Evaluation of the Views of Turkish Language Teachers on the Place of Traditional Turkish Drama in Education

Selma Korkmaz
Near East University
selma.korkmaz@neu.edu.tr
ORCID ID: https://orcid.org/0000-0003-2395-9751

Abstract: Traditional Turkish drama, which reflects the Turkish culture in the best manner and ensures that this culture is transferred to the next generation, helps the transfer of customs and traditions, as well as many elements such as language and religion which belong to the Turkish culture, in a humoristic and entertaining manner. In order to save cultural values from being forgotten and ensuring that the new generation adopts these values, it is beneficial to teach the features and works of traditional Turkish drama to the new generation. Drama education, which is used from time to time in almost all levels of education in the Turkish education system, is an approach that is highly emphasized in developed countries. Drama is a branch of art that reflects human beings and deals with human life where each individual can find something about himself. Besides, it is well known that dramas help develop the four basic language skills. The purpose of this study is to determine whether the traditional Turkish drama is given adequate place in Turkish language curriculum and, on the other hand, the extent to which Turkish language teachers cover the characteristics and works of traditional Turkish drama in their classes. Our study group consists of 40 Turkish language teachers with minimum 10 years of experience at secondary schools in Turkish Republic of Northern Cyprus. An interview for consisting of 5 questions was used in order to collect data. The data acquired in the end of the study were analyzed using content analysis, frequency and percentage. As a result of the findings, it has been found out that a majority of Turkish language teachers stated that information and application related to traditional Turkish drama were given inadequate place in Turkish language curriculum and that they agreed that all genres related to this drama, namely Karagöz, public storytelling, puppets, light comedy, country theatrical lays should be taught to the students.

Keywords: Turkish; Drama; Traditional; Culture; Teacher.

Introduction

The term "traditional Turkish drama" was referred to as Turkish spectacle, folk drama, theatrical play, Turkish spectacle arts in the past; today we can see that "traditional Turkish drama" is a more widely used definition (Düzgün, 2010). Karagöz shadow play, light comedy, theatrical village plays, public storytelling, several impressions, opposite views, improvisations, music, dance and songs which are elements of traditional Turkish drama entertain and puzzle the audience at the same time, as a result of which they help Turkish culture to be conveyed in the best manner possible.

Considering the service of education not only on cognitive domain but also on improving psychomotor and affective domains, we can say that drama is an important tool to be used in education (Şimşek, 2011: 313). Drama educates healthy individuals, provides empathy, critical thinking, creative thinking, generates people with the values and respect for society, who gain universal perspective features. The drama, which is intertwined with life and related to every aspect of life, tells human beings to human beings humanly (Taş; Karakuş, 2007: 9).

Altunbay also states that drama generally contributes to the life and language skills of the individual (Altunbay, 2012):

- Drama contributes to the development of affective, cognitive and social characteristics of individuals.
- Several values can be taught through the drama, which is also educational.
- It provides cultural accumulation.
- It improves criticism and evaluation skills.

- It improves analysis and interpretation.

- It improves basic language skills (reading, writing, speaking, listening).

- It motivates individuals emotionally in that it contributes to the formation of happy and spiritually healthy personalities.

- It enables individuals to be more successful in academic field and to produce original works.

- It improves creative thinking.

- It provides personality development. Different roles in the dramas that are being watched and the ones being played in person prepare the ground for the emergence of different characteristics of individuals and the development of their personality in various ways.

- It gives the ability to express oneself better. With drama, environments are created in which opinions can be expressed freely and objective evaluations can be made.

- Drama also provides the development of psychomotor skills. Thus, upbringing of individuals in a one-sided fashion is prevented.

- It paves the way for everyone to come together on a common ground in social unity and solidarity.

- Since it is based on the art of animation, it allows the messages to be delivered directly to the recipient.

- It improves empathy.

- It allows personal and professional development of individuals. It provides more efficiency from the work done.

- It improves oratory skills, increases language skills and ability to use the language.

- It is important in terms of being an art where high level language skills are used and all the possibilities of language are displayed.

Drama's contribution to basic language skills in language learning and teaching is immense. A staged play is important in terms of appealing to the ear as well as the eye. Drama contributes to the accurate perception of several elements from the emphasis of the words to their intonation, from pronunciation to the use of sound. Drama activity on stage is an important factor in the development of speech. In drama, where role-playing is essential, the prominentqualification is speech and, as a result, narration. Using language, employing elements

of language (word patterns, meaning events, metaphor meanings, etc.) can only be seen and felt clearly in drama. The vocabulary of the individual is enriched and developed while reading drama texts. Thus, it contributes to the enrichment of the world of thought. Drama also has an effect on writing. It is possible to say that writing activities can be done more easily with the effect of a dramalistened or watched and the vocabulary it creates in our mind (Altunbay, 2012). As can be seen, drama is very important in the formation of the four basic language skills.

When we mention traditional Turkish drama, we think of the rural people'sdrama tradition and folk drama tradition. However, Karagöz, Light comedy, Public storytelling and Puppet, which are from the folk drama tradition in Turkish textbooks, have been emphasized more and the rural people'sdrama tradition has never been mentioned. Although Public storytelling differs from the dramatic genres such as Karagöz and light comedy in terms of being a narrative genre, it is easily regarded as dramatic because the narrative chapters are placed with interview, imitated and personalized chapters. Although Public storytelling is very close to Karagöz and light comedy in terms of their methods, and despite being only kinds of humorous drama, public storytelling differs from them in terms of its rich resources, diversity of story repertoire, and variety of moods in addition to humor.Public storytelling creates enthusiasm, sadness, curiosity and pity in the audience according to the subjects it chooses, and can establish a bond of affection and identification between the person and the audience. However, this is not encountered in Karagöz and Light comedy. Karagöz is a shadow play and is played behind the scenes. In Karagöz, social and political criticism, grinding and frivolity are prominent. The light comedyis played with live players. It is played in a rounded, besieged area with an all round audience (And, 2014). Puppets, which are made to make people laugh and entertain, are very important in terms of having an educational function with both their characters and their fictional stories. These little puppets, which are played by hand, rope or stick and are made of wood, plaster, cardboard or cloth, are called 'puppet games' (Güler & Özdemir, 2007).

It is possible to see that several studies have been conducted on traditional Turkish drama so far. Most of these studies examined the history and characteristics of traditional Turkish drama, how it changed in time, traditional Turkish drama studies, the played staged at traditional Turkish drama and their types. For example, in his article titled Traditional Turkish Drama, Düzgünexamined the origins of such genres as Karagöz, light comedy, public storyteller, theatrical village plays, puppet playetc. Withintraditional Turkish drama as well as their historical processes and contents (Düzgün, 2002). In his paper titled Our Traditional Drama which Changed in Historical Process, Artun investigated the changes that traditional Turkish drama underwent within historical process (Artun, 2008). In his article titled Traditional Drama Studies in Turkey, Düzgün analyzed the studies conducted concerning traditional Turkish drama (Düzgün, 2014). In the first section of his book wrote by And titled History of Turkish Drama from Its Beginning to 1983 mentioned the countrymen and folk drama tradition of traditional Turkish drama and listed several plays which are part of this tradition (And, 2014). It is possible to see that several studies such as Traditional Turkish Drama/Puppet-Karagöz-Light Comedy of And, Turkish Spectacle/Public Storyteller-Karagöz-Light Comedy of Gerçek, Public Storytelling and Public Storyteller Stories of Nutku, Karagözof Kudret and Light Comedy of Türkmengive information on the genres of traditional Turkish drama (And, 1969; Gerçek, 1942; Nutku, 1997; Kudret, 2013; Türkmen, 1991).

As a result of the literature search, no studies have been identified which reveal the extent to which traditional Turkish drama is included in secondary education curriculum, its importance, value and genres, whether adequate information is given to students on its valuable works of art and whether some applications are performed in order to ensure that they are internalized by students. Traditional Turkish drama is essential for secondary school students so that they can learn cultural values. The new generation also has to be informed and its awareness has to be raised in terms of the maintenance of this type of drama. In order to be able to do the foregoing, educationists and Turkish language teachers who design and apply Turkish language teaching programs bear huge responsibility**.**

It is believed that this study will be beneficial in terms of resorting to the opinions of Turkish language teachers at secondary level as regards traditional Turkish drama and exploring how much effort is paid to teach this kind of drama, what kind of studies are conducted and should be conducted to teach it to students, which genre should be given more place in Turkish courses and what kind of impact it has on students.

The main purpose of this study is to determine the place of traditional Turkish drama in education based on the opinions of Turkish teachers.

Method

This research is a qualitative study. The aim of qualitative research is not to generalize, but to obtain a holistic picture. Qualitative research aims to investigate the subject in depth and in detail. The most commonly used qualitative method is interview. The reason why interview is one of the most common data collection methods used in qualitative research is that it is very powerful in terms of revealing individuals' data, opinions, experiences and emotions, and is based on speech. With this aspect, the limitations and artificiality that exist in the tests or inquiries are eliminated (Yıldırım & Şimşek, 2005).

Study Group

Study group consists of 40 teachers who have served as Turkish language teacher for at least 10 years at a secondary education institution in TRNC. It was found that the 22 female and 18 male teachers in the study group were between 35-45 years old. All of the teachers who participated in the research work as Turkish teachers in schools affiliated to TRNC Ministry of National Education.During the selection process of these teachers, convenience sampling, which is a purposive sampling method, was employed.Purposeful sampling allows in-depth study of situations which are believed to be rich in information (Yıldırım & Şimşek, 2005).

Data Collection

In this study, semi-structured interview technique was used as data collection method. In this technique, the researcher prepares the interview form containing the questions he / she plans to ask in advance. Depending on the flow of the interview, it may affect the flow of the interview with different side or sub-questions and allow the person to detail and elaborate the answers (Türnüklü, 2000).

While preparing the interview form used in this study, in order to establish a more effective and productive communication with the interviewees, it was taken care that the questions were as clear, easy to understand, as to provide explanations and detailed answers, and that they were not multidimensional in order not to create an unnecessary question load on the interviewee.In addition, if the individual did not understand the question, attention was paid to prepare alternative questions and provide some clues (Yıldırım & Şimşek, 2005).After a detailed literature review by the researcher, the interview form, which was prepared by the researcher, was consulted by 5 field experts including 1 Turkish education specialist, 2 Turkish teachers and 2 assessment and evaluation experts. The interview form consisting of 7 questions was reduced to 5 questions by making necessary corrections and changes on the opinions and suggestions of 5 experts. The pilot application assisted the researcher about how well the interview form was prepared and whether the expressions used were appropriate for the group to be interviewed (Yıldırım & Şimşek, 2005). Therefore, the interview form, which was changed in accordance with the recommendations of experts, was tried on 4 teachers before being used for data collection. The interview form was finalized according to the responses and answers of the interviewees to the questions asked. For the main purpose of the research, answers to the following 5 questions were sought:

1. Do you think that traditional Turkish drama has an impact on students? Why?

2. Is traditional Turkish drama covered at your school? If yes, please give detail as to which topics and genres are covered.
3. What kind of activities are performed to make students internalize traditional Turkish drama? Please write down the additional activities that you would prefer.
4. Which genre of traditional Turkish drama should be given more place in Turkish language course? Why?
5. Considering traditional Turkish drama and modern Turkish drama, which one is more effective at your school? Why?

The interviews were conducted in the secondary schools and colleges of TRNC Ministry of National Education in the spring term of 2018-2019 academic year. Interviews were conducted between 08.00 and 13.00 during the teachers' free hours. During the interviews, a voice recorder was used with the permission of the teachers. Thus, no data was lost in the study.

The following can be said about the validity and reliability of data collection and analysis:

Validity: The data collected were written in detail and explained clearly and clearly. Based on teacher views, codes were created and the theme and category of the codes were indicated.

Internal Validity: The findings of the research are consistent and meaningful in themselves. The resulting concepts are capable of forming a whole. In addition, the findings are consistent with the conceptual framework. This framework was used in data collection; research questions were prepared in accordance with this framework. In short, both data collection processes and data analysis and interpretation processes were consistent; how this consistency is achieved is explained in detail. The researcher conducting the study constantly questioned themselves and their research processes with a critical eye; they checked whether the findings and the results of these findings reflect the reality (Yıldırım & Şimşek, 2005).

External Validity: The results of the research are consistent with the conceptual framework of the research question. In the research, there are explanations necessary for testing the findings in other studies. In order to generalize the research results to similar environments, the researcher informed the reader in detail about all stages of the research.

Reliability: When seeking answers to interview questions, directing teachers were avoided. In short, the role of the researcher was to enable teachers to talk about the subject and purpose of the research. During the analysis of the data, the researcher took the opinion of 1 Turkish education specialist and the differences that may occur between the researcher and the expert opinion were minimized. The researcher and the experts decided on each stage of the study together. In addition, preliminary application (pilot study) interviews, data analysis and comparison were conducted together; thus, a full harmony was tried to be achieved. The second measure to be taken by the researcher on external reliability is to clearly identify the individuals who are the data source in the research. Thus, other researchers doing similar research may take these definitions into consideration when creating a sample.

Analysis of Data

1. In the analysis of the research data, content analysis, frequency and percentages were used. In addition, findings were examined by separating into certain codes, categories and themes. Based on each question in the interview form, categories were created first. Then, it was determined from which codes the themes that were created based on the codes were included. Content analysis includes bringing together similar data within the framework of certain concepts and themes, and interpreting them in a form that the reader can understand (Creswell, 2012). Content analysis is used in the processing of qualitative research data obtained from documents in five stages: coding of data, finding themes, arranging codes and themes, providing validity and reliability, and calculating frequencies, defining and interpreting findings (Denzin and Lincoln, 2005). During the analysis of the data, the researcher also received the opinion of 1 Turkish education

specialist. Both the researcher and the expert in the field of education performed coding separately and the codes obtained were compared. Miles and Huberman model was used to calculate validity and reliability. Thus, [Consensus / (Consensus + Disagreement) x 100] formula was used. As a result of this formula, it is determined that the consensus between the researcher and the education expert is 92%. According to the coding control which gives internal consistency, consensus among coders is expected to be at least 80% (Miles & Huberman, 2014).

Findings and Comments

Findings concerning whether traditional Turkish drama has any impact on students and its reasons

Table 1
Frequency and percentage distribution of Turkish language teachers at secondary education institutions concerning whether traditional Turkish drama has any impact on students and its reasons

Category	Theme and Code	f	%
Yes, it has some impact	Learning of cultural values *Knowing and learning own culture* *Remembering customs and traditions* *Learning about own past* *Exploring beauties of the culture* *Familiarizing with folk culture* *Learning about dialect features of Turkish society* *Learning about the religious beliefs of Turkish society*	37	92,5
	Development of various skills *Developing communication skills* *Developing literary language* *Developing creative thinking skills* *Enriching vocabulary* *Developing speaking skills*		
	Adoption of cultural values *Protecting national culture* *Preventing the culture from being forgotten* *Being aware of cultural values* *Ensuring that cultural values are passed on to next generation*		

	Helping entertainment *Having fun with humorous conversations* *Having fun with dance, music and songs*		
	Facilitating comparison *Exploring the differences between spoken language and written language* *Finding the opportunity to compare the past and the present*		
No, it does not have any impact	Students do not have adequate information about traditional Turkish drama	3	7,5
	Drama does not have much place in the lives of students		
	Traditional Turkish drama does not comply with development		

Source: own elaboration

An overview of Table 1 shows that 92,5% Turkish teachers think that traditional Turkish drama is effective on students whereas 7,5% think that it does not have any impact. Most Turkish teachers stated that traditional Turkish drama is effective in learning cultural values, development of various skills, adoption of cultural values, helping entertainment and facilitating comparison. However, some Turkish teachers stated that traditional Turkish drama was not effective as it did not have any place in the lives of students, did not comply with development and students did not have adequate information on this kind of drama.

Findings on whether traditional Turkish drama is covered at schools and which genres are most emphasized

Table 2
Frequency and percentage distribution concerning the opinions of Turkish language teachers at secondary education institutions as to whether traditional Turkish drama is covered at schools

Category	f	%
Yes, it is covered	10	25
It is not covered adequately	18	45
No, it is not covered	12	30

Source: own elaboration

An examination of the opinions of Turkish teachers in Table 2 concerning whether traditional Turkish drama is covered at schools, 25% said that it was covered, 45% stated that it was not covered adequately, and 30% stated that it was not covered.

Table 3
Frequency and percentage distribution concerning the opinions of Turkish language teachers at secondary education institutions as to which topics and genres are most emphasized at schools regarding traditional Turkish drama

Category	Theme	f	%
Genres	Karagöz (Shadow play)	20	50
	Light comedy	6	15
	Puppets	5	12,5
	Public storytelling	2	5
Themes	Only the topics in books are emphasized	4	10
	Providing some examples as regards traditional Turkish drama	3	7,5
	Briefly mentioning the characteristics and importance of traditional Turkish drama	3	7,5

Source: own elaboration

An overview of Table 3 shows that among Turkish language teachers 50% mentioned Karagöz, 15% mentioned light comedy, 12,5% mentioned puppet plays and 5% mentioned public storytelling as the most emphasized genres; in addition, 10% stated that only texts in the books were emphasized whereas 7,5% stated that some examples were given concerning this type of drama and another 7,5% claimed that

more emphasis was put on the importance and characteristics of this type of drama.

Findings concerning whether any activities are performed in order to infuse traditional Turkish drama into students and what kind of activities should be performed in addition

Table 4
Frequency and percentage distribution concerning the opinions of Turkish language teachers at secondary education institutions as to whether any activities are performed in order to infuse traditional Turkish drama into students

Category	Theme	f	%
There are activities in place	Reading texts on traditional Turkish drama Performing reading texts Ensuring that students conduct research to collect information on traditional Turkish drama Providing good examples of traditional Turkish drama from smart boards Taking them to the places where traditional Turkish drama was staged Helping them learn traditional Turkish drama making use of various visual materials	28	70
There are no activities in place	---	12	30

Source: own elaboration

An examination of Table 4 shows that 70% of Turkish language teachers stated that they performed some activities to ensure that traditional Turkish drama is internalized by students but 30% stated that they did not perform any activities in this regard. Turkish teachers explained that they performed such activities as reading texts, performing texts, doing research, making that best examples are viewed, showing visual materials and taking them to places where traditional Turkish drama was staged.

Table 5
Frequency and percentage distribution concerning the opinions of Turkish language teachers at secondary education institutions as to what kind of activities should be performed in order to ensure that traditional Turkish drama is adopted by students

Category	Theme	f	%
Plays can be staged	Performing the best examples of traditional Turkish drama by students in classroom Those who display genres belonging to this drama stage plays at schools Mobile drama teams visiting schools and staging plays	22	55
Information can be given	Those who perform this art are invited to schools and deliver conferences on the importance of traditional Turkish drama Teachers or experts on traditional Turkish drama organize panels etc. speeches at schools and give information on the features of this type of drama	11	27,5
Plays can be shown visually	Displaying examples of traditional Turkish drama on smart boards Famous theatre players staging some examples of traditional Turkish drama on television	7	17,5
Contests can be organized	Organizing contests among students concerning the characteristics and genres of traditional Turkish drama Ensuring that students perform genres of this type of drama in classrooms and organizing prize competitions	3	7,5
Courses can be opened	Opening drama courses and introducing characteristic of and performing some plays of traditional Turkish drama	2	5

Source: own elaboration

An overview of Table 5 shows that among the Turkish language teachers 55% mentioned staging plays, 27,5% mentioned giving

information, 17,5% mentioned displaying plays visually, 7,5% mentioned organizing contests, and 5% mentioned opening courses as the ways to ensure that students adopt traditional Turkish drama.

Findings concerning which genre of traditional Turkish drama should be given more place at Turkish language courses and its reasons

Table 6
Frequency and percentage distribution concerning the opinions of Turkish language teachers at secondary education institutions as to which genre of traditional Turkish drama has to be given more emphasis and its reasons

Category	Theme	f	%
Karagöz (shadow play)	Giving message while entertaining Reflecting the values of Turkish culture well Shadow plays attracting attention It is the first genre which comes to mind when traditional Turkish drama is mentioned It is possible to learn several stories and legends of Turks using this genre It includes various odes and semais Showing the differences between ignorant and cultivated people Squabbles and humour elements attracting attention Being fun	15	37.5
Light comedy	Showing how words, gestures and mimics are raced Believing that the expression power of students will increase and their improvisation skills will be strengthened Light comedy reflecting the past in the best manner Making contribution to the learning of various dialect features Students learning several rhymes in the light comedy Observing how several musical instruments of Turkish society are used in this kind of drama plays	10	25
Public storyteller	Showing how story and impression are combined	9	22,5

	Using a literary language Observing the improvised telling of stories Believing that story-telling skills of students will improve Development of pronunciation skills of students It is possible to combine verbal expression with public storyteller genre Reinforcing the oratory skills of students		
All genres of traditional Turkish drama	All genres of traditional Turkish drama having a separate place and value for Turks All of them reflecting Turkish culture Teaching students all genres of traditional Turkish drama and helping them learn cultural values better Believing that all of them improve thinking abilities of students	8	20
Puppet	Showing how a single person can make impressions Being extremely fun Affecting the development process of children Improving speaking abilities of children	6	15
Theatrical village play	Dealing with religious and social issues Students gaining improvisation skills Making use of available decoration, costume etc. materials during performance Giving social messages through a concrete and entertaining language Beginning to be forgotten	5	12,5

Source: own elaboration

As seen in Table 6, 37,5% of teachers mentioned Karagöz (Shadow), 25% mentioned light comedy, 22,5% public storytelling, 20% mentioned all genres of traditional Turkish drama, 15% mentioned puppet, and 12,5% mentioned theatrical village play should be given more place in Turkish language courses.

It is found out that it is recommended that these drama genres are given wider place in Turkish courses as they teach cultural values, improve language skills, give information about rhymes, stories, legends etc. belonging to Turkish culture, and develop several skills.

Findings concerning whether traditional Turkish drama or Modern Turkish drama is more effective at schools and its reasons

Table 7
Frequency and percentage distribution concerning the opinions of Turkish language teachers at secondary education institutions as to whether traditional Turkish drama or Modern Turkish drama is more effective at schools and its reasons

Category	Theme	f	%
Modern Turkish drama	Drama genres such as drama, comedy and tragedy having more influence on students Benefiting from modern Turkish drama at school performances and shows Students having more information about modern Turkish drama Putting more emphasis on modern Turkish drama in curricula The West having more influence on students Dealing with current issues Affecting students more quickly Reflecting emotions better Being more popular	35	87,5
Traditional Turkish drama	Reflecting our culture better Being more effective in terms of introducing cultural values Being more attractive in terms of decoration, clothes and accessories Being more entertaining	5	12,5

Source: own elaboration

An overview of Table 7 shows that 87,5% of Turkish teachers stated that modern Turkish drama was more effective at schools whereas 12,5% stated that traditional Turkish drama was more effective.

Due to such reasons as drama genres like drama, comedy and tragedy affect students more, that modern Turkish drama is used in school shows and activities, that students are more knowledgeable about modern Turkish drama, that more emphasis is put on modern Turkish drama in curricula, that the West has more influence on students, that it deals with current issues, that it affects students more quickly, that it reflects emotions better and that it is more popular,

several Turkish teachers stated that modern Turkish drama is more effective at schools. It is also witnessed that some Turkish teachers claimed that traditional Turkish drama was more effective at schools as it reflects our culture better, that is more effective in terms of introducing cultural values, that it is more attractive with regard to decoration, clothes and accessories, and that it is more entertaining.

Conclusion, Discussion and Recommendations

An examination of Turkish language teaching program in Turkish Republic of Northern Cyprus revealed that although topics related to traditional Turkish drama seem adequate, there are some deficiencies and that some problems are experienced in the process of teaching for the purpose of making students more knowledgeable and conscious in this area.

Almost all of the Turkish language teachers who provided their opinions during the study stated that traditional Turkish drama has considerable effect on students and that it carried value as it ensured that cultural values are learned, several skills are developed, cultural values are adopted, as well as helping learning and facilitating comparison. Altunbay also stated that drama improves the individual in many ways. He mentioned that drama teaches several values, provides a cultural accumulation, develops basic language skills, and develops criticism and evaluation skills etc. (Altunbay, 2012).

It became clear that most Turkish language teachers agreed that traditional Turkish drama was not given adequate emphasis at schools. In addition, teachers stated that only texts in Turkish coursebooks were briefly covered.

A majority of Turkish teachers claimed that they performed some activities in order to infuse this type of drama to students but they also stated that these activities were mostly based on texts and little drama performance was included.

In addition, they explained that performing plays, giving information, showing the plays visually, organizing competitions and opening courses could serve to make sure that traditional Turkish drama is adopted by students.

Turkish language teachers stated that almost all types of traditional Turkish drama (Karagöz, light comedy, public storytelling, theatrical village plays) should be given more weight in Turkish courses and underlined that these types of drama were important as they taught cultural values to and developed some skills in students. According to Altunbay, drama is an effective means of cultural transfer (Altunbay, 2012).

Turkish language teachers confessed that modern Turkish drama was more effective at schools compared to traditional Turkish drama probably due to such reasons as having more influence on students, being better known by students, and being given more weight in teaching programs etc. Düzgün, who is of the same opinion, stated that when the Turkish society met with modern drama in the western sense, the interest in traditional Turkish drama gradually decreased and even disappeared due to changing living conditions and emerging technological developments (Düzgün, 2000).

In conclusion, it can be claimed that traditional Turkish drama is the most important tool through which national culture can be recognized and adopted by the new generation. For this effect, texts and several activities belonging to traditional Turkish drama which reflect our cultural values in the best manner should be included in Turkish teaching curricula. In addition, teachers must teach these texts and activities deservedly.

In order to give a wider scope to traditional Turkish drama at secondary education and cultivate generations which are conscious about our cultural values, it would be beneficial to implement the following recommendations:

- Giving more place to traditional Turkish drama texts which can attract the attention of students in Turkish teaching curricula of Turkish Republic of Northern Cyprus,
- Adding some activities to Turkish teaching curricula which can edutain students,
- People who perform these drama types successfully giving information and staging plays at schools,
- Performing some competitions (knowledge, performance) at schools on traditional Turkish drama,
- Prior to the students, providing on-the-job training to teachers so that they gain knowledge and consciousness in this area,
- Staging examples of traditional Turkish drama at school shows,
- Offering some elective courses at schools with the purpose of protecting and sustaining cultural heritage and guiding students to perform the performance arts related to traditional Turkish drama.
- A quantitative scale can be established to generalize the results of traditional Turkish drama.

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