

Comparative Analysis of Drama Courses in the International Baccalaureate Program and the Ministry of Education Program

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ABSTRACT

This study aims to examine the basic philosophies, implementation processes and evaluation methods of these two programs by comparing the drama courses in the programs of the International Baccalaureate Organization (IBO) and the Ministry of National Education of Turkey (MONE). In the context of the impact of globalization on education, drama lessons are considered as an important educational tool that raises both artistic and cultural awareness. In the study, the skills provided by the two programs to students through drama education were compared and the effects of these courses on education systems were analyzed. Comparative research method and qualitative research design were used in the research. The data were collected by examining the drama curricula and related documents of IBO and MONE. In this study, which was conducted with the document analysis technique, the philosophical foundations, course duration, application processes and assessment-evaluation methods of the drama courses of both programs were analyzed in depth. The data were evaluated by descriptive analysis method and the strengths and weaknesses of both programs were revealed comparatively. The research findings show that the IBO Drama Program aims to enable students to gain creative thinking, critical perspective and global awareness. The program adopts a student-centered pedagogical model while offering students a comprehensive drama education with an interdisciplinary approach. MONE Drama Program emphasizes local cultural values, national identity development and social responsibility awareness. The MONE program aims to improve students' ability to address societal issues with a more structured and traditional approach.

Keywords: International Baccalaureate Program, MONE Program, drama, theatre, comparative analysis.

INTRODUCTION

Globalization deeply affects social and economic structures around the world and causes the reshaping of education systems. Education programs aim to change and develop societies in line with national and international values, qualifications and competencies (Karaman, 2010). In this context, the close relationship of globalization with education once again reveals the vital role of education in shaping society (Çelik and Gömleksiz, 2000: 135). Duty to Sever et al. (2018) globalization is an important phenomenon that deeply affects social, economic and cultural structures in the world. The globalization process has also caused major changes in education systems, especially necessitating the reorganization of education programs in accordance with both national and international standards. Education is one of the most important tools that enable individuals to be equipped to contribute not only to the local community but also to the global community (Hatipoğlu & Semerci, 2023). In today's world, education aims to acquire competencies such as self-improvement, analytical thinking and problem-solving skills, rather than just transferring knowledge. This change of perspective in education requires the individual to lead a life based on knowledge, learn to learn and behave selectively in the rapidly changing information world (Kızılok & others, 2023).

The increasing importance of international education programs is one of the most concrete reflections of globalization on education. In this context, the International Baccalaureate Education Program (IBO) adopts the mission of raising individuals who have an international mindset and contribute to creating a better and peaceful world (Barnard, 2024). This mission of IBO aims to enable individuals to contribute not only to their own society but also to the global society in the globalizing world. Globalization creates a global consciousness by shrinking the world and increasing the communication and interaction between people and

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societies (Gardner, 2022). Education emerges as an important transformative force in this global age and creates a mutual interaction by affecting other areas of the social structure (Akkaya, 2024; Şişman, 2006: 18). In the information age, it has become important for individuals to improve their learning skills and gain analytical thinking and problem-solving skills. In this process, individuals need to know how to access information and learn to learn (Kadioğlu, 2023). This new educational paradigm aims for individuals to determine their own learning profiles and individualization of learning.

Drama education is recognized as a powerful tool to achieve this goal. Drama lessons improve students' artistic abilities while also contributing to their social and emotional development. Drama allows students to express themselves, empathize, and produce creative solutions to social problems (Adıgüzel, 2020). In this context, international education programs aim to improve students' artistic and cultural skills by integrating drama courses into their curricula (Lucas, 2023). Drama lessons are important educational tools that contribute to students' artistic, emotional and social development. These lessons help students develop their creativity, gain self-confidence, and increase their cultural awareness. The IB program and the Turkish education system integrate drama lessons into their curricula by adopting different cultural and educational approaches (Cinli, 2023).

It can be said that education programs in Turkey have been renewed to adapt to global developments. In the 2005-2006 academic year, student-centered programs focusing on the development of mental abilities were adopted (Karabay, 2013). These changes aim to raise individuals who support the 21st century skills of our education system and highlight their critical and creative thinking abilities (Türkel, 2022). This research aims to examine the reflections of globalization on education and the skills these programs provide to students by comparing the content of drama courses in the International Baccalaureate Education Program and the Turkish National Education Program. Within the scope of the research, the philosophies, implementation processes and evaluation methods of the drama courses in both programs will be compared. The effect of drama education on the artistic, cultural and social development of individuals in the globalizing world will be examined through these two programs. In addition, comparing the skills provided by the drama courses of IBO, which is a global education program, and MONE, which is a local education model, will enable us to better understand the roles of education systems on social development. It is predicted that this comparison will be useful in terms of understanding the effects of globalization on education systems and evaluating the role of these effects on student achievement and social development. For this

reason, the problem statement of the research is "What are the *differences between the Turkish National Education Curriculum and the drama courses in the international Baccalaureate education system?* forms the problem sentence of the study. The sub-problems of the research are as follows:

- 1) What are the differences between the basic philosophy of drama courses in the IBO and MONE program?
- 2) What is the difference between the duration of the drama courses in the IBO and MONE programs?
- 3) What are the application differences in drama courses in the IBO and MONE programs?
- 4) How is the assessment and evaluation in the drama courses in the IBO and MONE programs?

METHOD

In this study, comparative research method was used. The comparative research aims to examine two different education systems – the International Baccalaureate (IBO) and the Turkish Ministry of National Education (MONE) – in the context of drama courses. This method aims to reveal the differences and similarities by comparing the philosophical foundations, implementation processes and assessment-evaluation approaches of the drama courses of the two programs (Mertens, 2014).

Research Design

For this purpose, qualitative research design was used in the research. Qualitative research allows in-depth analysis of educational programs and detailed examination of the differences between educational programs (Creswell, 2013). During the qualitative research process, various training documents and reports were analyzed. Document analysis technique is the main data collection method of this research. The curricula, lesson plans and goals of the drama courses of the relevant programs were analyzed, and the skills and implementation processes of these courses were evaluated (Bowen, 2009).

Data Collection Process

During the research process, primarily drama curricula and related documents of IBO and MONE were collected. The curriculum of the IBO Drama Program was provided from IB authorized schools and official documents of the IBO (IBO, 2019). Data on the MONE Drama Program were collected through curriculum documents, curricula and course contents published by the Ministry of National Education of

the Republic of Turkey (Ministry of National Education of the Republic of Turkey, 2018). In addition, academic articles, reports, and research findings related to both programs were obtained through literature review.

Data Analysis

In this study, descriptive analysis method was used. This analysis method aims to reveal the strengths and weaknesses of both programs in the context of drama lessons by classifying the collected data within a certain systematic (Miles & Huberman, 1994). During the analysis process, IBO and MONE programs were compared in terms of the philosophical foundations, implementation processes and evaluation methods of drama courses. Differences and similarities between the two programs were examined through documents and qualitative findings were interpreted.

Reliability and Validity

In order to ensure reliability and validity in qualitative research, the triangulation method was used to increase the accuracy of the collected data (Denzin, 1978). In this context, the data obtained from the literature review were analyzed by comparing them with the curricula and training documents of both programs. In addition, the opinions of the relevant field experts as well as the curricula were consulted and the accuracy of the obtained data was tried to be ensured.

Study Limitations

This research is limited to IBO and MONE curricula only. Other national or international drama education programs were not included in the study. In addition, the research is based only on document analysis; students' performance in drama lessons or teachers' experiences in the lesson processes were not taken into account. Therefore, the results of the research can be expanded in other studies by considering them in a broader context (Patton, 2014).

FINDINGS AND COMMENTS

Findings and results related to the first sub-problem

The first sub-problem of the study is "What are the differences between the basic philosophy of drama courses in the IBO and MONE programs?" skill area for monitoring and listening?" Table 1 compares the basic philosophies of these programs.

When Table 1 is examined, it is seen that the IB (International Baccalaureate) Drama Program and the MONE (Ministry of National Education) Drama Program adopt different philosophies in the field of drama education. These differences are clearly understood by the goals that both programs set for students and the methods they apply.

Table 1: Differences and similarities between the basic philosophies of the programs

Philosophy of IBO Drama Program	Philosophy of MONE Drama Program
Comprehensive training	Local Cultural Content
Intercultural Awareness in Translation	Personal and Social Development in Physical Activities
Creativity and critical thinking will be required for example when supplies are	and problem solving
Research and Analysis	Social Impact

The IB Drama Programme highlights the comprehensive educational philosophy. This philosophy is thought to enable students to acquire a wide range of knowledge and skills. It emphasizes that drama lessons contribute to the general education of students by establishing various interdisciplinary connections. On the other hand, the MONE Drama Program emphasizes local cultural content. It can be interpreted that this approach encourages students to recognize and understand their own cultural heritage, which strengthens students' cultural identities.

The IB Drama Programme focuses on intercultural awareness. It is understood that this program aims to enable students to understand different cultures and develop a global perspective. Students gain a broader worldview by researching various cultural expressions around the world. In contrast, the MONE Drama Program aims at personal and social development. This approach seems to enable students to develop their personal abilities and social skills. It is understood that drama lessons focus on individual expression and interaction within the community.

The IB Drama Programme promotes creativity and critical thinking. It is emphasized that it is aimed for students to approach events and situations from a creative and critical perspective. The MONE Drama Program focuses on creativity and problem-solving skills. It is understood that this program aims to improve students' ability to produce creative solutions and solve the problems they face.

The IB Drama Programme attaches importance to developing research and analysis capabilities. It can be interpreted that this approach increases students' academic skills and scientific thinking abilities. On the other hand, the MONE Drama Program emphasizes social impact. It is understood that it is aimed for students to contribute to society and gain social responsibility awareness.

In general, it is understood that the IB Drama Program has a more global perspective and enables students to become

world citizens and understand different cultural dynamics. At the same time, it is emphasized that it aims to develop critical thinking and research skills. The MONE Drama Programme, on the other hand, adopts a more local approach. It can be interpreted that this program helps students recognize their own cultural identities and reflect on their social roles. In addition, it is understood that it aims to develop creative problem-solving skills and social responsibilities.

These different approaches emphasize that both programs contribute to students' acquisition of various skills and values. However, the results they aim for and the methods they apply differ.

Findings and results related to the second sub-problem

The second sub-problem of the study is "What is the difference between the duration of the drama courses in the IBO and MONE programs? skill area for monitoring and listening?" Table 1 shows the differences of the courses according to the level of education.

Table 2 : Course durations according to education level

Standard Level	Ortaokul ve lis
Course Duration: 150 hours	Elective Courses
Student Participation: Various activities including theoretical and practical studies, solo projects, group studies and research projects.	Drama classes are usually scheduled for a few hours a week. The duration and intensity of these courses may vary according to the schedule of the school and the teacher.
	Lesson Duration
	Drama lessons are usually given 2 hours a week in secondary education institutions in Turkey. However, this period may vary depending on the school's program and the teacher's preferences.

When Table 2 is examined, it is seen that the total course duration for the Standard Level (SL) of theater courses in the IB Diploma Program is 150 hours. In this program, students' participation covers a variety of activities, including theoretical and practical studies, solo projects, group studies, and research projects. This period allows students to study theater comprehensively and develop different aspects of it.

Drama classes in secondary education institutions in Turkey are usually scheduled for a few hours a week. The duration and intensity of these courses may vary according to the program of the school and the teacher. This provides flexibility for schools and teachers in accordance with their own schedules.

Drama lessons are usually given 2 hours a week in secondary education institutions in Turkey. However, this period may vary depending on the school's program and the teacher's preferences. This shows that lesson hours can be shaped according to the needs of the school and the teacher, regardless of a certain standard.

In the IB Diploma Programme, theatre courses are structured for a total duration of 150 hours based on a specific standard. This period allows students to participate in various activities related to theater education and to have a comprehensive learning process. It is aimed that students combine their theoretical knowledge with practical applications.

Secondary education drama courses in Turkey have a more flexible structure. Drama classes are usually scheduled for a few hours a week, which may vary according to the school and teacher's schedule. Although it is usually set at 2 hours per week, course duration can be adjusted depending on school and teacher preferences. This flexibility allows schools and teachers to create a curriculum that suits their needs.

These differences emphasize that while the IB Diploma Program offers a more structured and standardized education period, secondary education drama courses in Turkey have a more flexible and adaptable structure.

Findings and results related to the third sub-problem

The third sub-problem of the study is "What are the differences in practice in drama courses in the IBO and MONE programs?" Table 3 shows the implementation differences of the programs.

When the detailed analysis of Table 3 is made, it is seen that in the IB program, students practically discover two different published play texts and put them on the stage. In this process, keeping a director's notebook and making research presentations emphasize that students improve both their theoretical knowledge and practical skills. At a high level (HL), students perform a solo performance (4-8 minutes) exploring a theatre theorist. They also conduct research on a cultural theatre tradition and share their findings in a 15-minute presentation. In collaborative projects, students create and present an original piece of theater (13-15 minutes). It is understood that these practices reinforce students' research and creative thinking skills.

In addition to studies at SL level, HL students explore the work of theater theorists in more depth and use it in practical projects. Within the scope of creative processes, students develop projects in the fields of directing, design and performance. It can be interpreted that working on innovative

Table 3: Application Differences

To study theater theories, performance techniques and world theater traditions.	Basic dramatic techniques, role-playing, and dramatization.
Students practically discover and stage two different published play texts. The director keeps the notebook and makes research presentations.	Students express themselves through storytelling and dramatic expressions. Social skills develop with group work.
Solo Theatre Piece (HL): At a high level, students perform a solo performance (4-8 minutes) exploring a theatre theorist.	Dramatic Plays: Students write short dramatic plays and sketches and scenes.
Research Presentation: Conducts research on a cultural theater tradition and shares his/her findings with a 15-minute presentation. Collaborative Project: Students create and present an original piece of theater starting from the starting point (13-15 minutes).	Performance Tasks: Students perform small in-class performances and receive feedback
In addition to all the work done in SL, it examines the work of theatre theorists in greater depth.	More advanced dramatic techniques, character analysis, and staging.
HL students use his work in practical projects, focusing on a theatre theorist.	Students analyze and stage more complex play texts. He writes and performs his own original dramatic works.
Creative Processes: Students develop creative projects in the fields of directing, design and performance. Experimental Theater: HL students work on more experimental projects and innovative approaches.	Short Films and Videos: Students create short dramatic videos and record their performances. Community Performances: They perform community-themed performances in collaboration with local communities

approaches by focusing on experimental theater increases students' creative and critical thinking skills.

In secondary drama classes in Turkey, students express themselves through storytelling and dramatic expressions. They develop their social skills through group work. It is emphasized that these practices help students learn basic dramatic techniques and improve their social skills. Students write and perform short dramatic plays and sketches. They perform small performances in the classroom and receive feedback. It is understood that these practices reinforce students' writing and staging skills.

At a more advanced level, students analyze and stage more complex play texts. They write and stage their own original dramatic works. They also record their performances by creating short films and videos. It can be interpreted that performing community-themed performances in cooperation with local communities increases students' analysis, staging and social awareness development skills.

The theatre courses of the IB Diploma Programme aim to develop students' both theoretical and practical skills, taking a more comprehensive and in-depth approach. Students have the opportunity to develop creative and experimental projects by examining the work of theater theorists. Secondary drama courses in Turkey, on the other hand, mostly focus on basic dramatic techniques, role-playing and dramatization. By writing short plays and sketches, students develop their

staging skills and reinforce their social and societal skills through community-themed performances.

These different approaches emphasize that both programs contribute to students' acquisition of various skills and values. While the IB program adopts a more in-depth and analytical approach, the program in Turkey focuses more on basic skills and social interaction.

Findings and results related to the fourth sub-problem

The fourth sub-problem of the study is "How is the measurement and evaluation in the drama courses in the IBO and MONE programs?" skill area for monitoring and listening?" Table 4 shows the differences and similarities of the programs in terms of measurement and evaluation.

When Table 4 is examined, it is seen that the performance of the students is measured by using external and internal evaluation methods in the IB Diploma Program. Within the scope of external evaluation, students present a solo theatre piece. In this process, they perform a solo performance of 4-8 minutes by researching the work of a theater theorist. This practice allows students to turn their theoretical knowledge into a creative performance. In addition, students choose an unpublished play text by keeping a director's notebook and prepare directorial notes for the staging of this text. This book includes staging ideas, character analysis, and directing

Table 4: Measurement and evaluation comparisons

External Review	1. Teacher Observations:
<ul style="list-style-type: none"> • Solo Theatre Piece (HL): Students perform a solo performance of 4-8 minutes, exploring the work of a theatre theorist. This allows students to turn their theoretical knowledge into a creative performance. • Director’s Notebook (SL and HL): Students choose an unpublished play text and prepare director’s notes for the staging of this text. This book includes staging ideas, character analysis, and directing strategies. • Research Presentation (SL and HL): Students explore one of the world’s theatrical traditions and introduce this tradition to the classroom with a 15-minute presentation. This presentation measures students’ research and presentation skills. 	<ul style="list-style-type: none"> • Observation and Feedback: Teachers evaluate students by observing their participation and performance in the lesson. These observations are used to assess students’ creative thinking, problem solving, and social skills. • Performance and Participation: Students’ participation in dramatic activities, collaborations in group work and individual performance are evaluated by teachers.
Interior Assessment	2. Performance Appraisals:
<p>-Collaborative Project (SL and HL): Students create and present an original piece of theatre starting from the starting point. This project evaluates students’ creative thinking, collaboration, and performance skills.</p> <p>-Performance Tasks: Students perform in various staging projects and these performances are evaluated by teachers.</p>	<p>-Dramatic Plays and Sketches: Students perform short dramatic plays and sketches in the classroom. These performances are used to assess students’ dramatic expression and creative thinking skills.</p> <p>-Group Projects: Students are assessed through group work and dramatic projects. Group projects measure students’ ability to collaborate and come up with creative solutions.</p>
	3. Written and Oral Evaluations:
	<p>-Written Reports: Students present the subjects and experiences they have learned during their drama lessons in the form of written reports. These reports are used to assess students’ theoretical knowledge and how they understand dramatic processes.</p> <p>-Oral Presentations: Students conduct research on specific dramatic topics and present their findings to the class. These presentations are used to assess students’ research and presentation skills.</p>

strategies. This method measures students’ planning and analysis skills. The research presentation includes students researching one of the world’s theatrical traditions and presenting their findings to the classroom with a 15-minute presentation. This presentation assesses students’ research and presentation skills.

Internal evaluation methods include collaborative project and performance tasks. In collaborative projects, students create and present an original piece of theatre, starting from the starting point. These projects measure students’ creative thinking, collaboration, and performance skills. In performance tasks, students perform in various staging projects and these performances are evaluated by teachers. This method measures students’ staging and practice skills. **Teacher observations, performance evaluations and written-verbal evaluations are used in secondary**

drama courses in Turkey. Within the scope of teacher observations, teachers make evaluations by observing students’ participation and performance in the lesson. These observations are used to assess students’ creative thinking, problem solving, and social skills. Teachers evaluate students’ participation in dramatic activities, collaborations in group work, and individual performance. This method measures students’ active participation and collaboration skills.

Performance appraisals include group projects with dramatic plays and sketches. Students perform short dramatic plays and sketches in the classroom. These performances are used to assess students’ dramatic expression and creative thinking skills. Group projects enable students to be evaluated

through group work and dramatic projects. These projects measure students' ability to collaborate and come up with creative solutions.

Written and oral evaluations include written reports and oral presentations. Students present the subjects and experiences they have learned during their drama lessons in the form of written reports. These reports are used to assess students' theoretical knowledge and how they understand dramatic processes. In oral presentations, students conduct research on certain dramatic topics and present their findings to the classroom. These presentations are used to assess students' research and presentation skills.

The IB Diploma Program provides comprehensive evaluation of students through external and internal evaluation methods. Students perform creative performances and make research presentations by transforming their theoretical knowledge into practical applications. Secondary education drama courses in Turkey, on the other hand, measure students' dramatic skills and social competencies through teacher observations, performance evaluations and written-verbal evaluations. Both programs aim to develop students' creative thinking, problem-solving, and collaborative skills.

DISCUSSION AND CONCLUSION

The aim of the IB program is to bring global awareness to students by promoting intercultural understanding and respect. The statement stated in the IB Mission Statement "aims to raise inquiring, knowledgeable and sensitive young people who will help create a better and more peaceful world with intercultural understanding and respect" clearly states this purpose. Furthermore, developing critical thinking skills is an important part of the IB program. The statement "We use critical thinking and creative thinking skills" stated in the program text underlines this purpose. The IB Program allows students to gradually become acquainted with more complex drama techniques and projects than age groups. It aims to provide global and cultural perspectives. Starting from National Education program drama activities, there is a gradual transition to more complex dramatic animations and projects. It emphasizes national identity and cultural heritage. Both systems have their own specific goals and methods, and different approaches are exhibited according to grade levels.

When the findings related to the first sub-problem of the research are examined, it is seen that great importance is given in terms of how the students will be trained and which values will be prioritized. The IBO Drama Program aims to enable the individual to gain cultural awareness, develop a global perspective, and deepen critical thinking skills. This philosophy of IBO aims to increase not only the artistic development of individuals, but also understanding and

cooperation between societies. In this context, drama is seen not only as a branch of art, but also as a tool for intercultural dialogue and understanding of differences (Wright, 2006). IBO's philosophy encourages creative thinking and critical approach, while allowing students to explore different forms of theatre individually. Students are interested not only in art but also in social issues through drama. This allows students to use art as a form of expression, improving their social awareness and critical thinking skills (Chichekian & Shore, 2014). Drama, in this context, contributes to students' understanding of global issues as well as their individual development.

In contrast, the MONE Drama Program emphasizes local cultural values and aims for students to recognize their own cultural heritage and reinforce their individual and social identities. MONE offers a drama education that aims to raise students' awareness of national identity, protect cultural values and create a sense of social responsibility (Adigüzel, 2020). The statement stated in the program, "*It gives more weight to Turkish theater and literature.*" clearly states this purpose. This approach can be considered as part of Turkey's effort to create a national integrity within its cultural diversity. MONE's approach focuses on creative problem-solving and individual expression skills, while adopting a more structured education. This program allows students to reflect on their societal role. MONE aims for students not only to learn about cultural heritage, but also to carry this heritage to the future by keeping it alive. This approach contributes to the establishment of cultural identity and social responsibility in students (Bayraktar & Okvuran, 2012). While IBO offers drama education that focuses on global awareness and creative thinking, MONE exhibits an approach that prioritizes local cultural values and social responsibility. Both programs make significant contributions to students in their own context, but these contributions differ in terms of the perspective they offer and the learning outcomes they target.

Findings related to the second sub-problem show that drama lessons are quite decisive in terms of their duration, depth of education and the skills they provide to students. The IBO Drama Program provides students with a comprehensive drama education, providing a longer-lasting learning experience. These courses, which are planned as 150 hours in total, allow students to combine their theoretical knowledge with practical applications and to deepen in creative processes. During this time, students gain extensive experience in the field of drama through various practices such as solo projects, group work, and research projects (Clark, 2023). IBO's 150-hour program enables students to comprehensively address the different dimensions of drama education. In this process, students develop not only their performance techniques,

but also their ability to conduct research, think critically, and produce creative solutions. This time allows students to devote more time to individual projects and group work. Thus, drama education contributes to academic and intellectual development beyond artistic skills (Toivanen and etc 2013).

MONE Drama Program plans the duration of drama lessons in a shorter and more flexible way. These courses, which are determined as 2 hours a week, aim for students to acquire basic skills. However, the fact that lesson hours do not depend on a certain standard can make a difference between schools and teachers. This may affect the continuity and depth of drama education. Although this approach of the Ministry of National Education allows teachers to gain flexibility, it may lead students to have a more limited experience in the field of drama (Karabay, 2013; Momani, 2025). In contrast, MONE's 2-hour-per-week course structure aims to focus on more basic dramatic techniques and improve students' creative expression skills. However, since it is a shorter program, its in-depth impact on students' drama education may be limited. This shows that the drama curriculum of the Ministry of National Education offers a structure for more practical and daily life skills (Adigüzel, 2020). While IBO offers a longer and structured drama training, MONE focuses on the development of basic dramatic skills with a shorter duration and flexible structure. This difference has important consequences in terms of the effects of both programs on students.

Findings related to the third sub-problem show the differences in practice in drama courses in the IBO and MONE Program. The differences in the practice of drama lessons have a direct impact on the skills provided to students and the general structure of education. The IBO Drama Program allows students to study theater theories, performance techniques, and various traditions of world theater. This program enables students to develop both theoretical and practical skills. In particular, practices such as solo theater projects, director's notebooks and research presentations encourage students' active participation in creative processes (Korkut, 2017). Students learn how art is shaped in different cultural contexts by studying the world's theater traditions. While this practice increases students' cultural awareness, it also allows them to experiment with different theater techniques. In addition, students learn group dynamics and improve their skills to manage creative processes by developing collaborative projects (Choleva et al., 2021).

The MONE Drama Program, on the other hand, focuses more on role-playing, dramatization and basic dramatic techniques. Students have the opportunity to develop their dramatic expression by writing short plays and sketches.

The emphasis on "*in-class performances*" in the program indicates the importance of this method. In the MONE curriculum, students are encouraged to develop their social skills through individual and group work. Drama lessons also enable students to think about social problems and produce creative solutions to these problems (Carleton, 2012). It adopts an approach based mostly on local and cultural values. Students learn about traditional Turkish theater and bring their own cultural heritage to the stage in this context. This practice helps students develop their local cultural identity and gain sensitivity to social problems (Bayraktar & Okvuran, 2012). At the same time, drama is used in this program as a tool for developing social skills and understanding social problems. While IBO improves students' cultural awareness and critical thinking skills by providing a global perspective, MONE adopts a more locally-oriented approach and encourages creative thinking skills for solving social problems.

Findings related to the fourth sub-problem show how measurement and evaluation are carried out in drama lessons in the programs. Measurement and evaluation in drama lessons are of great importance in terms of how students' progress is monitored and according to which criteria they are evaluated. In the text, the phrase "*evaluation is made according to international standards*" indicates this situation. The IBO Drama Program uses a variety of assessment tools to measure students' success in creative processes and their critical thinking skills. Multifaceted evaluation methods such as students' solo theater projects, director's notebooks and research presentations reveal both their theoretical and practical achievements (Dawson and etc., 2012). In addition to measuring students' ability to translate their creative thinking into performance, IBO's assessment system also assesses their ability to conduct research and present. These assessment methods give students the opportunity to demonstrate not only their artistic performance but also their critical thinking and theoretical knowledge. Thus, drama education is considered as both a practical and academic learning process (Flynn, 2004).

In the MONE Drama Program, evaluation is carried out with more traditional methods. The program includes the phrases "*performance-based evaluation*" and "*evaluation according to national educational standards*". Teachers evaluate students' participation in the lesson, their performance in dramatic activities, and their collaboration skills in group work. Students' performances and written reports in the classroom are used to measure their theoretical knowledge and dramatic expression skills. These methods mostly reflect a teacher-centered assessment structure (Papavassiliou & Zourna, 2016). The evaluation system of the Ministry of National Education is more performance-oriented. Students'

participation in the classroom and group work are used as basic elements in their evaluation. Written reports and oral presentations are other methods used to measure students' theoretical knowledge. However, this system has more limited tools to evaluate students' ability to think critically and produce creative solutions (Çayır & Yolcu, 2021). While IBO evaluates students' creative thinking and critical skills in a wider range, MONE adopts a more traditional performance-oriented evaluation system. "In-class performances" are emphasized in the program. This difference has important consequences in terms of the skills provided by drama lessons to students.

RESULTS

This research revealed that drama courses in IBO and MONE programs contain significant differences in terms of basic philosophies, implementation processes and evaluation methods. While the IBO program aims for students to gain a global perspective and develop their critical thinking and creative problem solving skills, the MONE program focuses more on local cultural values, strengthening national identity and strengthening social responsibility awareness.

In the IBO program, drama education not only provides students with an artistic perspective, but also offers an interdisciplinary learning process. This helps students understand the different cultural and historical contexts of world theatre, while increasing their capacity to address global issues. MONE, on the other hand, aims to improve students' sensitivity to social problems and strengthen their cultural identities by offering a sense of drama shaped by local culture and traditions. This allows students to understand their social role and relate more directly to everyday life.

In terms of implementation times, the longer and more intensive time IBO devotes to drama lessons allows students to gain more in-depth experience in the drama education process. The MONE program, on the other hand, focuses on teaching basic dramatic skills by offering a shorter and flexible structure. This difference shows that IBO offers a more comprehensive learning experience, while MONE adopts a more flexible and tailored approach to local needs.

In terms of differences in practice, IBO's creative projects and theatre education enriched with theoretical depth enable students to gain a broad perspective on world theatre, while MONE's focus on local culture allows students to explore their own social and cultural contexts. This reflects the diversity of values and skills that the two programs aim to provide to students through drama education.

Finally, the IBO program in assessment and evaluation methods has a multifaceted approach that evaluates both students' creative and critical thinking processes. Evaluation

methods such as students' solo performances, directorial notebooks, and cultural research projects show how they reflect their theoretical knowledge into practical applications. In contrast, the MONE program assesses students' in-class participation, dramatic performance, and social skills, focusing on more traditional assessment methods. This difference makes a significant difference in how the two programs evaluate students and on what criteria they guide them.

These results clearly show the impact of globalization on education systems and how different education programs contribute to students' personal, social and artistic development. While the IBO program enables students to gain a global worldview and apply creative thinking in an interdisciplinary way, the MONE program aims to improve students' national identity awareness and social responsibilities by emphasizing more local cultural values. These two different approaches reflect the diversity and breadth of skills students acquire through drama education, showing that both programs contribute to the education system and societies.

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