Θέατρο & παραστατικές τέχνες στην εκπαίδευση:
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Πανελλήνιο Δίκτυο για το
Θέατρο στην **Εκπαίδευση**
μέλος του Διεθνούς Οργανισμού για το Θέατρο στην Εκπαίδευση (IDEA)

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Establishing Cultural Contact Zones through Creative Drama[1]

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ΔΙΑΒΑΣΤΕ ΤΟ ΑΡΘΡΟ ΠΑΡΑΚΑΤΩ

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Abstract

This research investigated whether creative drama could be utilised to transform prospective teachers' views regarding conflicting cultural contact zones as well as perceived injustices resulting from their social backgrounds. For this purpose, a ten-week implementation process with fifteen prospective teachers took place, with each session lasting six hours. After the implementation process, a nine-week creative drama programme was formed under the headings "First Contact and Conflict Zones", "Conflict Zones and Reasons", "Awareness and Common Ground" and "Overall Evaluation: Enlightenment and Acceptance". A qualitative research design was followed by utilising the participatory action research method. During the implementation process, data were gathered through various techniques such as observation, individual and focus group interviews, reflective story and diaries. Descriptive and content analysis techniques were utilised to analyse the collected data. The study results revealed that creative drama can be an emancipatory and transformative method which creates compromise among prospective teachers resulting from conflicting cultural contact zones due to social background differences, by enabling them to more critically view injustices in their social backgrounds.

Key words: *creative drama, cultural contact zones, social justice, participatory action research*

1. Introduction

Social justice-focused education research is aimed at creating all the agents that make up the education, creating awareness of the existing power relations through these agents, gaining the ability to intervene in these power relations and eventually changing the relations and creating a more just society.

In such research, social justice for transformative teacher education, class injustice, inequality of opportunities for teacher training (Cochran-Smith, Barnatt, Lahann, Shakman, & Terell, 2009; Hill-Jackson & Lewis, 2010), social justice practices in schools (Tomul, 2009), critical handling of educational programmes (İşeri, 2015), identity-based discrimination (Chandler-Thadis, 2007; Casey, Lozenski, & McManimon, 2013; Çayır & Ceyhan, 2012), locality-universality, the ideological function of education programmes and textbooks (Çayır & Ceyhan, 2012), anti-democratic class management strategies, teacher training appraoches (Casey et al., 2013), and the debate on the training of intellectual transformative teachers against technocrat teachers (Tezgiden-Çakçak, 2015; Gürkaynak, 2014) appear to be discussed.

The majority of educational research related to social justice in Turkey deals with the issues of reflecting neo-liberal economic policies on education (Çelik, 2014; Kurul et al., 2013; Fırat, 2013; Polat, 2013), presenting critical descriptions of the teaching profession and teacher training process (Buyruk, 2015; Okçabol, 2013), interpreting and transferring the data obtained from the interviews with the teachers and teacher candidates who are the victims of social injustices (Soydan, 2012; Ulutaş, 2013), and discussions based on further theoretical debate (Gök, 2013).

It is seen that the common feature of such researches is to give an external critique of social injustices. However, there is no study in which teachers and teacher candidates act, and criticism of injustice comes from inside. However, the idea of justice in education is even more concerned with a participatory discus-

sion and a focus on decision-making. Thus, justice can become relational, not static. Action and process-based creation of justice can solve this problem (Enslin, 2006, as cited in Young, 1990). In order to achieve the aim of social justice studies in education, it is pointed out that an interaction between the participants should be formed and that they need to contact each other.

The researcher's observations were also effective in determining the purpose of the study. The researcher works in a teacher training institution. He teaches courses such as creative drama and art education. He has also been an academic advisor to one of the institution's student communities for five years. In this way, he is in intensive communication and interaction with the teacher candidates in the institution, both inside and outside the classroom.

According to the researcher's observations inside and outside the classroom, teacher candidates sometimes have conflicts because of differences in ideological opinion, ethnicity or religious beliefs. It was observed that teacher candidates had prejudices against each other because of the conflicts among them, they did not contact or communicate with each other and they developed resistance against each other.

The fact that teacher candidates carry their prejudices to the schools they will serve in the future can reproduce the existing conflicts in educational environments. The reproduction of existing prejudices may lead to teacher candidates marginalising their future students and colleagues, or teacher candidates themselves may be marginalised. School is one of the social environments where the provision of justice is important. In schools, teachers have a great responsibility for the provision of justice, because schools are the social environments where the different cultures, learning styles, gender and disability are intersected.

Teachers are responsible for being able to interpret students' different perceptions in understanding and evaluating life and for being able to come into contact with students of different characteristics (Dantley, 2016). This is because prejudices and hierarchical power relations can occur among students with differences in school environments where teachers do not have such skills. The role of the teacher in providing justice starts at this point. The skills that teachers should have for providing justice should be gained in the process of teacher training. Thus, teachers go to school environments equipped to provide justice.

For these reasons, it is necessary to establish contact zones between teacher candidates, where they can discuss their prejudices, the conflicts between them and the underlying reasons. Studies based on participation and engagement may provide opportunities for young people to work on social problems affecting their lives, while also opening the way for decision-making processes to solve these problems (Cammarota & Fine, 2008). One of the effective ways in which teacher candidates can come into contact as equal participants and discuss the reasons for their differences is the creative drama with its experience and participatory centered structure. Creative drama, based on the experiences of the members of a group, is the impersonation of a purpose and thought through techniques such as improvisation and role-playing (Adıgüzel, 2017). Among the general characteristics of creative drama that can allow such studies to take place are the following: that it is a participation-centered, not result- but process-oriented group activity based on the experiences of the participants and that it can be applied in every place (Adıgüzel, 2017).

Neelands (2016) states that it is a spontaneous model of social justice that groups of people come together to produce and share with creative drama. He explained it by the circle metaphor; those who participate in creative drama processes challenge hierarchical power relations through circles.

There are researches on the use of creative drama as a method related to social justice. The subject of these researches is related to masculinity culture and violence (Balfour, 2000), teacher-student interaction in creative drama classes in the context of values and ethics (Freebody, 2010), creative drama class as a community in which power and resistance relations occur (Yaşar, 2006), the possibilities of interaction and change provided by the performances of students with different ethnic identities at the end of a structured process with creative drama techniques (Sallis, 2014), the effect of creative drama on the process of educational reforms (Gallagher & Service, 2010) and whether role-based strategies in classroom research have changed students' positions (Aitken, 2014; Gallagher, 2014), research ways of linking through creative drama among participants from different cultures (Winston & Chun Lin, 2015), the evaluation of creative drama activities in school environments focusing on multiculturalism, democracy and citizenship (Gallagher & Riviere, 2007), and the question of how people with different identities build in terms of power relations through creative drama (Neelands, 2007).

In the field of creative drama it is seen that another point is emphasised while conducting research on social justice education, where social change is discussed through the establishment of zones in which different people come into contact. According to Finneran (2014), studies in the field of creative drama intersect with the fields of theatre, education, performance and social work. This intersection allows working with participants from different social classes. However, it may be difficult to achieve a balance between

those who have low levels of cultural capital and those with a higher cultural capital among participants from different social strata. Therefore, the lack of cultural capital and habitus should be taken into account when examining social contexts in the field of creative drama. Therefore, it can be concluded that it is important to look at the relationship of these differences with the class culture while investigating the underlying causes of their differences in the zones of contact with others.

However, there is very little research that focuses especially on teacher candidates, who were brought together and the reasons of possible conflicts were questioned by considering the class culture. Therefore, it can be said that teacher candidates need to come in contact and the reasons for the conflicts arising from the differences between them can be discussed in order to discuss the types of capital they bring from class cultures and their habitus. This can contribute to the transformation of teacher candidates into respectful, democratic and fair teachers. In this context, the focus of the study is on investigating whether creative drama is able to bring the teacher candidates in contact with the conflicts arising from the cultural differences and whether they can question the reasons of their differences by considering their class culture.

2. Aim
The aim of this study is to bring the teacher candidates together using the creative drama method and to discuss the differences and the reasons for their differences in class culture. The following questions were sought for:
1. Can creative drama be considered as an emancipatory and transformative method?
2. What kind of planning does an emancipatory and transformative work require with creative drama?
3. Can creative drama practices towards cultural differences (identity-based, class etc.) make a change in teacher candidates
   a) to be in contact with the cultural identities they are conflicting;
   b) to engage in dialogue, to approach the injustices created by the conflicts arising from differences from a different perspective, focused on class culture?

3. Theoretical framework
The theoretical framework of the study was formed by combining Marie Louise Pratt's "Cultural Contact Zones" and Pierre Bourdieu's "Field-Capital" theories. The reason for this is to culturally examine the injustice-oriented conflicts of the teacher candidates in the participant group, and then to find solutions to cultural conflicts through class culture analysis.

3.1. Cultural Contact Zones
The concept was first introduced by the linguist Mary Louise Pratt. This concept is mentioned as "Contact Zone" and "Cultural Contact Zones" in the international literature. In this study, "Cultural Contact Zone" was used. According to Pratt (1991, p. 33), "Cultural contact zones are the social spaces where different cultures often come together, struggle and even clash in the focus of power relations that contain high asymmetry". The classroom environment, in particular, offers strong opportunities for the rethinking of cultural studies (Holt, 2013). In this study, the cultural contact zones, which are tried to be created, have been structured in order to determine the ways in which teacher candidates perceive each other, and to discuss the conflict points between them. In order to create a cultural contact zone, the creative drama method and the teacher candidates' biographies were rewritten by addressing their personal histories in the focus of justice and injustice. Thus, it was aimed to transform the participants' personal experiences into structural analysis of social injustice and a common demand for justice (Torre & Fine, 2008).

3.2. Bourdieu's field-capital theory
French sociologist Pierre Bourdieu introduced a new conceptual category to understand how things that are produced culturally, economically and institutionally (tastes, language, musical choices, social networks, eating and drinking habits, etc.) make the social distinction (as cited in Sever, 2010). The concepts of "habitus" and "capital", together with the "field", are central concepts in Bourdieu's work (as cited in Sever, 2010).

In this study, the creative drama workshop has been considered as a field of power relations. Creative drama workshops are considered as a field in which the play in the social field continues to be played in different ways. The reason for this is that creative drama starts from the experiences of the participants. Participants acquire these experiences in the social field outside the creative drama workshop. In creative

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drama processes, these experiences are handled through impersonations. In other words, the game in the social field continues to be played and reflected in a different way.

In addition to being a field of power relations, creative drama has also been considered as a contact zone that allows discussion of the injustices created by the power struggles in the social sphere. However, in order for the creative drama to be a contact zone feature, first of all, the power struggles that may arise in creative drama workshops and the ways in which the field is built are examined. The unique nature of creative drama as a discipline (such as being a dramatic activity, making impersonations, and including tactile activities) is in a position to influence the participants' attitudes in the process. The participants' willingness to participate in the game, their use of their bodies and their tendency towards tactile activities, gender-oriented perspectives, artistic capital and predisposition to structure their improvisations in an aesthetic context, and openness to different views, are some of the situations that constitute the conflict zones which cause creative drama to take on the power field as shown.

The reasons for these conflicts were related to the different predispositions that the participants brought from their social backgrounds. First of all, the reasons for these conflicts are discussed and the situations that can transform creative drama processes into a zone where power relations are discussed. Then, on the basis of this awareness created, studies on the distinction and injustice created by the power relations in the social field were built.

Habitus is considered to be another central concept for understanding the strategies of the participants in the power struggles in the field, and the injustices resulting from the conflicts that arise between them. The reason for this is that it has been observed that the experiences (such as gender, social status, discrimination) are reflected in the hidden (more or less unconsciously internalised) predispositions.

In this study, the concept of capital is particularly considered as economic and cultural capital. The participants' biographies, rewritten on the basis of justice and injustice, were found to correspond to a total narrative of deprivation. A common narrative of deprivation was useful for participants to focus on their similarities in order to solve conflicts about identity-based issues. Thus, they began to develop awareness instead of conflict, by seeing that the roots of injustice they suffered stemmed from the lack of cultural and economic capital in their social background.
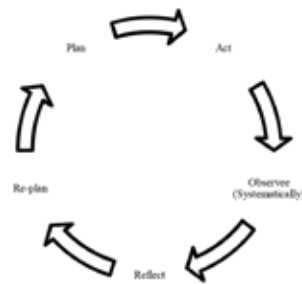
4. Methodology
4.1. Research model

This study is structured with participatory action research, which is a type of qualitative research design. The reason for the selection of participatory action research is that the particular research has socially transformative goals and involves the use of the creative drama method. Because creative drama is a participatory-centered teaching method that requires full and real participation. The basis for participatory action research is full participation. For this reason, participatory action research is the research design that is the most compatible with the main requirement of creative drama studies which have transformative purposes. The undertaking of participatory action research by use of the creative drama method has created an environment in which participants can produce their own solutions to injustices. This environment largely overlaps with the nature of participatory action research. This research design is generally used in the process of identifying the situation that causes the concerns of a group of people with common concerns, conducting research together to change and improve this situation, producing knowledge and experience, and making the experience and information available to those in similar situations. This common concern is decided by the participating group. The common concern may be evident at the beginning of the study or may become evident at the later stages of the research. This common concern is called "thematic concern". Participatory action research aims to develop or increase critical awareness of the working group as a whole, for the production and analysis of information that helps transform ideas and realities (Kindon, 2005, as cited in Glesne, 2012, p. 32).

According to McTaggart (1994), the purpose of participatory action research can be categorised under the following three headings:

1. To improve one's own work;
2. To cooperate with the other participants in the project for the development of the whole participant group;
3. To cooperate with other participants from different institutional and cultural contexts.

Participatory action research has a structure that requires the full participation of the participants who constitute the component of the research in cycles and in each cyclic step. Below is a diagram illustrating the steps of participatory action research (McTaggart, 1994):

Figure 1. Participatory action research cycle

A two-step path was followed for the first step of the cycle. In the first stage, basic studies to understand the creative drama as a method were applied by combining the subjects (justice, discrimination, etc.) that are in the focus of the research. The implementation of basic studies corresponds to the process of the first action.

The data obtained through systematic observation and process outputs in the first phase of the application revealed that identity-based conflicts exist among the participants. At this stage, a re-planning was needed. The participants were asked to write their biographies focusing on justice/injustice, in order to determine how and in what way the existing conflicts could be addressed and what could be done to change them. Thus, effort was made to understand what happened in the background of the conflicts among the participants in creative drama processes. Their biographies showed that participants came from similar social backgrounds despite their identity-based conflicts. Therefore, a focus group interview was conducted with the participants to determine thematic concern. As a result of the focus group interview, the presence of social background similarities was also accepted by the participants. It was decided by the participants that the next stage of the research should be entered in order to examine the class culture built in social backgrounds and to determine the reasons that create the conflict. This decision also corresponds to the determination of the thematic concern which is the necessity of the research design. In the second stage of the implementation process, studies were conducted to ensure that the similarities in the participants' class culture were discussed in the focus of Bourdieu's concepts of field, habitus and capital.

In these studies, environments have been created in which participants can work together in order to develop a common point of view on injustices in their social backgrounds and to criticise these injustices. Participants were divided into small groups and reflected on their experiences as a common problem in their social background by transforming them into a dramatic situation. Thus, it was aimed to increase the participants' desire to take action towards the injustices they want to change in their daily life experiences. In this study, the participants said that they have identified their common concerns and, as a result, take action to change something.

4.2. Participation group of the research

The announcement of the study was made through a poster. The banner was designed so as not to convey any message regarding the content of the work to be carried out in the process. The number of students contacting the researcher reached forty people at the first meeting by using the contact information in the poster. In this meeting, the schedule of the study was decided and the first session started with twenty-three students. The application process was completed with fifteen students. The study group consisted of fifteen teacher candidates, eight female students and seven male students. Participants in the group are students enrolled at a state university.

The average income level, education level, gender roles, cultural and artistic consumption habits, and educational backgrounds of the majority of the study group are similar. Therefore, it can be stated that the participants have similar social backgrounds. On the other hand, written and oral data collected during the first four weeks of the implementation process, show that participants in the group have differences in subjects such as ethnicity, mother tongue, religious belief and sect, as well as political opinion.

4.3. Data collection and data collection tools

In this study, data were collected to determine the conflicts that formed the cultural contact zones of the participants, the path to be followed for the solution of these conflicts and the path followed for the solution of the conflicts. Data were collected through observation, interviews, document analysis and reflective sto-

ry techniques. No pre-structured observation form was used for observations. Semi-structured interview forms were developed for interviews. Expert opinions were sought during the development of these forms.

Some of the interviews were carried out in circles created in creative drama processes by asking questions that arose at the time of the session. In addition, three focus groups were interviewed during the implementation process. In these focus group discussions, the themes related to the related week were presented to the participants for discussion and they were provided to discuss the subject. Each interview and focus group interview was recorded with a voice recorder.
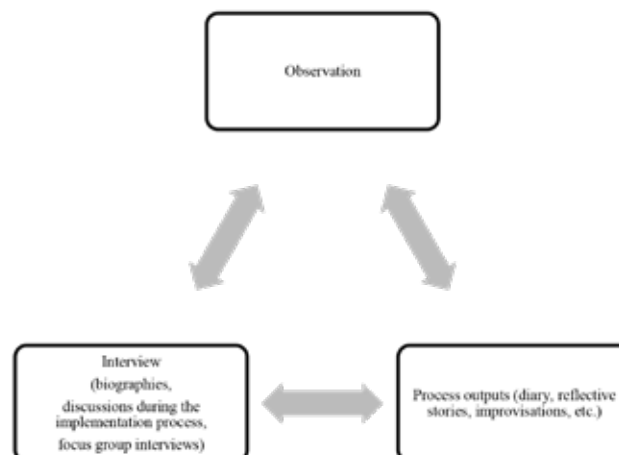
An interview form consisting of four open-ended questions was used to examine the family, the social environment, the education and the preferences of the participants in the first focus group interview. In the second focus group interview, a semi-structured interview form was prepared. In the third focus group interview, a seven-part semi-structured interview form was prepared. In the last focus group interview, a semi-structured interview form consisting of five questions was used.

The entire process was recorded through videos; data were collected through interviews, observations and process outputs. In the first four weeks of the study, data were collected through observation and process outputs. The observations are recorded in notes and process outputs are recorded in separate files created for the participants. In addition, sound was recorded during the implementations when it was deemed necessary. In the first four weeks of the application, the data were collected to identify how the cultural contact zones were formed among the participants.

After the first four weeks of the research process, the participants were asked to write their biographies in the focus of the concepts of justice and injustice, in order to determine the direction that the process would follow. Biographies were written freely by the participants without being bound by any formal criteria. After analysing the biographies, a focus group interview was carried out. The main question of this focus group interview was "Why am I here?". Through this question, it was aimed to gather the views of the participants about the similarities they brought from their social backgrounds. Another reason for the focus group interviews was to record that the participants decided on the thematic concern, as required by the research design.

Data were collected through participatory observation, video recordings and process outputs in order to understand the perspectives of the class culture and the injustices created by the similarities in the participants' social background. After the two sessions were carried out and the decision was made regarding the thematic concern, a second focus group discussion was held in which the dramatic situations that the participants would prepare were discussed in terms of the aesthetic components of the fiction and the theoretical basis of the study. In this interview, an effort was made to asnwer questions about the dramatic situations suggested by the participants. It was also discussed whether to render the dramatic situation in the context of the theoretical basis for the study. After the focus group interview, data were collected through observation, recording of the discussions in the process with the voice recorder and process outputs. At the end of the implementation process, participants were asked to write an assessment of whether cultural contact zones were formed or not, and whether a perspective on the remedy of injustice was gained. Then, in order to support the data collected from the evaluation papers, the participants were divided into three groups and five focus groups were interviewed for assessment. Below is a picture summarising the data collection process:

Figure 2. Data Collection Process
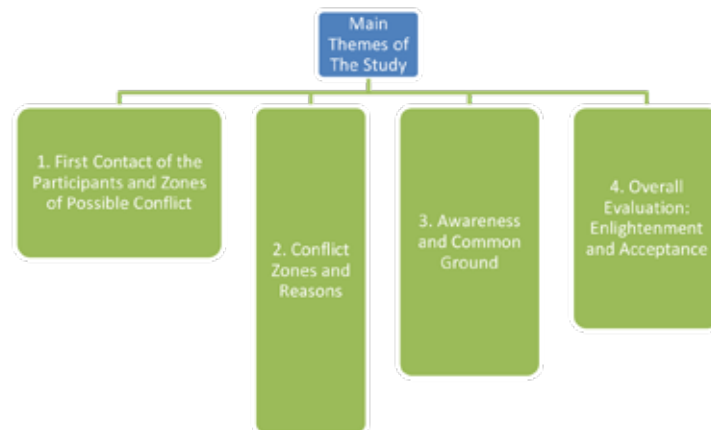
4.4. Data Analysis

Qualitative research data is analysed in four steps: (1) coding of data, (2) finding the themes, (3) arranging codes and themes, (4) identifying and interpreting the findings (Yıldırım & Şimşek, 2013). All of the data collected through the observation notes, focus group interviews and process outputs of the study were analysed through descriptive and content analysis. In descriptive analysis, the collected data are summarised and interpreted according to previously determined themes (Yıldırım & Şimşek, 2013).

In the first stage of the study, the data collected through observation, interview and process outputs were analysed to determine the points where the participants were contacted, conflicted and differentiated. The participant observation technique was used by the researcher. In addition, a drama expert observed the process and took notes. The researcher's and the field expert observer's notes were compared after each session. In addition, the whole process was recorded with a camera. The two experts made use of the video recordings at the points where they disagreed in the observation notes. Therefore, the codes obtained from the data were tried to be associated with themes such as culture, identity-based discrimination and violence. Content analysis was used to analyse biographies. The main purpose of content analysis is to reach the concepts and relations that can explain the collected data (Yıldırım & Şimşek, 2013). There was no conceptual framework for analysing biographies. Thus, content analysis was used for analysing biographies. Collected data from biographies were also coded simultaneously by two independent field experts, apart from the researcher. The codes obtained by content analysis were compared each time to ensure consistency between them. The data is primarily coded explicitly. This type of encoding means that all data are encoded row by row. In this process, meaningful patterns were searched by considering the inter-code similarities, differences, frequencies, formed sequences, correspondence states and the causal link between them. Similar patterns are grouped in categories. Then, categories resembling each other are gathered under certain themes. It has been investigated whether these themes relate to any existing theoretical and/or conceptual framework. After the themes obtained from the analysis of the biographies are associated with a theoretical framework, all the studies are descriptively analysed in a way that can be related to the concepts of this theoretical framework.

5. Findings, results and conclusions

As a result of the analysis and interpretation of the data collected in the study, four themes were reached. The following four themes and sub-categories are listed below:
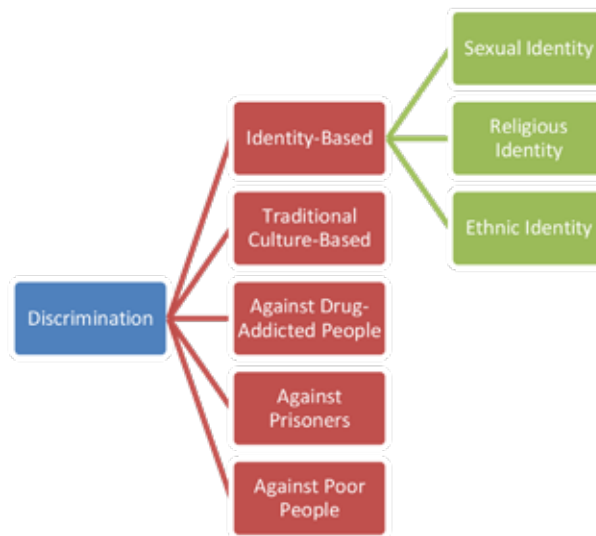
Figure 3. Main Themes of The Study

As a first step, the schedule of the study was determined together with the teacher candidates. In the first meeting, the reasons for the participation of teacher candidates and what they perceive as injustice were also discussed. It was observed that there were differences between the candidate teachers' reasons for participating in the study and their perception of injustice. For example, some teacher candidates stated that injustice was caused by inequality of opportunity and income distribution, while others stated that the restrictions on freedom of thought and expression were caused by discrimination and violence against people with different identities. It is observed that the opinions expressed by teacher candidates do not represent a certain whole, and they are located in a wide range; from class-oriented to identity-oriented.

Therefore, basic studies have been carried out in order to provide both the teaching of the basic subjects related to the creative drama and the contact zones where the teacher candidates can discuss the conflicts among themselves. In the first session, meeting and communication concepts were discussed in the focus of encountering and contacting the 'new'. Thus, it was explored whether the participants had prejudices about the 'new' and how they interacted with these prejudices.

The second title of the second session was determined as perception-sense. This session was held in order to examine the reasons for the prejudices expressed in the previous session. In this framework, the consequences of looking at society from a fixed point of view are discussed. The upper headline of the third session, harmony-trust, was a process in which insecurity, which was the result of prejudices, was discussed through the "wall" metaphor. In the first three sessions, the participants' frustration over using their bodies and their difficulties in structuring the improvisations based on dramatic situations were observed. Therefore, the basic techniques of creative drama, which is the subject of the fourth session, have been explored in terms of role playing and improvisation, focusing on physical activity and fiction creation. In the first four weeks of primary studies, teacher candidates have been extensively exposed to the concept of injustice with a focus on discrimination and violence. In particular, they have touched upon discrimination, violence and ethnic origin, religious belief and gender.

Discrimination is the most dominant cultural contact theme that has emerged in the workshops conducted within the scope of the first theme of the study. The discussions in the sub-categories of the first theme were mostly shaped around the concept of discrimination. Under this heading, the participants discussed the discrimination against others and themselves. However, identity-based discussions became a vicious circle after a while. Here is a table of what the discrimination group thinks:

Figure 4. Sub-Categories of "Discrimination" According to Participants

Below is a tiny part of important opinions expressed by the participants about discrimination:

"After learning that my close friend is a LGBTI person, I cannot treat him as a friend. I respect it, but I think it's a disease, and it's not open to discussion." (K2)

"On the street, at school, in public transport, etc. in places with disturbing gaze. These glances don't just come from the opposite sex. That's what women do. I don't like that either. It makes me feel bad." (K11)

"I was arguing in a group of friends, it just made me mad that they thought they were right, not interested in the other party's ideas. Just because he believed that what he knew was right - I don't call myself right - but he was so insistent and this made me insist. It was about the sect. I thought that people should respect their sects, religions and beliefs. He was also denigrating a sect." (K21)[2]

However, it has been noticed that conflicts arising from different perceptions of discrimination and violence among teacher candidates continue. In order to understand the reasons for these differences in depth and to establish the relationship between the experiences reflected in the workshop environment and the past experiences, the teacher candidates were asked to write their biographies in the focus of justice and injustice.

The biographies written by the participants, focusing on the concepts of justice and injustice, can be described as narratives of "deprivation". It can be said that the majority of the narratives are based on similar motifs of deprivation. These shortcomings manifest themselves as the lack of many material and moral needs. It is seen that the participants identify injustice with the problems caused by deprivation in their lives, starting from childhood. In all biographies it can be said that many injustices have been expressed by similar and repetitive forms of deprivation, although they have taken place in a different geographical region with different ethnic or religious identity; because the settlements, the family and social environment structures, the livelihoods in the social environment (non-continuous, precarious jobs generally), the level of education and the type of received education are similar. From this point of view, it can be said that the majority of the participants come from a social background with similar and common predispositions. The extent and quality of the injustices experienced by the participants in their social environment and in the educational processes are similar. It can be said that differences of regional, ethnic, religious and ideological identities do not have a distinguishing feature compared to similarities. The categories derived from the narratives can be seen as an intertwined spiral structure. It can be stated that injustices towards women's identity are intertwined with education, discrimination with respect to religious identity, violence in the education-training process is intertwined with ethnic origin and all of them are intertwined with poverty in general. It was concluded that the participants had great similarities in terms of class culture in their social background.

This situation was also shared with the participants and it was decided in the next stages of the study that injustice would be discussed in the focus of similar points of class culture in the social background. In order to make this decision, a focus group interview was held with the participants. In this focus group discussion, it was concluded that the conflicts arising from the differences in the previous sessions differed rather than provided an opportunity to transform injustices. The participants stated that the conflict did not change the situation of the victims as a result of the differences, in addition to the fact that they polarised each other. It was stated that the discussion of the similarities in the social background could provide opportunities to understand the reasons of these differences and to discuss them on common ground.

Before the focus group interviews, a dystopia-type movie was watched together in order to support the dialogue between the participants and the common ground. Dystopic films convey their narratives through non-locations, countries and people. Dystopic societies and systems are closed and totalitarian structures in which people resemble each other, where one power is dominant. In dystopic societies, people are not aware of the structure they are in. Dystopias may create an opportunity to discuss the themes of injustice and similarity without creating sensitivity on issues such as ethnic origin and religious belief. Thus, it was thought that the first step could be taken for participants to think about injustices rather than differences in their similarities. The sessions after the dystopic film session consisted of the process in which the problem of the research was tried to be explored on the theoretical basis. The similarities in the participants' biographies showed that Bourdieu presented the most appropriate theoretical framework. In later stages of the implementation process, similarities between participants' social background were discussed in Bourdieu's field-capital theory.

After the theoretical framework is decided, the sessions can be summarised as a process in which participants reconstruct their social backgrounds as fictional social spaces in the context of creative drama, discuss the similarities between these fields and revitalise the injustices of their social backgrounds with their own dramatic situations. In this process, the similarities between the social zones and the dramatic situations in which these similarities were reflected have been tried to be examined under the prism of the theoretical base. These discussions continued for three sessions. Once the participants became aware of the similarity of their biographies, they became more willing to create common ground:

"I noticed the presence of people with whom we have common experiences. You know, after these workshops, and actually you know, as you say, there are cultural codes. Maybe we have a lot of common experiences, but the zones where we can express these experiences are limited… No zone for us! Yes! … Since these zones are limited, we are here to raise awareness. This actually happened in all of us. Awareness…" (K14)

"There was a situation like this from my point of view… When you think that the other person has similar problems like you, you don't build a wall between yourself and the others. Everyone has their own protection walls. The opposing thought seems to melt your own thought… You are afraid that it will disappear. Rather, there are common ideas, and I think this partnership will be the basis for a healthy dialogue to raise ideas." (K6)

In the final stage, participants evaluated the process through focus interviews with a workshop and small groups.

"I observe that my perspective has changed when we think about Bourdieu's concepts and interpret them. People who are not well educated or not educated are economically disadvantaged because they do not have symbolic capital and cultural capital. This enables middle and upper class families to equip their children with good cultural capital. On the contrary, children in lower classes are unable to learn cultural skills at school, and assessment in schools does not turn cultural skills into a hierarchy of status acquisition. I realised that financial inequality was justified and this hierarchy was very clear in our country. I see that it is very difficult for individuals from lower class families to enter the dominant class, as it is a great injustice because the fact that the sociocultural capital is not presented to them is justified naturally by the school system. I didn't realise that before. I learned this through the process." (K11)

In general, it has been observed that the conflict in the first weeks of the study has decreased considerably, and the participants began to question and interpret the situations in which their predisposition, reproduction and symbolic violence emerged. On the whole, it is concluded that creative drama is an emancipatory and transformative method that can create more negotiable cultural contacts between conflicting teacher candidates and make them more critical to the injustices in their social backgrounds. Based on these results, the following recommendation is offered:

In order to prevent unfair situations in the creative drama workshops, the instructor should be knowledgeable and aware of such issues. An educator who is not aware of the issues that may create injustice in in-workshop environments, such as sexism and racism, can turn creative drama sessions into zones where injustices, inequalities and discrimination can be reproduced. For this reason, trainers should be educated to be aware of such issues.

Notes

1   This text is a part of a PhD thesis (Establishing Cultural Contact Zones Through Creative Drama: Participatory Action Research In Art Education) that was completed by Ihsan Metinnam under the supervision of Prof. Dr. Omer Adıguzel at Ankara University in September, 2017.

2   Although the study started with 40 participants, it was completed with 15 participants. Therefore, the numbers originally assigned to the participants were not changed afterwards.

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