HOTEL MANAGEMENT EDUCATION WITH THE CREATIVE DRAMA METHOD: A FOLLOW-UP STUDY

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Abstract

Purpose - The aim of this research is to determine if the creative drama method, which has been shown to be effective in hotel management education, is also effective when applied to another student group.

Design - A quasi-experimental design was used in the hotel management course taught using the creative drama method and direct instruction.

Methodology - The research onion model and a quantitative method were used. A pre-test, a post-test, retention tests, and an attitude scale towards the course were applied to both the control and experimental groups. The time horizon of the study is cross-sectional, as the study was carried out over a specific time period. In the research, data were collected with achievement tests with difference analyses being made.

Approach - Based on the idea that information regarding the effectiveness of this method can only be accessed with data obtained by experimentation, a positivist approach is adopted.

Findings - The creative drama method is effective in terms of academic success, retention of knowledge, and development of positive attitudes toward the course, even when applied to a different group of students.

Originality of the research - The efficiency of the creative drama method in tourism education is not limited to the study group and is not random.

Keywords Tourism education, experiential learning, creative drama, tourism management, hotel management, follow-up research.

INTRODUCTION

Tourism education is an area that can directly or indirectly affect the entire tourism sector (Ayikoru, Tribe & Airey, 2009). The basic purpose of vocational tourism education is to train graduates who can be easily employed and who can contribute to the success of the companies they work for, including their financial goals (Tribe, 2000). The training of employees and contribution to their skills and motivation increase their commitment to the sector or enterprises, and this ensures a competitive advantage through employees. Once employees become an important and irreplaceable input, it is important to provide and retain a skilled workforce.

Gaining a competitive advantage with employees who provide quality services in the tourism sector, as well as making customers happy and loyal in the sector and related enterprises, depends on having a well-educated, skilled, and highly motivated workforce. Schools or training centers at various levels have essential roles to play in providing such a workforce. It is recognized that in order to achieve a maximum competitive advantage, qualified graduates of tourism education institutions must be eager to work in the tourism sector and have a positive attitude toward their profession (Kusluvan & Kusluvan, 2000). Since the employee factor in tourism supply is the most basic element of service quality, it is an important issue in the development of the sector (Amoah & Baum, 1997). Career development and planning of tourism students, especially as qualified employees of the future, is of vital importance for the development of the tourism sector (Seyitoğlu et al., 2022).

Education, training, internship processes, and also working conditions, affect the skills of tourism sector employees. Employers in the tourism industry put downward pressure on employee expectations for the skills they have or intend to have, which consequently affects the quality and level of education provided in educational institutions. Apart from language skills or broad cultural communication skills, it is more important for staff working in the tourist industry to have social and interpersonal skills gained by way of prior learning (Baum, 2002). One of the ways to make a notable change in the curriculum, to involve students more in society and the industry, is to use teaching methods aimed at gaining experience alongside theoretical lectures and other teaching methods (Khoury & Bellos, 2022). The hospitality industry is a service-oriented field. Therefore, students should be given as much practical knowledge and experience as possible. Tourism/hospitality management departments' curricula should be modified to incorporate real-world experience into the classroom, and theoretical knowledge should be decreased (Tung, 2021). Experiential learning, therefore, is an educational paradigm that has gradually become more popular in the hospitality and tourism sector (Kattsir, 2021; Yang, Xie & Wong, 2021; Rosenkranz, 2022).

In order to prepare students for professional life, it is essential to use experience-based learning in tourism education. Guachalla & Gledhill (2019) emphasize the positive effect of experiential learning on the employability skills of students who will work in the tourism sector, and that students will have more self-confidence while attending job evaluation centers. The teaching of hospitality management is known to employ various experiential learning activities to improve the uniqueness and excellence of the teaching process. In tourism education, experiential learning activities are utilized to make teaching and learning more engaging, enjoyable, and effective (Tung, 2021).

In the last two decades especially, various research studies on tourism education and experiential learning have been carried out (Hawkins & Weiss, 2005; Kiser & Partlow, 1999; Ruhanen, 2005, Yan & Cheung, 2012; Lyu, Li & Wang, 2016). It is known that different methods focusing on experiential learning are used in tourism education. One of these methods is the creative drama method. The creative drama method is based on rehearsing all the events or problems that students may encounter while working in the tourism sector. With this method, students learn by doing, experiencing and having fun. Related studies have shown that this method contributes to the development of many skills needed in the tourism sector (Sezerel, 2017; Sezerel & Özoğul, 2019; Özoğul et al., 2020). The first experimental study on the effectiveness of the creative drama method in hospitality education was made by Özoğul et al. (2020). According to the evidence of this study, the creative drama method does not increase student achievement, but increases the retention of knowledge, and is effective in the development of positive attitudes toward the course by students. Although the research yields dramatic results, the most significant restriction of the study is that it was only conducted for one semester and on one group of students.

The starting point of the research was, 'Can similar results be obtained when the creative drama method applied in the hotel management course is tried on a different student group?'. This is a follow-up study, because it was a requirement to conduct a follow-up study in order to find out whether or not similar outcomes would be obtained when the effectiveness of the creative drama method is evaluated in different student groups. The purpose of this research is to determine whether the creative drama method, which has been found to be effective in hotel management education, is also effective when applied to a different student group. In this study, the results of applying the same method to a different group of students on the same course are presented. The application was carried out one year after the first application (Özoğul et al., 2020). It attempted to determine whether the method would provide similar results in increasing academic success and retention of knowledge, with the retention test applied six months after the post-test, as well as developing a positive attitude towards the course. The first contribution of this study is important in terms of revealing that the effectiveness of this method is not specific to the study group and is not accidental. In other words, the creative drama method applied in hotel management education has been proven to be effective once again.

1. CONCEPTUAL FRAMEWORK

1.1. Experiential Learning in Tourism Education

It is important for students to learn by doing and experiencing the situations and incidents they may encounter in the sector in order to prepare for employment in tourism. At this stage, students will need active and interactive, in other words experiential, learning methods. According to Kolb (2015), learning is the creation of knowledge through experience. Experiential learning can attract and maintain students' attention by using a 'hands-on' approach (Arcodia & Dickson, 2009). Ruhanen (2005) argues that it is effective in the conversion of theoretical information into practice and the synthesis thereof. Experiential learning is considered a method to access and produce information, as well as to contribute to critical thinking skills. It is also effective in career development through the provision of practical experience (Papamarcos, 2002), and in increasing the learning satisfaction of students (Kong & Yan, 2014; Yang, Cheung & Song, 2016; Guachalla & Gledhill, 2019). Experiential learning is effective, not only in the field of science in which it is applied, but also in lifelong learning processes, such as global citizenship, self-esteem, and interpersonal and inter-institutional communication (Hayes, Tucker & Golding, 2020). Experiential learning incorporates various methods in tourism education (see Table 1).

Table 1: **Experiential Learning Methods Applied in Tourism Education**

Xie, 2004 Arcodia & Dickson, 2009 Kattsir, 2021	Site visits
Martin & McEvoy, 2003 Edelheim, 2007 Hsu, 2012 Pratt & Hahn, 2016 Tung, 2021	Simulation games

Armstrong, 2003 Ruhanen, 2005 Benjamin & Kline, 2019 Huertas-Valdivia, 2021	Role-play
McCarthy & McCarthy, 2006 Dorta-Afonso, 2019	Case studies
Schott, 2017 Shen et al., 2022	Virtual reality technology
Leslie & Richardson, 2000 Lyons & Brown, 2003 Lin et al., 2017 Li et al., 2020	Internship
Moscardo & Norris, 2003	Activities and organizations organized by students
Sigala, 2004 Bailey & Morais, 2005 Afifi, 2011 Maier & Thomas, 2013	Online web-based learning
Schreck, Weilbach & Reitsma, 2020	Project groups
Rosenkranz, 2022	Experiential problem-based learning
Hirsch & Lloyd, 2005 Gretzel et al., 2009 Arcodia & Dickson, 2009 Sanders & Armstrong, 2008 Wong & Wong, 2009 Goh & Ritchie, 2011 González Herrera & Giralt-Escobar, 2021 Li et al., 2020	Fieldwork

Experiential learning incorporates various methods in tourism education (Hawkins & Weiss, 2005; Kiser & Partlow, 1999; Ruhanen, 2005, Yan & Cheung, 2012; Lyu, Li & Wang, 2016). These methods include the following: site visits (Croy & Hall, 2003; Xie, 2004; Arcodia & Dickson, 2009; Kattsir, 2021); role-play (Armstrong, 2003; Ruhanen, 2005; Benjamin & Kline, 2019; Huertas-Valdivia, 2021); simulation games (Martin & McEvoy, 2003; Edelheim, 2007; Hsu, 2012; Pratt & Hahn, 2016; Tung, 2021); virtual reality technology (Schott, 2017; Shen et al., 2022); experiential problem-based learning (Rosenkranz, 2022); case studies (McCarthy & McCarthy, 2006; Dorta-Afonso, 2019); internship (Leslie & Richardson, 2000; Lyons & Brown, 2003; Lin et al., 2017, Li et al., 2020); and project groups (Schreck, Weilbach & Reitsma, 2020). There have also been studies, such as activities and organizations organized by students (Moscardo & Norris, 2003), online learning (Sigala, 2004; Bailey & Morais, 2005; Afifi, 2011; Maier & Thomas, 2013), and fieldwork (Hirsch & Lloyd, 2005; Gretzel et al., 2009; Sanders & Armstrong, 2008; Arcodia & Dickson, 2009; Wong & Wong, 2009; Goh & Ritchie, 2011; Li et al., 2020; González Herrera & Giralt-Escobar, 2021). Creative drama is one of the experiential learning methods, and it has recently started to be used in tourism education (Özogul et al., 2020; Sezerel & Özogul, 2019; Sezerel, 2017, Urdal & Sü Eröz, 2016; Bil, 2012).

1.2. The Creative Drama Method and Its Use in Tourism Education

Creative drama is an effective area in important matters, such as developing the creativity of students in the educational process, enabling them to learn ways to access information, supporting the development of healthy and harmonious personalities, and ensuring that they are removed from passive learning environments (Adıgüzel, 2007). Creative drama is a creative depiction of aim or thoughts. The techniques used, such as role-play and improvisation, are based on the life experiences of the members of a group. Role-play is carried out spontaneously, as if it were here and now, with depiction, accompanied by an experienced leader/instructor (Adıgüzel, 2016). Drawing attention to the process aspect of the method, San (1996) defines drama as 'individuals rearranging the old cognitive patterns of using improvisation, role-play, using theater-like techniques, or theater techniques in group work; game-like processes that stimulate the interpretation of a life/event, a thought, through the review and reinterpretation of observations, experiences, feelings, and lives'.

For practically any age group, creative drama can be applied. These applications are not based on a required tool, piece of equipment, or book. Practicing creative drama necessitates a group, a drama instructor with adequate expertise and understanding of the creative drama field and method, an open or closed space that the group can freely use, and a thought that the group can animate. The creative drama leader needs a certain group in a certain space, and certain techniques to activate the group's

thought in a process and to lead it to a formation (Adıgüzel, 2016). Used also as a teaching method, drama incorporates many techniques. While these techniques enable the creation of new expressive forms in drama, they also aid in the development of the subject at hand, the resolution of conflicts, and the resolution of problems that must be resolved. Role-play and improvisation are basic techniques in creative drama. Other techniques, such as narrative technique, frozen image, photo memory-painting, real moment, flashback, improvisation with small sets, letters, teacher in role, role-play, role cards, interview, non-verbal-silent improvisation, meeting setting, and improvisation with the whole set, are primarily regarded as problem-solving tools when difficulties arise during the process, or when drama is desired to be developed (Öztürk, 2007; Adıgüzel, 2016).

Creative drama relates to exploring ideas, emotions, and different points of view. While playing in roles, teachers and students actively recreate their perceptions of space and human interaction, adapting them to new situations. Drama helps to reflect and analyze, and to broaden and deepen the meaning of all human situations. Although drama employs many theatrical techniques, there is no audience. In the course of taking a part in the drama, participants experience the situation rather than watching from the outside during reflection and evaluation (McNaughton, 2004). The student is both a participant and an observer in the drama. The actions and reactions of students, who take roles to change (or reframe) the imagined context of dramatic actions, are guided by the teacher (drama leader) (Andersen, 2004). Along with art, creative drama is regarded as a method of learning self-expression.

Creative drama studies consist of three stages. Preparation, in other words, warming up is the first step. At this stage, the aim is to both create group dynamics and to prepare the participants for the other stages of the drama. The second stage is role-play. The strategies (techniques), required to solve the dramatic moments created in processing the theme determined within the framework of the subject to be role-played, are mostly used at this stage. The last stage is evaluation/discussion. At this stage, the results obtained from the drama studies are evaluated. This is the stage in which students share their feelings and thoughts about how all the experiences and processes of the drama are perceived and understood, whether the things learned turn into an outcome, and whether this situation will have an effect on their future lives. This stage also includes a discussion of subject or drama teaching knowledge and information (Adıgüzel, 2006).

The employment of this method is quite essential in education regarding the tourism industry, where human relations constitute a focus. To prepare students for work in the tourism sector, it is important for students to learn by doing and experiencing the circumstances they may face, given the nature of the tourism industry. At this stage, students need active and interactive methods; in other words, applied teaching methods. The creative drama method is one of these applied methods. This method improves the decision-making skills in any problem faced by students who are preparing for employment as qualified professionals in the tourism industry. In addition, this method will allow students to internalize the behavior they should exhibit in the business environment, such as knowing how to operate with different types of tourists. With this method, students will be able to take on and play roles in imaginary worlds based on real-life situations, such as actively engaging in a potential problem, solving conflict situations, and improving their communication skills with members of staff. Studies conducted on the relationship between creative drama and tourism education (Özoğul et al., 2020; Sezerel & Özoğul, 2019; Sezerel, 2017; Urdal & Su Eroz, 2016, Bil, 2012) have become more prevalent. These studies centered on the effects of creative drama in the affective field. Studies on the effect of this method on the increase of the retention and success of learned knowledge, as well as the positive attitude of students towards the lesson, are limited in number (Özoğul et al., 2020).

2. METHODOLOGY

Formulating the research design, determination of the sample, data collection tools, reliability and validity of the research, application of the method and data collection, and data analysis are presented in the methodology section.

2.1. Formulating the Research Design

In formulating the research design, the research onion by Saunders, Lewis and Thornhill (2016) was used. The research onion is widely used in social sciences to form the theoretical framework of research. It is recognized that the research onion provides a solid foundation in the step-by-step design of an appropriate research methodology and the development of reasoned research design (Muranganwa, 2016; Raithatha, 2017). According to the authors, the research onion consists of six layers; research philosophy, research approach, research strategy, choice of method, time horizons, and data collection techniques/analysis procedures (see Figure 1).

Figure 1: **Formulating the Research Design**
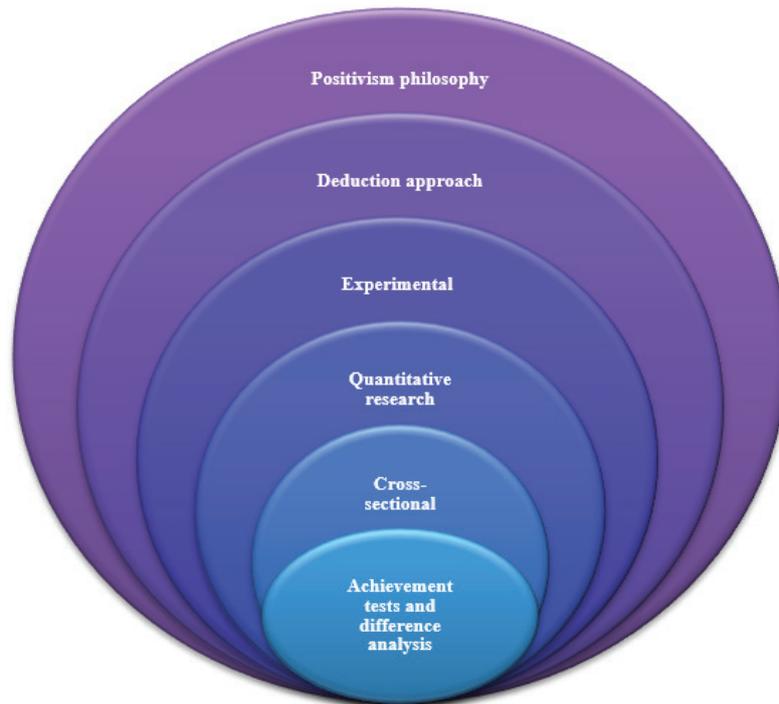
- *Research philosophy:* In this study, a positivism philosophy is adopted based on the idea that information regarding the effectiveness of this method can only be reached with data obtained by experimentation or observation. This is because the premise that this method is efficient at increasing retention of knowledge, and establishing a positive attitude toward the course in which it is used, requires a deductive approach.
- *Research approach:* A deductive approach is adopted in the research. In quantitative research, the principle of the deduction is dominant. Accordingly, the research started with establishing a hypothesis that could be tested with observable data and proved to be either true or false.
- *Research strategy:* This study is based on an experimental and a quasi-experimental design. The main feature of quasi-experimental research is that the formation of experimental groups is not random. That is, the researcher selects pre-formed groups (students who take the hotel management course) to perform the experiment.
- *Choice of method:* The quantitative method is employed in this research.
- *Time horizons:* As the study was conducted within a certain time period (the 2018-2019 spring semester and 2019-2020 fall semester), the study's time horizon is cross-sectional.
- *Data collection techniques and analysis procedures:* The hotel management course, which is given theoretically, and which includes professional information, was taught with the creative drama method and the direct instruction method. An achievement test was operated on both groups before and after the courses. In addition, this test was repeated six months after the courses were completed to determine retention. In addition to this, an attitude test related to the hotel management course was also applied. Lastly, the difference tests used in the data obtained from the study were the Mann Whitney U Tests and the Wilcoxon Signed Ranks Test (Özoğul et al., 2020).

2.1. Determination of the Sample

The sample of the study consisted of twenty-six students. These students were students who studied at Anadolu University Faculty of Tourism who were taking the hotel management course (Özoğul et al., 2020). The entire sample was included in the research. For this reason, thirteen students each took part in a control group (Group 1) and thirteen in an experimental group (Group 2). The students took part in the groups randomly. The behavioral and demographic characteristics of the students are compared in Table 2.

Table 2: **The Behavioral and Demographic Characteristics of the Students**

Behavioral and demographic characteristics			n	%
Gender	Group 2	Female	9	69.2
		Male	4	30.8
	Group 1	Female	7	53.8
		Male	6	46.2
Working status in the tourism sector	Group 2	Yes	4	30.8
		No	9	69.2
	Group 1	Yes	3	23.1
		No	10	76.9
Internship status	Group 2	Yes	2	15.4
		No	11	84.6
	Group 1	Yes	4	30.8
		No	9	69.2
Status of taking a management course	Group 2	Yes	5	38.5
		No	8	61.5
	Group 1	Yes	6	46.2
		No	7	53.8
Status of attending a seminar on management	Group 2	Yes	0	0
		No	13	100
	Group 1	Yes	1	7.7
		No	12	92.3
Previous study in management, business or organization	Group 2	Yes	0	0
		No	13	100
	Group 1	Yes	2	15.4
		No	11	84.6
Status of taking this course	Group 2	1 time	13	100
		2 or 3 times	0	0
	Group 1	1 time	13	100
		2 or 3 times	0	0
Experience with this method	Group 2	Yes	0	0
		No	13	100
	Group 1	Yes	0	0
		No	13	100

When Table 2 is investigated, it can be seen that there is no significant difference between the two groups in terms of the behavioral and demographic characteristics of the students. Therefore, it can be concluded that the groups may be considered equal to each other.

2.2. Data Collection Tools

An achievement test was planned utilizing the reference book of the hotel management course (Akoğlan Kozak et al. 2013). In the hotel management course, the subjects of the management and manager of hotels, management theories, planning, organizing, coordination, orientation, motivation, leadership, control, and news applications used in hotels are taught to the students (Table 3). The achievement test consists of thirty-six multiple-choice questions that measure achievement in these subjects. Therefore, the achievement test measures whether students have knowledge of these subjects. The attitude scale consists of positive and negative attitude statements that students can evaluate by considering the operation of the hotel management course. In the study, the attitude scale for the social studies course, developed by Gömleksiz & Kan (2013), the validity and reliability of which have been proven, was adapted to the hotel management course. The scale consists of twenty-nine items; fourteen of which measure positive, with fifteen measuring negative attitudes. When the total scores of the statements on the scale are high, it shows that a positive attitude is displayed, and when it is low, it shows that a negative attitude is displayed.

Table 3: **Subjects and Learning Outcomes Included in the Achievement Test**

Subjects	Learning outcomes
Management and Manager in Hotels	Defines the concept of management. Defines the concept of manager. Categorizes the managers. Relates managerial skills to management levels. Explains the managerial roles of the manager.
Management Theories	Management theories (public management theory, scientific management theory, management science theory, behavioral management theory, and organizational environment theory).
Planning	Defines the concept of planning. Explains the planning process. Explains the types of plans. Explains planning areas.
Organizing	Defines the concept of organization. Explains organizational models. Explains the organizing process. Explains the types of organization. Explains segmentation in hotel businesses.
Coordination	Defines the concept of coordination. Explains the types of coordination. Explains the coordination tools.
Orientation	Defines the concept of orientation. Explains the management tools (authority, power, delegation and team).
Motivation	Defines the concept of motivation. Explains scope theories. Explains process theories.
Leadership	Distinguish the differences between leader and manager. Explains the types of leadership powers. Explains the leader roles. Explains leadership theories. Explains new leadership approaches.
Control	Defines the concept of control. Distinguishes between control and supervision. Explains control principles. Explains the control types. Explains the control process. Explains control tools. Explains the control types used in hotels.
New Applications Used in Hotels	Explains new applications (all-inclusive, all-exclusive, human capital and management, green business, data mining, virtual management, competency management and outsourcing) used in hotel businesses.

2.3. Reliability and Validity of the Research

In this research, data collection tools from the first application are used, of which validity and reliability were tested (Özoğul et al. 2020). The KR-20 reliability coefficient of the achievement test is 0.75. For each question, the KR-20 reliability coefficients vary from 0.71 to 0.77. The Cronbach Alpha coefficient of twenty-nine items in the attitude scale was found to be 0.95. Since this value is higher than the 0.70 limit, the scale can be accepted as reliable (Nunnally, 1978). The study's data were, therefore, deemed to be reliable.

The lectures were given by the same researcher during the application stage. In this way, it was thought that the possible academic achievement difference between the two groups depended on the instructor factor. As one of the researchers wanted to prepare a thesis on tourism education and creative drama in her doctorate, she had attended training sessions and workshops in the field of creative drama. First, she attended drama, drama in tourism, and process drama courses at Anadolu University Faculty of Tourism, observing the process and keeping records. She later completed creative drama trainer/leadership training at the Contemporary Drama Association's Eskişehir Branch in order to gain competence in the field of creative drama and to become a trainer. She also attended workshops organized by the association during this period in order to support her

field and to improve herself. She further perfected her skills by taking part in workshops at the International Creative Drama Congress in International Education, which was again organized by the Contemporary Drama Association. The researcher fulfilled the processes of planning all of the studies to be conducted, collecting data, analyzing and reporting this data. The drama workshops prepared by the researcher for the hotel management course were first implemented within the scope of the doctoral dissertation. Within the scope of this study, one year later, the same course was given to a new student group, similar to the previous research, for one semester.

2.4. Application of the Method and Data Collection

The first application commenced with a pre-test conducted on 7 February, 2018, and ended with a retention test on 3 December, 2018 (Özoğul et al., 2020). In the second application, all stages of the first application were fulfilled completely. During the experimental intervention process, the lectures were taught in Group 2 using eleven-unit lecture sessions prepared at all stages in line with the creative drama method by the researcher, who is a creative drama trainer (Table 3). Details on the creative drama techniques used in the units processed with the creative drama method are given in Appendix 1.

Prior to implementation, a detailed explanation was given to the students regarding the application, and their consent to participate in this research was obtained in writing. An achievement test was applied to all of the students as a pre-test between 4-15 February, 2019. Following this, the application phase was implemented. The courses for Group 1 were taught in a classroom of the faculty using the direct instruction method. The course subjects were explained to the students through instructor explanations and power-point slides during this process. The subjects to be addressed in the course were introduced to the students in the drama classroom using creative drama techniques to Group 2. In addition, a lesson was taught for both groups with the method used in the other group for comparison and contrast. In the final exam period of May, 2019, achievement tests were applied as a post-test. The students in Group 1 and Group 2 were applied with an attitude scale between 6-10 May, 2019. Six months after the post-test, between 19-26 November, 2019, Group 1 and Group 2 were subjected to a retention test.

2.5. Data Analysis

The results of the study were evaluated with an SPSS 22 statistical software package. Since there are related measurement sets, the Wilcoxon Signed Rank Test was used to examine whether there was a significant difference between the pre-test, post-test and retention test results of Group 1 and Group 2. The Mann Whitney U Test was used to determine whether the difference between the test scores of the two groups was significant, since there were unrelated measurement sets.

3. RESULTS

The results are presented with regard to explaining the research aim of this paper.

3.1. Achievement Scores from Different Metrics Compared

The achievement scores of the students in Group 1 and Group 2 were compared. A statistically significant difference was found between the pre-test and post-test scores (Z=-3.181, p<0.05). As expected, the post-test scores are higher (Table 4).

Table 4: **Achievement Scores from Different Metrics Compared**

		N	**MR**	**SR**	**Z**	**p**
Group 2 Pre-test Post-test	**Negative Ranks**	0 [a]	0.00	0.00	-3.181	**0.001***
	Positive Ranks	13 [b]	7.00	91.00		
	Ties	0 [c]				
	Total	13				
Group 2 Post-test Retention test	**Negative Ranks**	12 [d]	7.17	86.00	-2.831	**0.005***
	Positive Ranks	1 [e]	5.00	5.00		
	Ties	0 [f]				
	Total	13				

Group 1 **Pre-test** **Post-test**	**Negative Ranks**	1[a]	1.50	1.50	-2.803	**0.005***
	Positive Ranks	10[b]	6.45	64.50		
	Ties	2[c]				
	Total	13				
Group 1 **Post-test** **Retention test**	**Negative Ranks**	11[d]	7.91	87.00	-2.908	**0.004***
	Positive Ranks	2[e]	2.00	4.00		
	Ties	0[f]				
	Total	13				

a. Post-test < Pre-test
b. Post-test > Pre-test
c. Post-test = Pre-test
d. Post-test < Retention test
e. Post-test > Retention test
f. Post-test = Retention test

* The maximum score that can be taken from the achievement test is 36 points, and the minimum score that can be taken to pass the course is 16 points.

Similar results can also be seen in the post-test and retention test scores. There is a significant difference between the scores of the two tests in question (Z=-2.831, p<0.05). Their scores are lower on the retention test.

3.1. Intergroup Achievement Scores

Table 5 shows that there is no statistically significant difference between the pre-test results of Group 2 and Group 1 (U=64.000, p>0.05). When the averages are compared, it is clear that the mean rank of the pre-test scores of Group 2 (11.92) is lower than that of Group 1 (15.08).

It is found that the post-test scores of Group 1 and Group 2 statistically varied significantly (U=44.500, p<0.05). The averages show that the mean rank of the post-test scores of Group 2 (16.58) is higher than that of Group 1 (10.42).

Table 5: **Intergroup Achievement Scores**

		N	$\bar{x}$	*MR*	*SR*	*U*	*P*
Pre-test	**Group 2**	13	13.85	11.92	155.00	64.000	0.288
	Group 1	13	15.08	15.08	196.00		
Post-test	**Group 2**	13	27.08	16.58	215.50	44.500	**0.039***
	Group 1	13	22.31	10.42	135.50		
Retention test	**Group 2**	13	19.08	16.85	219.00	41.000	**0.025***
	Group 1	13	14.54	10.15	132.00		

* The maximum score that can be taken from the achievement test is 36 points, and the minimum score that can be taken to pass the course is 16 points.

Table 5, on the other hand, shows a statistically significant difference between the retention test scores of Group 2 and Group 1 (U=41.000, p<0.05). According to the reviewed averages, it is understood that the mean rank of the retention test scores of Group 2 (16.85) was higher than that of Group 1 (10.15).

3.2. The Attitude Scale Scores of the Intergroup

Table 6 presents the results of the attitude scale applied to both groups. When Table 6 is examined, the attitude scale scores of Group 2 and Group 1 differ in a statistically significant manner (U=10.000, p<0.05). According to the averages, the mean scores of Group 2 (x̄=118.92) derive from the attitude scale scores being higher than the mean scores of Group 1 (x̄=97.00).

Table 6: **Comparison of Intergroup the Attitude Scale Scores**

	n	$\bar{x}$	*MR*	*SR*	*U*	*P*
Group 2	13	118.92	19.23	250.00	10.000	**0.000***
Group 1	13	97.00	7.77	101.00		

The higher score Group 2 received from the attitude scale compared to Group 1 shows that Group 2 had a more favorable attitude towards the hotel management course.

4. DISCUSSION

Although the success of the students did not increase when the creative drama method was applied in the hotel management course during the 2017-2018 academic year, the increase in the retention of knowledge and the positive attitudes of the students towards the course (Özoğul et al., 2020) is extremely striking. This is because the increase in the retention of knowledge in teaching and the positive attitudes of the students towards the course are the main goals to be achieved. As attitudes become more positive, the level of knowledge increases (Liaw, Huang, & Chen, 2007; Prokop et al., 2007). These impressive results encourage the issue of retesting the effectiveness of creative drama. For this reason, the same method was applied again with a new student group in the 2018-2019 academic year. In both studies, it was determined that the students' readiness levels before the application were close to each other. In terms of the positive effect of creative drama on the retention of knowledge, Bağatır (2008) in art education, Kılıçaslan (2015) in architecture education, and Özoğul et al. (2020) in tourism education, the results obtained in this study are similar.

In this study, it can be seen that the creative drama method is effective in the academic success of the students. This result is different from other studies. Considering the contribution of a drama instructor who has more experience in teaching drama to success (Toivanen, Antikainen, & Ruismäki, 2012), the result obtained in this research can be attributed to the increasing experience of the creative drama instructor over time. Classroom teachers stated that the most important achievement of the drama course was to consider the teacher's behavior. Creative drama lessons are flexible, because, even in a well-planned creative drama lesson, the results of interaction between the students and the teacher will always be unpredictable. However, when creative drama teachers enter creative drama classes, they will have the ability to manage unpredictable results as time passes. In other words, experience makes it easier to plan which direction each creative drama lesson will take.

Lastly, similar to the study by Özoğul et al. (2020), this study also reveals a difference in attitude scores between the two groups, with Group 2 having higher attitude scores. It is understood that the effect of the creative drama method on students' developing positive attitudes towards the course remained the same when the research was repeated with a different class.

Studies related to tourism and creative drama (Armstrong, 2003; Bil, 2012; Urdal & Sü Eröz, 2016; Sezerel, 2017; Benjamin & Kline, 2019; Sezerel & Özoğul, 2019) are geared towards skill development. There has been a study (Özoğul et al., 2020) to determine the effect of the creative drama method on academic success, positive attitude, and retention of knowledge in tourism management education. The research by Özoğul et al. (2020) is the first success-oriented study in which the creative drama method is applied throughout an academic year in tourism education. Therefore, this study is follow-up research that was approached from a different perspective on the effectiveness of the method, and which was conducted to prove its effectiveness.

5. CONCLUSION

It is important that results are obtained with students who have not previously worked in the tourism industry, have not yet discovered drama, have not received training in a management-related field, have not completed an internship, and have not attended a similar course. Human relations are at the heart of the tourism sector, and creative drama is built precisely on these relations. This is why this method is beneficial in hospitality education. Although this study provides results regarding academic achievement and a positive attitude toward the course in the cognitive field, the drama activities carried out in the lesson are beneficial in preparing the students for employment in the tourism sector, as these activities involve scenarios that they may experience in their working lives. Furthermore, this study is important in terms of demonstrating the efficacy of the creative drama method in tourism education due to the conclusion that retention of knowledge increases and the students show a positive attitude towards the course, as well as the finding that success rates increase when the instructor gains experience.

There are various problems in tourism management departments, such as students finding the course boring, the nature of the education system that emphasizes memorization, and most notably, the lack of applied courses (Zencir, Çoşkun & Günay Aktaş, 2016). There is a need for teaching methods that can address such problems in tourism education and free students from becoming passive listeners. Although human relations are the focus of tourism, there is limited interest in interactive teaching methods and techniques, such as creative drama in tourism education (Özoğul et al., 2020; Sezerel & Özoğul, 2019; Urdal & Sü Eröz, 2016; Sezerel, 2017; Bil, 2012).

The limitation of this research is that it only applies to students who take the hotel management course. Despite this limitation, the study makes an important contribution. The contribution is that the efficiency of the creative drama method in tourism education is not limited to the study group, and that it is not coincidental. In other words, the creative drama method applied in hotel management education has been proven to be effective once again.

5.1. Theoretical and Practical Implications

- Creative drama can be used in a number of courses in tourism management departments to increase the permanence of knowledge.
- The skill development of tourism students can be contributed to by letting them know about this method in the first semester of their undergraduate studies.
- In university-sector collaboration, the activities and practices based on creative drama could be tailored to address the needs of the sector.
- Considering the effectiveness of the teacher's experience on student achievement, these courses can be included in undergraduate programs in order that students get to know courses, such as creative drama and processual drama, early on. Supporting tourism faculty members in gaining expertise in the creative drama method would be beneficial.
- Considering the tendency toward distance education these days, due to the COVID-19 outbreak and an expectation for the development of hybrid systems combining distance and face-to-face education after the pandemic, the emphasis could be on studies adapting creative drama activities to distance education.

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