and theater.

In the present study, metaphors were used to establish whether there are any similarities among the participants' responses to the questions. In this respect, the study looks at whether there is a common language among the participants from the same country and between the participants of the two countries.

Purpose

The purpose of this study is to determine the perceptions of the participants, who were selected from a German (Berlin, Hannover) population group and a Turkish (Ankara, Eskişehir) population group, for creative drama research, by means of the metaphor method, to investigate whether these perceptions reflect the definition, scope and general characteristics of creative drama. The study specifically looks for answers to the following questions:

1. Which metaphors do the participants liken to the concept of creative drama?
2. What are the reasons behind the selection of these metaphors in relation to creative drama?
3. Do these reasons reflect the objectives of creative drama?
4. Do these reasons reflect the general characteristics (nature) of creative drama?
5. What kind of similarities and differences exist between the perceptions of the participants educated in the field of creative drama in the two different countries?
6. Can metaphors contribute to the understanding of the field of creative drama?
7. Which metaphors can describe creative drama the best?

Methods

In the present study, qualitative research method of data collection by means of metaphors was used. In this respect, a questionnaire form consisting of one open-ended question was used and the responses of the participants were obtained. Moreover, in the present study, the "*purposeful sampling*" method was used. Special care was taken for the participants to be those people with long-term experience concerning creative drama. The questionnaires were distributed to the participants and they were encouraged to respond. Then, content analysis of the data obtained was performed. While the content analysis was being performed, the metaphors depicted by the participants and the reasons behind them were provided to them in the form of tables. To compare the opinions of the German and Turkish participants, the data collected was presented in two different tables. Then, these data sets were compared and the relationships between the opinions of the two groups were interpreted.

This study, as a descriptive case study, is a qualitative study. The qualitative study is described as "*a type of study where qualitative data collection methods such as observation, interview and document analysis are used and where qualitative procedure is followed to depict perceptions and*

events realistically and coherently in a natural environment" (Yıldırım & Şimşek, 2006). Qualitative studies are devoted to understanding and developing human systems. One of the most important elements involved in qualitative studies is the opinions and experiences of human beings. In this respect, the main topic investigated in the present study is the metaphors depicted by the participants based on their opinions and experiences about creative drama. As in qualitative studies, data analysis used in the study is in the form of induction.

Data Collection Tool

In both countries, the participants were required to respond to the open-ended question and provide personal information in the form of written work. In terms of personal information, the participants were asked to provide information about their ages, genders, and if relevant, occupations. Then, they were asked this question: If you needed to liken creative drama to an item, object or animal, which one would you choose? Expert opinions of one Turkish language specialist and four drama specialists were sought to give final form to the questionnaire, and in order to test the understandability of the questions, a pilot study was conducted among ten people involved in drama education in Turkey and the data collection tool received its final form. For the German counterpart of the questionnaire, the Turkish questionnaire was translated into German by the researcher himself and two German teachers. Then, the Turkish and German questionnaires were compared to check the compliance of German the questionnaire with its Turkish counterpart.

Additionally, a theatre pedagogue who is a native speaker of German evaluated the German questionnaire. As there is no direct translation of creative drama in German language, the term "*Theatre Pedagogy and Derstellendes Spiel*" was used as in the literature and the questionnaire was prepared for its administering. The responses given to the questionnaires by the German participants were translated by three German teachers into Turkish and by so doing the correctness of the translations was guaranteed. The researcher himself administered the questionnaires and during the administering no problems were confronted with.

Study Group

Table 1.
Certain Demographic Features of the Participants:

Turkish Participants			German Participants		
Gender (%)	Average age	Occupation	Gender (%)	Average age	Occupation
Male (%) 24	28	Pedagogue, Teacher, Student, Private Education, Psychiatric Counselor, Community service Actor, actress, Scholars of theatre	Male (%) 32 Female (%) 68	34	Pedagogue, Reporter, Teacher, Student, Community service, Sociologist, Scholars of theater, Actor, actress, Writer,

The study group consists of the following: undergraduate and graduate students studying drama in Germany and Turkey, those who graduated and are working in a related field, teachers teaching at different levels of education, fourth term students of the Theatre Pedagogy Department of Berlin Fine Arts University and undergraduate students of the Darstellendes

Spiel Department of Hannover University and theatre pedagogues, and undergraduate students studying creative drama at Ankara University and Anadolu University.

Ninety participants (50 Turks, 40 Germans) from different professions were included in the study. The demographics of the participants reveal that 24% of the Turkish participants are males in contrast to 32% of them are males in the German group. When the average ages of the two different groups are examined, it is seen that the average age of the Turkish participants is 28 and average age of the German participants is 34. Another important variable is the occupations of the participant groups. When their occupations are examined, it is seen that Turkish participants are students, pedagogues, teachers, psychiatric counselors, social workers, actors and actresses, and scholars of theatre. The German participants are educators, reporters, teachers, students, social workers, scholars of theatre, actors and actresses, and writers. There are therefore great similarities between the groups in terms of their occupations.

Results and Discussion

Qualitative methods are used in the analyses of the data. To do that, the metaphors that are likened to creative drama by the participants and the reasons behind the selection of the metaphors are presented. Firstly, the responses of the Turkish participants are presented and then the responses of the German participants. Secondly, connections are made between the participants' opinions and the general features and objectives of creative drama are interpreted. The responses of the participants from the two different countries are presented in Table 2 and 3.

According to the responses given to the questionnaires, the following answers were derived for the problem statements of the study:

1. Ninety people participated in this study. The participants consist of 50 Turks and 40 Germans. Fifty-two percent of the Turkish participants likened creative drama to an animal, with 10 of those participants likening the creative drama to an animal likening it to chameleon, 3 of them to a bird, 3 to the ocean, and the others to different animals such as sea coral, monkey, rabbit, octopus, cat, kangaroo, swan, beaver, iguana, pigeon, horse, bird, penguin, and peacock. Some of the participants likened creative drama to a tree, mirror, cloud, canvas, sea, sun, rainbow, light, camera, book, acorn, coffee, play-dough, stage, page, water, television, rain, and a port.
2. When the responses of the German participants are examined, it is seen that 55% (22) likened creative drama to an animal and 45% (18) to a particular item. Five of those who likened creative drama to an animal likened it to a chameleon, 2 of them to an elephant, and the others likened creative drama to a monkey, bird, cat, kangaroo, jellyfish, pig, bee, tiger, gazelle, flea, wild pig, horse, goat, butterfly, owl, or spider. As an item, they likened creative drama to a balloon, sun, shoes, can, guitar, vase, mirror, toy-box, water or cake.

Table 2.
Animals and Items Likened to Creative Drama by Turkish Participants

Question: If you needed to liken creative drama to an item, object or animal, which one would you choose? Why? Explain Briefly	
Item, object, animal:	Reason:
1. Octopus (1)	It covers a great space due to its many arms.
2. Horse (1)	It can do whatever it wants freely, it can run and act freely in nature. By the same token, creative drama is the space of freedom.
3. Chameleon (10)	It can change color to adapt to the environment and it changes from one color to another, hence it is open to change, wherever it goes it can adapt itself to the new environment, it has a colorful, changeable and extensive space area.
4. Sea Carols	They are very colorful and it is not certain which shapes they are in. They are surprising and exciting.
5. Pigeon	It is the symbol of freedom
6. Iguana	When you stroke it, the rings on the sides change color and this is an indication that it reacts to your affection. Drama has great contributions to our lives.
7. Kangaroo	It carries us in its pouch.
8. Cat	It is warm and joyful.
9. Beaver	It builds water dikes with its creativity.
10. Bird (3)	It tries to crack his egg to fly and finally it can fly, it is a symbol of letting oneself free, it proves that it is possible to fly without restrictions wherever you wish, drama also makes it possible for humans to crack their shells and allows them to discover the life and many other things.
11. Monkey	We are as much animal as monkey. It is as much human as us. Here, we resemble to it as it resembles us in the forest.
12. Penguin	Most important feature of penguins is that when a strong wind blows, they gather tightly and create a big circle and in this way, those in the center of the circle get protected against the wind. Every time they create a circle, there are some standing outside the circle who behave like shields for their friends. In the same token, creative drama with its educators and other elements serve the function of a shield for its participants; that is, it is the outside border of the circle.
13. Rabbit	Hoping, jumping, playing innocently is a merit that can only be possessed by a rabbit. It is very soft and cute.
14. Peacock	There is everything in it; music, activity, inactivity etc.
15. Tree	If we water it like a tree it grows, gives fruits, and feeds the people. If we do not care about it, it withers and dies.
16. Mirror	It reflects everything as it is.
17. Cloud	Light but sometimes intense, sometimes not, beautiful and not abstract, can not be easily described.
18. An empty canvas	With every stroke of a brush it becomes more colorful, enriched and it becomes a bit more different at every stage and the resulting product can be quite unexpected.
19. Sea	At every stage, you discover different things. Every improvisation gives a different flavor and the things that you see and hear are inscribed somewhere in your head. When you enter into it, while it draws you, you realize how big, large and challenging an area it is and so you feel frightened.
20. Sun	It changes every day. It is true for drama because every time you come up with different results.
21. Rainbow	It includes every color of life. Rain, blessing, light.
22. Light	I get to know myself and my environment. I want every person to be introduced to creative drama and I strongly advise it to everyone.
23. Camera	Every time a different person takes it, the items or people to be recorded and the manner of recording will be different.
24. Book	I feel it growing and developing.
25. Swan	It is open to every type of feeling, soft, comforting, joyful and visual.
26. Red Hat	It easily stands out in a way peculiar to itself but its appearance is not disturbing.
27. Port	It is a shelter not only at times of storm but always.
28. Acorn	It is a sound structure getting fortified as it grows.
29. Matryoshka	When you go further inside, you came across new surprises.
30. Coffee	It has a great place in my life, and drama has had an important place in my life since I was introduced to it.
31. Ocean	There are many animals and plants in it. It is deep, clear, beautiful, boundless, sometimes rough sometimes smooth, there are both play and education, nice things are learned and there are deep meanings to be learned.
32. Play-dough	You can give any shape you want.
33. Stage	Although everybody on it has a different life, they take the places of others and assign different characteristics to them.
34. Page	Pages are in different sizes, thickness, and they may have different covers. The page can be shortened or lengthened. They can be empty or full. The term of completely depends on its use. Thoughts are expressed through writing and so they improve. Creative drama can be described as visualization of our thoughts.
35. Water	Running water is on a constant move and very useful.
36. Television	It reflects peoples' past and present lives and sometimes it presents images from real lives and sometimes it is a means of having fun. You are free to watch or not to watch. The only difference for me is that while I admire creative drama I hate television.
37. Rain	In every form it gives peace to humans, it comforts them, and helps them get rid of stress and encourage them to think.

Table 3.
Metaphors and Reasons of German Participants

Question: If you needed to liken creative drama to an item, object or animal, which one would you choose? Why? Explain Briefly	
Item, object or animal:	Reason
1. Bee	As it frightens, it contributes to life and if not touched, it is busy with its own affairs.
2. A bird in Australia (Emu)	It only flies and moves forward, it can integrate itself into social areas and it gets the approval of everyone.
3. Gardener	He grows plants, creates beautiful gardens and is preoccupied with living things
4. Owl (actor)	As it is like a theatre form of Nietzsche, it is our inner reflection and like figures appearing in folk tales.
5. Flea	Small, active and visible.
6. Chameleon (5)	As it continuously changes color and adapts to every type of surrounding, it finds the solution in case of danger itself, it can take different roles, in practice, it can appear in many different forms, it is adjustable to nature, it is sensitive against dangers, it is silent, matt and moves on tree
7. Bird of Paradise	As its colors are beautiful and has nice voice.
8. Gazelle	As it comes as a word very quickly and reproduces very quickly.
9. Jellyfish	It is heavy, it is difficult to handle and shapeless.
10. Elephant (2)	As it possesses many things, it has a good memory, it can play and dance, and as said by Brecht, it loves children and never forgets them
11. Tiger	As it has a self-consciousness, it likes struggling, it is powerful, fighter and creative.
12. Kangaroo	As it is active, and likes struggling and it can always present a surprise, it is lively and has a capacity to adapt
13. Goat	As it does not eat everything, it can not be driven into corner, it has a social dimension and it is stubborn.
14. Cat	As it can control its speed and body well.
15. Butterfly	As it can open beautiful doors in a short time
16. Kolibi	As it is colorful, active, and enduring
17. Monkey	As it is childish and playful
18. Spider	As it constructs webs among people.
19. Spider web	As there are many ways, in particular, as some parts of it wrap and embrace people and have some artistic and complex sides.
20. Unicorn	As it is imaginative, powerful, energetic, enduring, cooperative, savior, and liberator.
21. Wild pig	As a wild pig resembles a domestic pig and has a similar place to that of domestic one but rarely shows it, it is wild and it is difficult to do something with it and it is not possible to constantly keep it under control.
22. Tree	As it has strong and deep roots and freely sways
23. Shoes	As it is possible to jump and run forward with them.
24. Mirror	As it reflects behaviors, movements and manner of speech, it also reflects the perceptions of audience and players, it is changeable, it changes depending on the person standing in front of it and as the personality and individuality are a framework.
25. Balloon, Zeppelin	As it is inflated with air it represents an actor whose skills are improving, it somehow makes people happy, when it is set free the air inside bursts out and mix with everything in the universe.
26. Salad oil and vinegar	As it becomes more tasty when oil and vinegar are added.
27. Toy-box	As there are many items and objects in it, and some items stay connected to each other inside and there are some items that are not used anymore.
28. Can without label	As depending on the type of drink inside it is sometimes shaky, overflowing, bitter and sweet and sometimes boring.
29. Guitar	As each person playing the guitar produces different melody.
30. Sun	As it functions like a group, it heats, gives energy and it is lively.
31. Vase	As there are some certain shapes that it can take, and hence it has a freedom to be in certain forms that are different from each other and there are 1000 plays inside a container.
32. Mushroom	As it is tasty, and can be used in combination with other vegetables yet if not correctly chosen and used it can be dangerous.
33. Cake	As it can be made together with anything, it can be eaten together with other foods, it is not necessary for living, when the people find a new recipe, they feel happy and cook it by themselves.
34. Water (2)	As it can change every time, it is moving and so creative drama can take every shape the water is taking.

3. When the reasons behind the metaphors depicted by the participants are examined, we can observe that they reflect some of the objectives of creative drama. The objectives concerning creative drama derived from the responses given by the Turkish and German participants are summarized in Table 4. The responses given by the Turkish participants indicate objectives such as getting to know oneself, communicating, establishing empathy, cooperating, the healthy release of feelings, improving higher order thinking skills and creativity, gaining different perspectives of the events, socializing, concretizing abstract concepts, and improving moral and spiritual values. When the responses of the German participants are examined, it is seen that the emerging objectives of creative drama are as follows: getting to know oneself, being active and energetic, being conscious of our body, internalizing events, giving happiness, comfort and peace, opening new routes to the participants, and improving social sensitivity.

Table 4.
Analysis of the data in relation to the objectives of creative drama

	Reasons behind the metaphors proposed	Themes (Objectives of creative drama)
Turkey	Constructs water dikes.	Improves creativity
	We are as much animal as monkey. It is as much human as us. Here, we resemble it as much as it resembles us in the forest. Although people have different lives to it, it depicts others based on itself and imparts different perspectives to everybody.	Improves the skills of establishing empathy Equips with different perspectives
	I got to know myself and my surroundings better. I want everybody to be introduced to creative drama and strongly recommend it to everybody.	Helps socializing
	In its every form, it gives peace and comfort to humans and helps them to get rid of stress and leads people to think.	Improves higher-order thinking skills
	It includes all the colors of life. Rain symbolizes blessing and light. Creative drama can be said to be visualization of thoughts and experimentation with them. It takes the shape you want. Drama makes it possible to experience the moment, to adapt to that moment, to create empathy etc.	It allows us to concretize the abstract concepts
Germany	As it controls the speed and body, what is required in creative drama is bodily control, speed, animal instinct, sustaining life and the ability to think like a cat. It takes on various roles. It wears various clothes. It is like Nietzsche's theatre form. Also it is like the reflection of our inner world. It is like figures from folk tales. It is imaginative, powerful and cooperative	It helps us to be aware of our bodies It allows us to internalize events It helps the person to get to know himself or herself It improves imagination

4. When the reasons behind the metaphors proposed by the participants for creative drama are examined, we can notice that they reflect the general characteristics of creative drama. For example, the Turkish participants, by likening creative drama to octopus, emphasize its versatility; by likening it to horse and bird, they point out its liberating and unrestricted nature; by likening it to chameleon, they indicate that it can change color according to setting, it has different colors, and it is open to change and improvement in spontaneity, it can change dress quickly depending on the environment in which it is and it can quickly adapt to changing situations; by likening it to monkey and rabbit, they emphasize its playfulness; by likening it to tree, they indicate that it improves gradually and when

enough care is taken, it yields fruits, otherwise, it withers; by likening it to mirror, they point out that it reflects everything experienced and seen as it is; by likening it to cloud, they indicate that it is difficult to define; by likening it to an empty canvas, they emphasize that it changes at every stage and gets more colorful; by likening it to the sea, they indicate that while it attracts you to deeper points, it makes you scared as it is large and challenging; by likening it to a rainbow, they emphasize that it includes all the colors of life; by likening it to camera, they indicate that everyone who records things and events do so differently, and hence, no improvisation will be the same, it will change from one improviser to another; by likening it to a port, they indicate that it is a shelter used not only during storms but whenever it is needed; by likening it to the ocean, they point out that it is deep, clean, boundless, sometimes challenging, it has many animals and plants inside and it has deep meanings; by likening it to a page, they indicate that it reflects both the writer's feelings and the feelings of the actors and actresses playing in the drama; by likening it to water, they indicate that it is in constant motion and useful; by likening it to television, they imply that it reflects the past, present and future, it can sometimes be used just for fun and you are free to watch or not to watch; and by likening it to rain, they indicate that it gives peace, comfort, and it has soothing characteristics.

5. When the reasons behind the metaphors proposed by the German participants for creative drama are examined, we note that they also reflect the general characteristics of creative drama. For example, the German participants, by likening creative drama to an Emu, they imply that it is in a constant motion, it can be integrated into social areas, and there is a great demand for it; by likening it to a flea, they indicate that it is moving and visible; by likening it to a chameleon, they indicate that it can adapt to every setting by changing color, it can itself find the solution in case of danger, it takes various roles, and it moves on tree; by likening it to the bird of paradise, they imply that it is beautiful and it has a wonderful voice; by likening it to a gazelle, they indicate that it quickly comes to the world; by likening it to a jellyfish, they indicate that it is heavy and shapeless, it is difficult to describe; by likening it to an elephant, they mean that it has a powerful memory; by likening it to a tiger, they indicate that it likes struggling, it is powerful, a fighter and creative; by likening it to a kangaroo, they indicate that it is active, fighter and always includes some surprise inside; by likening it to a goat, they imply that it does not eat everything, it can not be driven into a corner, it has some social dimensions, and it is stubborn; by likening it to a cat, they imply that it has a speed and body like those of cat and it can sustain its existence; by likening it to a butterfly; they indicate that it can open beautiful doors in a short time and it is colorful, lively, active and enduring; by likening it to a monkey, they imply that it is playful; by likening it to a spider, they indicate that it establishes webs among people; by likening it to a spider web, they indicate that it has many ways and some parts of it embrace people; by likening it to a tree, they imply that it has deep, strong roots and it sways freely; by likening it to shoes, they indicate that it can jump and run forward; by likening it to a mirror, they imply that it reflects its behaviors, movements, and manners of speech; by likening it to a balloon, they mean that it can be inflated, it improves that skills of the actor, and it gives happiness; by likening it to salad oil and vinegar, they indicate that it adds extra flavor; by likening it to a guitar, they indicate that it produces different melodies at the hands of different individuals; by likening it to a toy-box, they imply that it has many toys inside; by likening it to a mushroom, they imply that it has a wonderful taste and it can be used in combination with other vegetables and if not chosen and used correctly, it can be harmful; by likening it to a cake, they indicate that it can be eaten together with other foods, and with coffee and it is not a must for living, and

when a new recipe is found for it, it can be easily tried; and by likening it to water, they imply that it is continually changing, and moving.

When the common meanings and characteristics of the reasons for the metaphors proposed by the Turkish participants are combined, the following paragraph emerges:

Creative drama is versatile (octopus), it includes freedoms within the rules (bird), it is boundless (bird), it allows the participant to experience his/her thoughts, it can be implemented in every setting by everyone, it places the participant at the center (chameleon), it is open to change and improvement depending on the group structure in a spontaneous manner (chameleon), it takes on new shapes with the directing of leaders (chameleon), with its "*here and now*" characteristic, it can adapt to present experiences quickly (chameleon), it is playful (monkey, rabbit), it grows within a process and, when desired, it can perform result-oriented work (tree), it reflects everything in life and provides opportunities for the participant to see himself or herself, and to perform self-evaluation (mirror), it is difficult to describe without being experienced and experiences are highly changeable, (cloud), it shows differences at every stage, it becomes gradually more colorful, and takes its shape depending on the implementer (empty canvas), when you go deeper inside, it attracts you while also scaring you as it is large and challenging (ocean), it includes all the colors of life (rainbow), leaders conduct different tasks and set different objectives depending on the group (camera, page), it is something in which everyone can live whenever they need to (port), it has very wide and comprehensive content and with this content it embraces unity (ocean), it is based on movement and action (water), it reflects both the past, present and future, it sometimes presents some images for fun and it is free to participate in (television), though not its main purpose, it comforts and bestows peace to its participant (rain).

When the common meanings and characteristics of the reasons for the metaphors proposed by the German participants are combined, the following paragraph emerges:

Creative drama is in a constant motion (flea), it can be integrated into social areas (Emu), it can adopt to every type of setting, it finds the solution itself in cases of danger, and it takes on various roles (chameleon), it allows its participants to experience nice feelings, it comforts them, it opens nice doors to them, it is colorful, active, lively, and action-oriented (balloon, bird of paradise, butterfly), it can produce quickly (gazelle), it is difficult to define, and can not be shaped easily by someone (jellyfish), it is suitable for children as it includes the element of play and it promotes remembering (monkey, elephant), it makes the participant creative, strong and tends to struggle (tiger), it is active, and always includes an unknown (an element of surprise) and it can not be predicted how it will conclude (kangaroo), it has its own truths and it adopts these truths as principles (goat), it leads to interaction among the participants, it is created in cooperation and it creates a unity from the common features of participants (spider, spider web), it has historical foundation yet it is open to improvement (tree), it reflects the participants' own behaviors, movements, and manners of speech (mirror), it has an interdisciplinary feature, it produces new products in cooperation with other fields (salad oil and vinegar), it provides opportunities for each participant to depict his or her specific features and to express them in different ways (guitar), it is very useful, learned easily, yet it has boundaries, and if the boundaries are violated and it is implemented without having sufficient training, it can be harmful (mushroom), it is not a must for living, though, if they wish, everybody can produce and it can be shared with everyone (cake).

It can be said that both paragraphs derived from the reasons proposed by the participants have some similarities in terms of reflecting the characteristics of creative drama. Therefore, it can be claimed that metaphors have important contributions to the understanding of creative

drama. For example, one of the German participants explained creative drama through the “*water*” metaphor and the reason for the selection of this metaphor is that “it is in a constant motion like running water, it is wild, action-oriented and useful,” and another participant defined creative drama as “a concept establishing connections among people,” and hence likened it to a spider web. All these concur with McCaslin’s (1990 : 2) definition of drama: “It can not be put into certain moulds and it is like a river that creates continuously circling links; a river connects starting and finishing points. In addition, according to David Hambrook, creative drama “is playing the roles in the life without acting and without knowing what comes next in the life and in this way, getting to know life.” He states that drama brings education into unity, connect its parts, it is educational and developmental and it is a means of freedom. His definitions are in compliance with the reasons put forth by the participants who selected “chameleon, bird, mirror, tree” to represent creative drama because they stated that “it can easily adapt to changes in the environment where it is present, it is free and boundless, it always evaluates and develops itself and when it is cared, it yields fruits, it has deep and strong roots and sways freely.”

However, it is necessary to note that creative drama is not as free as the birds. In creative drama, the concept of freedom is not unrestricted and as in the plays, the concept of freedom here includes some freedoms enclosed within the borders of rules. The mushroom metaphor shows one of the basic principles of creative drama. Mushrooms can be eaten together with other vegetables and on its own and in both cases, it can be delicious, yet if the wrong one is chosen, it can be really dangerous. The scope of creative drama is an interdisciplinary field and it may cause some harm to those participants having inadequate training and experience.

The participants’ likening of the field to a penguin is related to the characteristic of creative drama that requires creative drama to be based on cooperation, experiencing, touching and co-constructing. When the reason why the penguin metaphor is selected for creative drama is examined, it is seen that they form tightly-knit communities in case of severe winter conditions and they protect each other: this characteristic of penguins has a meaningful relationship with some characteristics of creative drama because it also requires cooperation and supporting each other.

6. Findings obtained from Turkish and German samples indicate that there are no major differences between the perceptions of the general characteristics and objectives of creative drama. Some of the metaphors used by the Turkish and German participants are the same; chameleon, kangaroo, cat, monkey, tree, mirror, water, bird and sun were used by both samplings and the reasons proposed for the selection of these metaphors are extremely similar. This proves that, though there are some differences between the participants of the two countries in terms of culture, education, place of residence, time, content, and experience, there are similarities in their reasoning. From the metaphors given and the reasons proposed for these metaphors, it is understood that while the German participants are more knowledgeable about creative drama and they relate it to a greater extent to their daily life, the Turkish participants lack the required experiences of creative drama and they relate it more to their own lives and they focus more on individual interests.
7. The same number of participants from the two countries used the chameleon metaphor. Hence, it can be argued that the chameleon represents many characteristics of creative drama. In addition to this, the bird, water, mirror, and mushroom metaphors may have great contributions to the definition of creative drama.

Conclusions and Suggestions

Though the scope of creative drama is rapidly expanding throughout the world, different definitions and differences in terminology resulting from differences in the literature and variations across cultures are leading to conceptual complexities, especially in countries where creative drama is newly developing. Therefore, some problems occur when it is necessary to agree on certain drama-related concepts during reformation attempts in the field of education. Even though different cultures have different definitions of creative drama, when it comes to its objectives, important similarities are observed across cultures. "Creative drama is a chameleon" or "Creative drama is like a chameleon" mean ostensibly the same thing and indicate the same objectives in places where creative drama is performed. Hence, metaphors can be capitalized on in order to understand the scope of creative drama and to increase the number of shared-meanings. In England, where creative drama was born and developed, there may be advantages to similar studies being conducted.

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