THE EFFECT OF TEACHING DRAMA ON IMPROVING CREATIVE THINKING OF IRAQI EFL PUPILS

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Lateef Nsaif JASIM

Supervisor
Assist. Prof. Dr. Manal Omar MOUSA

THE EFFECT OF TEACHING DRAMA ON IMPROVING CREATIVE THINKING OF IRAQI EFL PUPILS

Lateef Nsaif Jasim JASIM

Assist. Prof. Dr. Manal Omer MUSA

T.C.

Karabuk University

Institute of Graduate Programs

Department of English language and literature

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Lateef Nsaif Jasim JASIM titled " THE EFFECT OF TEACHING DRAMA IN IMPROVING CREATIVE THINKING OF IRAQI EFL PUPILS" is fully adequate in scope and quality as a thesis for the degree of Master of Arts/ Applied Linguistics.

Assist. Prof. Dr. Manal Omar MOUSA Online

Thesis Advisor, Department of English Language

This thesis is accepted by the examining committee with a unanimous vote in the Department of Western Languages and Literature as a Master of Arts thesis. June 22, 2022

Examining Committee Members (Institutions) **Signature**

Chairman : Assist. Prof. Dr. Manal Omar MOUSA (TU) Online

Member : Assoc. Prof. Dr. Özkan KIRMIZI (KBU) .....

Member : Assist. Prof. Dr. Najwa Yasseen ISMAIL (TU) Online

The degree of Master of Arts/ Applied Linguistics by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ .....

Director of the Institute of Graduate Programs.

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Lateef Nsaif Jasim JASIM

Signature :

FOREWARD

First and foremost, I would like to express my heartfelt appreciation to our greatest creator, " Allah", for the benefits he has bestowed upon me; Additionally, Additionally, I dedicate my thesis to our prophet Muhammed (Peace Be Upon Him) and all of his noble family and companions, who is the Prophet of Mercy and Humanity. Secondly, I also am grateful to every member of my family, especially my immediate family, for encouraging and supporting me throughout my life, and particularly throughout this study.

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ABSTRACT

This study is concerned with creative thinking in teaching drama; therefore, it investigates and compares the effect of using Drama in improving the creative thinking of Iraqi EFL Pupils to find out whether using drama in the instruction of English improves and develops pupils' creative thinking, improves pupils' performance in recognition and production level. The present study adopts a quantitative design by using an experimental study. The sample of the study includes 120 students chosen randomly from the 5th preparatory grade for the academic year 2021-2022. The data are collected quantitatively by pretests and posttest from the two groups. The data are analyzed statistically by using the (SPSS). The main findings indicate that there is a statistically significant difference in mean scores of the pre and posttests of the experimental group. The mean of post grades of the experimental group is more than the mean of pre grades of the experimental group. Thus, creative drama activities enable the students of the experiment group to gain a significantly better acquisition of scientific knowledge than those of the control group. Consequently, teachers should be trained on how to use drama in teaching English to their students. In addition, students' personalities, academic success, and cultural understanding of the foreign language should be improved by the use of theatrical exercises in foreign language instruction, and the teacher's primary focus should be on the importance of rationally discussing ideas with pupils.

Keywords: Creative thinking; Effect; Drama; EFL

ÖZ

Bu çalışma drama öğretiminde yaratıcı düşünme ile ilgilidir; bu nedenle, İngilizce öğretiminde drama kullanımının öğrencilerin yaratıcı düşüncesini geliştirip geliştirmediğini, öğrencilerin tanıma ve üretim düzeyindeki performansını iyileştirip geliştirmediğini bulmak için, Irak İngilizcesi İngilizce olan İngilizce öğrencilerinin yaratıcı düşüncesini geliştirmede Drama kullanmanın etkisini araştırır ve karşılaştırır. Bu çalışma, deneysel bir çalışma kullanılarak nicel bir desene sahiptir. Araştırmanın örneklemini 2021-2022 eğitim öğretim yılı 5. hazırlık sınıfından rastgele seçilen 120 öğrenci oluşturmaktadır. Veriler iki gruptan ön test ve son test ile nicel olarak toplanmıştır. Veriler (SPSS) kullanılarak istatistiksel olarak analiz edilir. Temel bulgular, deney grubunun ön ve son test puan ortalamaları arasında istatistiksel olarak anlamlı bir fark olduğunu göstermektedir. Deney grubunun son notlarının ortalaması, deney grubunun ön notlarının ortalamasından daha fazladır. Böylece yaratıcı drama etkinlikleri deney grubu öğrencilerinin kontrol grubuna göre önemli ölçüde daha iyi bir bilimsel bilgi kazanımı elde etmelerini sağlar. Sonuç olarak, öğretmenlere öğrencilerine İngilizce öğretiminde dramanın nasıl kullanılacağı konusunda eğitim verilmelidir. Ayrıca, yabancı dil öğretiminde teatral alıştırmalar kullanılarak öğrencilerin kişilikleri, akademik başarıları ve yabancı dile ilişkin kültürel anlayışları geliştirilmeli ve öğretmenin birincil odak noktası, fikirleri öğrencilerle akılcı bir şekilde tartışmanın önemi olmalıdır.

Anahtar Kelimeler: Yaratıcı düşünme; Etki; Drama; İngilizce

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ARŞİV KAYIT BİLGİLERİ (in Turkish)

Tezin Adı	Drama Öğretiminin Irak'ta Yabancı Dil Olarak İngilizce Öğrenen Öğrencilerin Yaratıcı Düşüncesini Geliştirme Üzerindeki Etkisi
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ABBREVIATIONS

EFL **:** English as a Foreign Language

EG **:** Experimental Group

CG **:** Control Group

DP **:** Discrimination Power

DL **:** Difficulty Level

SD **:** Standard Deviation

DF **:** Degree of Freedom

TIR **:** Teacher in Role

SUBJECT OF THE RESEARCH

The Effect of Teaching Drama on improving Creative Thinking of Iraqi EFL students.

PURPOSE AND IMPORTANCE OF THE RESEARCH

1- To investigate and compare the effectiveness of using Drama on developing creative thinking of EFL students.

2- To find out whether using drama in teaching English improves and develops students' creative thinking or not.

3- To demonstrate the efficacy of using English theatre to educate critical and creative thinking.

4- To show the impact of the use of drama on developing students' performance in recognition and production level.

METHOD OF THE RESEARCH

The present study applied the quantitative approach, namely the experimental design. It involved two groups: the experimental group that is treated by Creative Thinking, whereas the control group was taught through the traditional method. Both groups were given a pretest and a posttest.

RESEARCH PROBLEM

Many educational systems have recently emphasized the importance of creative thinking abilities as a goal. Teaching creative thinking abilities, whether as a stand-alone topic or as part of a broader curriculum that includes other courses, has become more important in contemporary educational settings. Because we live in a creative age, and language learning provides a valuable opportunity to develop creative thinking skills, and because language learning classes are full of different life-like situations as well as characters and dialogue, teaching foreign languages through drama can be effective in developing students' creative thinking skills. Consequently,

the current study will assess the usefulness of employing drama to teach English topics to preparatory students in terms of their ability to develop creative thinking.

POPULATION AND SAMPLE

This study's total population consists of (160) of the 5th preparatory school year pupils from Al-Dhuluiya city who attended school throughout the academic year (2021-2022). The students were classified into two groups, denoted as A and B. These two groups A and B were randomly chosen to serve as the (Co) and (Ex)groups, respectively, with 120 participants in a total number. (60) students make up Section A and other (60) students make up Section B, whereas (40) students were selected for the pilot project.

SCOPE AND LIMITATIONS

1- The use of teaching drama to develop creative thinking through units one, two, and three of the "English for Iraqi" textbooks.

2- The students in the fifth class in a preparatory school in Al- Dhuluiya district in Salah Al Deen governorate were chosen as the sampling of the study.

3. The experimental study was conducted during the academic year 2021-2022.

1. INTRODUCTION

1.1. Introduction

This chapter represents the statement of the problem, the study's aim, The study's limitations, research questions, research objectives, the study's hypotheses, the method of the Research, the models adopted, the study's significance, and definitions of the basic terms.

1.2. The Statement of the Problem

Many educational systems have recently emphasized the importance of creative thinking abilities as a goal. Teaching creative thinking abilities, whether as a stand-alone topic or as part of a broader curriculum that includes other courses, has become more important in contemporary educational settings. Because we live in a creative age, and language learning provides a valuable opportunity to develop creative thinking skills, and because language learning classes are full of different life-like situations as well as characters and dialogues, teaching foreign languages through drama can be effective in developing students' creative thinking skills. Consequently, the current study will assess the usefulness of employing drama to teach English topics to preparatory students in terms of their ability to develop creative thinking.

1.3. The study's Scope and Limitations

This study is limited to the following aspects:

1- The use of teaching drama to develop creative thinking in units one, two and three of the "English for Iraqi" textbooks.

2- The students in the fifth class in the preparatory school in Al- Dhuluiya district in Salah Al Deen governorate.

3.The experiential study is conducted during the academic year 2021-2022.

1.4. Research Questions

The goal of this study is to address the following research questions to show the effect of teaching drama in improving creative thinking of Iraqi EFL pupils. That is, the current study conducted to examine the effect of drama on developing the thoughts of students to increase their abilities in analyzing the ideas found in the text.

The research questions are as follows:

1-Is there an influence of using drama in teaching creative development to EFL students in the two groups?

2- How does teaching methods and technique of drama lead EFL students to achieve more developments of creativity more than applying drama teaching?

3- To what extent do drama strategies help the students develop their creative thinking skills?

4- How does drama help EFL students in developing their creative thinking?

1.5. Research Objectives

The primary objective of this study is to improve the present system in Iraq by implementing creative thinking and teaching students how to accurately understand and analyze text ideas in the English language.

The following are the research objectives of the present experimental study:

1- To find out the effect of using drama in teaching creativity development to EFL students.

2- - To find out whether using drama has an effect on improving and developing creative thinking of the experimental group’s students.

3- To highlight the efficacy of using English drama in developing experimental group’s students' skills.

4- - To find out the effect of using drama on improving students' performances in recognition and production level.

1.6. The study's Hypotheses

The previous studies have hypothesized that performing creative thinking in English Language teaching classrooms in many countries will have a better outcome in thinking, analysis and thoughts while teaching students how to understand thoughts and analyzing the ideas in texts. Creative thinking will enhance understanding thoughts in the text, as compared to classical teaching techniques in Iraq.

The following are the current study's research hypotheses:

1-In using drama in teaching, there is an effect on creativity development of Iraqi EFL students.

2- There is a statistically significant difference between the mean score of experimental groups in pre and posttests.

3- There is a significant difference between the mean score of the control group and the experimental group in the posttest.

4- There is a significant difference between the experimental group’s mean score in recognition and production level.

1.7. Method of the Research

This study's total population consists of (160) of the 5th preparatory school year pupils from Al-Dhuluiya city who attended school throughout the academic year (2021-2022). The present study is quantitative research, namely the experimental design. It involves two groups: the experimental group that is treated by Creative Thinking, whereas the control group is taught through the traditional method. Both groups are given a pretest and a posttest.

1.8. Models Adopted

The model of the current study is exploratory model by Byron (1986). The researcher used this model of education known as expository instruction includes organizing the material to be taught so that it is delivered in a certain sequence. This not only helps you maintain your concentration and attention but also organizes the

information that you need to know in a manner that makes it easier for you to remember it.

In most classrooms, the exploratory model is used. Indeed, the majority of "how to do it" drama books focus on this approach since it is the most well-recognized among pupils. Further, instructors utilize this approach to encourage pupils to try new things.

1.9. The Significance of the Study

This study can be beneficial for the following categories: First one training foreign language learners (EFL) instructors who are driven to forego their traditional methods of English language education to include drama in the development of their pupils' skills. Second, Teachers who work as curriculum developers and designers. Third, the researchers who will be looking at ways to enhance creative thinking of EFL students in the context of teaching English.

Using drama as a teaching tool is a great way to help students develop their four skills and literacy abilities while also giving them something enhancing them (Su-Bergil, 2017). Syllabi contain drama activities, however, they are not employed as often as other activities. Furthermore, some educators would rather not engage in these role-playing exercises, citing their inability to complete their weekly schedules as an explanation (Royka, 2002). This shows that instructors may employ 'drama' activities as additional resources if they have the time.

Since instructors believe students aren't skilled enough in drama, therefore drama exercises are often omitted from the curriculum (Koyluoglu, 2010). Students and instructors alike might benefit from drama activities, but they aren't taking advantage of the chance.

1.10. Definition of the Basic Terms

Creative thinking: Torrance (1969)، who is a pioneer in the field of creativity research described creativity as the process of recognizing problems, looking for potential solutions, developing hypotheses, testing and assessing them, and presenting

the findings to others. Furthermore, Torrance viewed the creative process as comprising unique ideas, distinct points of view, breaking out of the mould, recombining ideas, and finding new links among components as numerous ways in which creativity may be judged. Thus, Torrance's definition of creativity is as follows: The term "creative thinking" refers to the results obtained by students on the Torrance exam for creative thinking, which measures their ability to think in terms of the three primary qualities of fluency, inventiveness, and originality.

As per (Glass, 2004; Young & Balli, 2014)، they state that Creative thinking may be defined as the whole spectrum of cognitive activity that is employed by humans in reaction to a particular object, trouble, or condition, or as a sort of effort toward a certain event and problem depending on the individual's ability. When people are put in these types of situations, they make an effort to use their brains, creativity, and ideas to solve the problems that they face. In addition to this, they make an effort to come up with a fresh and unique design, generate a number of hypotheses, and find a solution to the problem by locating and determining whether new applications exist.

Drama: Holden (1981) Defines drama as any activity in which the students are asked to impersonate themselves or another person in a fictitious circumstance. A drama may be characterized as "Teaming through doing" according to Ntelioglou (2006). According to Shand (2008), "educational drama and second language instruction" refer to the use of creative drama approaches to teaching various topics other than the second language. In addition to pantomime, storytelling and tale dramatization, role-playing and improvisation, as well as theatrical games and process drama, are all used in the development of plays." More specifically, drama, in this study, refers to the dramatic situations that were developed by the researcher and used in the classroom setting. Each scene has a setting, characters, and dramatic events that are carried out in pairs or groups of people. A variety of activities were incorporated, including role-playing, discussion, simulations, games, dramas, and the role of expert.

Effect: An effect is a change that occurs in a person or thing as a result of the actions of another person or thing (Collins Cobuild Dictionary, 1990, p.451). An effect is defined as a "consequence," "outcome, "result", or "influence".

EFL: (English as a foreign language) classroom offers non-native English speakers their major and "perhaps only" source of linguistic information (Kim & Hall, 2002).

1.11. Summary of the Chapter

This chapter clarifies the review of the statement of the problem, the study's aim, the study's limitations, research questions, research objectives, the study's hypotheses, the method of the Research, the models adopted, the study's significance, and definitions of the basic terms.

2. LITERATURE REVIEW

2.1. Introduction

The theoretical framework of this study depends on the cognitive theory because creative thinking is in line with the cognitive theory. According to Mattevi (2005), Drama is an effective tool for teaching foreign languages in the classroom. Language teachers can convey the target language in an active, communicative, and contextualized manner through the use of drama in the language classroom. While dramatization aids the instructor in addressing the four skills of language learning (speaking, listening, writing, and reading), it also enhances the study of certain often-overlooked components of language, such as pronunciation and body language, which are frequently overlooked (p.54).

Drama has also been validated for its ability to foster innovative thinking. According to Özdemir and Çakmak (2008), "Drama enables students at all levels of education to develop intellectual skills such as creativity, problem-solving, communication, socialization, and empathy, while also providing opportunities for self-actualization, group work, and sharing responsibilities" (p. 54). In this regard, numerous studies have established the influence of drama on creativity, including Ortiz-Seda (1984), Dupre (2006), and Taskin (2013).

In their study, Gasparro and Falletta (1994) emphasize this point

The use of poetry as drama in the English as a Second Language (ESL) classroom enables students to investigate the linguistic and intellectual elements of a written work without focusing exclusively on language mechanics. Through dramatic readings of the poetry, students can build a feeling of self in the target culture. Teachers who use this approach should select poetry that is appropriate for their students' linguistic abilities, ages, and interests (p. 55).

Drama's influence also extends to the pupils' emotional abilities. Thus, Özdemir and Çakmak (2008) emphasize:

Numerous research have been conducted recently on the impact of drama on people' cognitive and emotional traits. This research established that drama has a beneficial effect on students' communication skills, socialization levels, emotional

intelligence, social skills, empathic abilities, and empathic inclinations independent of the students' grade levels (p.55).

In their study, Words into Worlds, Kao and O'Neill (1998: 4) stress on the importance of drama in language learning:

Drama works with words. It establishes language as a necessary and genuine mode of communication. Drama fosters connections between students and the target language by enveloping them in a universe of social roles and relationships in which the learner takes an active role. Drama is preoccupied with the process of meaning negotiation (Snyman& De Kock, 1991). Because it is entrenched in context, the language that emerges is fluent, meaningful, and creative. They develop their social and language ability, as well as their listening and speaking abilities, by assisting in the construction of the theatrical environment (p.56).

In another study, Barreto (2014) examined language learning via the use of instructional drama Drama in the classroom has been proved to assist all pupils in improving the language skills necessary to achieve English proficiency. More specifically, involvement in a stress-free learning experience through dramatic activities increases motivation for classroom participation, especially for English language learners. The dramatical experiment is enhanced by stressing a goal, which demands issue solving abilities in addition to a variety of linguistic styles. Language development evidence may be also assessed in several ways. That is, peer-to-peer, group and student-teacher interactions in the context of drama assist students to build speaking and listening skills that are useful in reading and writing. Thus, many different kinds of drama methods and their applicability were explored to better study the impacts and benefits of drama in the classroom.

By evaluating divergent thinking and creative problem-solving abilities, one might define creativity in terms of creative thinking. These skills may be strengthened via creative training (Scott et al., 2004). Particular emphasis should be placed on embodied creativity training (Byrge and Tang, 2015), such as drama-based instruction (Lee et al., 2015).

2.1.1. Historical Review

A drama is a kind of art that conveys sentiments and emotions, ideas and concerns that have been in human society since the emergence of community life. Educational drama has been described in a variety of ways, and there are many books and articles devoted to drama education, theatrical education, educational drama, creative drama, and drama teaching. Historically, the term 'drama' has been used to refer to performance, whereas 'drama' has been used to refer to materials intended for stage representation, namely the corpus of written plays (Elam, 1980). However, in the context of drama education, the words have been used variously. "drama" was believed to be primarily concerned with communication between performers and an audience, whereas 'drama' was thought to be primarily concerned with participant experience, regardless of any communication function to an audience (Way, 1967). In the 1980s and 1990s, there was a pretty clear division in England and many other countries between authors and practitioners who argued for distinct approaches to drama education. In this regard, professors with a theatrical background discussed 'acting, "rehearsal,' and 'performance,' whereas teachers with a drama background spoke more about 'experience' or 'living through' improvisations (Hornbrook, 1989). There were more directions than strict divisions in the work, but the distinctions are important for understanding how drama education evolved; traces of these methods may be seen in the current practice (Fleming, 2003).

2.1.2. The Relation between Literature and Language

Not only are literature and language connected interwoven with one another, but they are also interacted to one another. Language is a necessary prerequisite for literature since it is via the medium of language that literary works are brought into physical existence. Because of this, it makes no sense to study literature in which language does not play a central part, nor does it make sense to study language in which literature does not play a significant role. The link between literature and language is most effectively understood through the lens of this perspective. Willmott's (1979, page 57) description of the link between literature and language captures the essence of the connection between the two: A piece of written work that is appropriate for readers of all ages is an organized lingually that requires linguistic awareness on

the part of the reader in order for the work to be understood and enjoyed. The student acquires a significant amount of useful information throughout the process, both in terms of the language itself and the way it is used. In the course of his literary studies, he comes into contact with language in all of its many and potent forms. He also acquires the ability to analyze the author's use of language in the context of all of the linguistic resources that are at his disposal. Therefore, literature provides evidence of the functioning of language. However, it also assists the student in the use of language; it provides useful examples and inspires a variety of verbal responses from the student. Literature is not only presented by English instructors, but it is also used in the classroom due to the fact that it may both demonstrate and produce language. Language is the bedrock of literature, and literature is the spark that brings language to life. Therefore, the relationship between literature and language is quite tight. Literature should be utilized with students because it is a motivating stimulus for language learning, students appreciate it, and it is entertaining; it is present in many syllabuses and the like. Lazar (1993) says that literature should be used because it should. Literature, which is an accessible and practical source of content for a course in a foreign language, offers resources that are inspiring for the teaching of language. Both Carter and Long (1991) are of the opinion that literature is an acceptable and beneficial resource for the purpose of language instruction.

2.1.3. Models for Dramatic Action

According to Byron (1986), the dramatic action may be classified into three model: exploratory, illustrative, and expressive.

1. Exploratory: A model of education known as expository instruction includes organizing the material to be taught so that it is delivered in a certain sequence. This not only helps you maintain your concentration and attention but also organizes the information that you need to know in a manner that makes it easier for you to remember it.

In most classrooms, the exploratory model is used. Indeed, the majority of "how to do it" drama books focus on this approach since it is the most well-recognized among pupils. Further, instructors utilize this approach to encourage pupils to try new things.

What are the steps included in the exploratory model of instructing students?

1. Using an approach that emphasizes creative thinking.

2- Having a conversation with one another on their respective viewpoints.

3. Listening to the idea without judging.

4-Attempting different methods and doing experiments.

5-Making projections on the anticipated outcomes.

6-Coming up with their own solutions.

7- Documenting their own future procedures.

8-Construction similar experiences.

2. Illustrative: The students attempt to examine their inner meaning via the use of an illustrated model of drama that incorporates their mental abilities, physical abilities, and voice. This approach enables pupils to comprehend human connections via the dramatic action.

3. Expressive: To convey concepts, the expressive model is utilized. This concept has a practical use on a social level.

2.1.4. Concept of Drama

According to Holden (1981), drama is any activity that requires students to represent themselves or another person in a fictitious scenario. According to Ntelioglou (2006, p.60), "drama may be described as teamwork via action." Besides, Shand (2008, p.60) defines educational drama as "the use of creative drama methods to teach other topics." "Pantomime, storytelling, narrative dramatization, role-playing, improvisation, theatrical games, process drama, and play creation are some of these techniques". The dramatic circumstances generated by the researcher and executed in the classroom are referred to as drama in this study. Each scene has a location, characters, and dramatic acts performed in pairs or groups. Role-playing, discussion, simulation, games, plays, and a mantle expert were among the activities available. Drama is the most important model of learning and is a necessary component of learning. It is a method of assisting youngsters in contemplating their personal or

societal issues. Through drama, children may learn to investigate problems, events, and connections. Children use their knowledge and experience of the actual world to construct a make-believe universe through drama (O'Neill, 1989). As a result, the drama is one of the few subjects in the curriculum that is founded on dreams and voices.

2.1.5. The Importance of Drama

Drama is at the heart of life; it is a vital mode of communication. Drama teaches youngsters to work collaboratively on a shared existence. As a consequence, it enables youngsters to communicate more successfully in daily settings (McGregor, 1976).

In addition, drama teaches students how to influence others and how to put themselves in the shoes of others. This exercise is believed to be instructive in nature. According to some, attempting to put oneself in another's shoes and seeing themselves in particular circumstances results in a physical, visual, and instantaneous experience, or conversing about the same topics (Courtney, 1980).

2.1.6. The Principles of Drama

Drama is a creative and intellectually challenging form of expression that is a very stimulating instrument for learning. It includes a diverse range of disciplines, from an unstructured play on the playground to more structured theatrical excursions. The majority of the activities mentioned ‘’such as improvising with puppets and performing in assemblies, engage children's imaginations and require an act of deception’’ (Greenwood, 2009, p.250).

However, spontaneous classroom drama is the most useful kind of drama during this period. This entails youngsters investigating problems inside their role and improvising with their (TIR), thus creating work. It is often referred to as process drama or organized improvisation, despite the absence of formal script frameworks. "Oral language is a significant component of this symbolic and dramatic performance, in which different thoughts and viewpoints are expressed via the use of TIR and other theatrical tropes" (ibid).

Classroom drama may assist students in delving deeper into the text's subtext, increasing their engagement and understanding, and enhancing their associated writing work, which is often done in the role. The improvised play investigates the unknown and avoids acting out what has already been determined. This is not to say that acting is not involved; acting 'as if one were someone else' is essential, but 'thinking in character' rather than 'performing a part' is emphasized (ibid).

Drama is often used by creative instructors as part of literary groups or as a warm-up for groups and individualized writing during literacy time. In addition, they provide extended drama workshops for children; these are lengthier theatrical investigations that focused on literature or are connected to a cross-curricular emphasis. Besides, drama employs a variety of tropes that may be blended and modified to fit the dramatic investigation. Teachers must cultivate a diverse repertory of dramatic forms, including the use of metaphors and symbols, objects, or images as signifiers. However, the most important norm is that of the Teacher in the Role (TIR). McWilliam (2007) argues that instructors who promote creativity are neither ‘on the stage' nor 'guide on the side,' but are more actively engaged as co-constructors of meaning and meddlers in the center'. This appropriately characterizes instructors participating in and extending children's creative learning via drama.

2.1.7. Types of Drama

Drama may be classified into four categories; the features of each kind are represented by the types:

1- Tragedy

The tragedy is described as a play that has a significant influence on its audience because it possesses and arouses their feelings of pity and fear via its sad tale. There are several examples of its tragic narrative "a shift in the state of affairs inside the play from one state of affairs to its polar opposite", whereby discovery, often known as "the process by which ignorance is transformed into knowledge", or both (Styan,1996).

The tragedy is predicted by the other, according to Hammond (2000), not just as a play of related sad incidents, but also as a consequence of each contributing to the

terrible ending of the hero's death.

2 _ Comedy

Comedy is a kind of drama that elicits laughter from the audience; it is distinguished from tragedy by the fact that the hero's fortunes progress from poor to better, from poverty to wealth, as Kelly (2005) describes it.

3_ Farce

Altenbernd and Lewis (1966) defined farce as a kind of humor that was meant to entertain and tease the audience. Extolling the human spirit and purifying it of hatred and rage is amusing.. Further, Farce is an eventless play composed of slapstick antics Extreme pantomimes, odd scenarios, and jokes that are used to entertain the audience. "Actors leap over tables, fight, and insult one another" (ibid).

4_Melodrama

According to Arp and Johnson (2006, p. 1215), ‘’It is a type of drama in which very fascinating events happen to elicit the audience's emotions’’.

A melodrama, according to Morgan (1987), is defined as having the following characteristics: simplified morality, a view of life as a struggle between virginity and corruption, absolutes of good and evil, and using stock characters such as a noble hero and an innocent and defenseless heroine is considered to be unethical.

2.1.8. The Elements of Drama

The elements of drama can be listed as follows:

1- Plot

According to Hancock (2008), the plot is a collection of happenings that form the tale. It is the primary element of drama and comprises a series of events that occur sequentially in the writer's mind to form the framework of the play according to Reaske (1966).

As defined by Cuddon (1998, p. 676), the plot is "the plan, design, system, or pattern of occurrences in a play, poetry, or work of fiction; and, also, the structuring of incident and character to arouse the spectator or reader's interest and tension."

2- Characters

Characters are the most effective means of expressing the literary work's concepts via their actions. This refers to the fact that the play's core element, the characters, are formatted in this manner (Kawther, 2005). Besides, Gassner and Quinn (1966) discuss the global drama in their book, The Reader's Encyclopedia of World Drama. They classified the characters into two categories: major and minor. "The division of these characters is determined by their roles in the play and the impact of their roles on the storyline" (Banham, 1995, p. 1081).

Characters are individuals shown in a theatrical or literary work that, based on their words, is considered by the reader to possess distinct intellectual, moral, and sensitive characteristics. Motivation refers to the reasons for a character's words and acts that lie inside his or her temperament, desires, and moral nature (Abrams,1999).

3- Dialogue

Dialogue is the primary means by which the writer communicates his or her dramatic notion, which is one of the aspects of drama (Morgan, 1987). The characters use dialogue to forward the storyline of the play and communicate their ideas and feelings (Altenbernd & Lewis, 1966).

4- Theme

The topic comprises emotions, experiences, and information that assist people in gaining the experience necessary to overcome potential obstacles (Redmond,1986). This indicates that the topic refers to the concepts, emotions, events, and information that the writer wishes to convey through his work (Fleming & Marien,1999).

"Theme" refers to the overall relevance of the drama, the general insights or truths about a life experience transmitted through the specific mixes of people, events, place, and language in a particular drama, as defined by Bradbury (1969).

5- Setting

The play's setting, which includes the time and place of the action, is one of the most critical factors (Hawthorn, 1989).

According to Silvester (2004, pp. 1-2), the relevance of this aspect stems from its impact on the storyline as well as its potential to portray the personality of the

character.

6- Diction

This term refers to any and all significant words, phrases, and idioms that the writer uses in his play regardless of their context (Gibb, 1971).

The use of diction in a play, according to Ali (2006), is one of the most essential components of a play since it has a significant influence on the transmission of the notions that the author intends to explore in his play.

7- Music

The use of music in drama has a significant impact on reflecting and clarifying emotional themes, as playwrights are well aware of it (Gibb, 1971).

This music is made of several various components according to Halten (1975), who claims that they include sound effects, tonal patterns, and so on.

2.1.9. Use of Drama in Teaching Language

Drama is an excellent tool for language instruction. Through drama, students may learn how to apply the language. The drama may help learners develop a sense of the target language and culture. Besides, instructors may utilize drama to help students make sense of their life experiences (Sariçoban, 2004). As Lenore (1993) points out, there are many benefits in teaching drama:

1- Stimulating the imagination and fostering the development of creative thinking.

2- Developing the capacity to think critically.

3- Enhancing one's capacity for persuasive listening.

4- Empathy and awareness of learners are increased.

5- Strengthening one's positive self-concept.

6- Bringing a new viewpoint to the teachers' instruction.

7- Creativity, inventiveness, sensitivity, adaptability, collaboration, and communication skills development.

8- Assisting learners in increasing their level of proficiency in terms of their receptive and productive abilities.

9- Assisting learners in developing fresh perspectives and ideas. The use of drama in communication-based language instruction may be very effective. Authentically, drama assists learners in developing their knowledge of the target language's verbal and nonverbal characteristics.

2.1.10. Forms of Drama

Dramatic forms include all other educational and artistic disciplines. That is, language, music, dance, and movement may all be used in theatrical action, whereby dramatic genres are classified into two broad categories: play and improvisation.

2.1.10.1. Play is Unplanned

It is a child's privilege and is distinct from labor (Courtney, 1980). Children develop their ability to engage with others and establish their own place in relation to others through play. Indeed, children's play is purposeful and time-consuming (Christie & Johnsen, 1983). Individuals gain information about themselves and the world via no other natural way than through observation. It is important to note that drama, like play, contributes to the development of play, so that children may express themselves constructively and imaginatively (San, 1991). Consequently, children should be able to express and share their feelings and understandings through drama and play in their own unique ways (Allen, 1981). However, in drama, their reaction is not just individualized; it is fundamentally societal.

2.1.10.2. An improvisation is a Structured Form of Dramatic Play

It is recognized as a kind of representation and the performers understand that it is distinct from life. In education, this form is referred to as kid drama, creative drama, or similar names. Children get experience in thinking and acknowledgment via dramatic improvisation followed by contemplation (Philbin & Myers, 1991). In addition, it may assist youngsters to develop an appreciation for drama by allowing

them to react naturally throughout their play activities. It also adds an emotional dimension to their socialization (Ceb, 1985). According to Courtney (1980), play and improvisation serve as a metaphor for the real-world circumstances that children encounter. They grasp the core of human experience via a lens of concentrated meaning and cooperation in which ideas are explored collaboratively.

2.1.11. Drama in Education

Education, defined as the act of assisting individuals in discovering life's fundamental meanings, includes all teaching-learning processes. The drama may be advantageous for curriculum-based learning in this way. Thus, education and drama are comparable in that they are intrinsically connected to the learning process and include children.

Traditional education may be summarized as a curriculum that focuses on subjects other than the kid. Children's activity, on the other hand, is included in the new educational movement, which pioneered the concept of child-centred learning. The term "child-focused education" indeed refers to education that is more closely related to the children's play rather than to subject-oriented teaching (Bolton, 1985). Further, drama is viewed as a "play-based" method of teaching. Both creativity and play are necessary components of a successful educational program. Thus, drama is an integral component of educational instruction (Ustundag, 1988). Figure 1 shows the significant development of the efficiency of supporting drama in education.

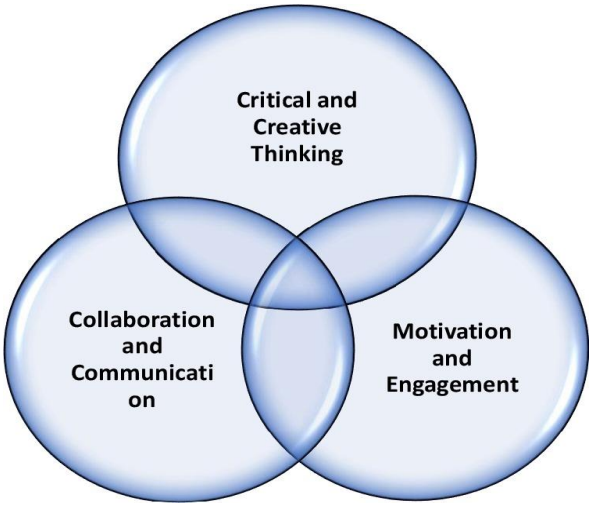

Figure 1. Supporting Drama in Education: Developing a Professional Resource (Reichheld, 2018)

2.1.12. Drama in School

The school is a society in which everything is geared toward assisting a kid in sharing in the race's hereditary riches. When children attend school for the first time, they are often confronted with a learning environment that is more intellectually and emotionally demanding than the one they are used to at home (Verrior, 1985). Currently, the instructor, who is aware of pupils' problems, should seek for drama model to help ease them. By using drama to convey a calming message, kids may understand their own emotions and learn to collaborate in a supportive atmosphere that enables them to solve issues imaginatively. These activities, which constitute the cornerstone of natural learning in education, are seen differently in schools (ibid).

2.1.13. Views of Drama in Schools

There are many perspectives on drama in schools. For instance, Lynn McGregor divides educational drama into two categories: learning via drama and envisioning drama (McGregor, 1976).

The first subcategory of drama is concerned with the study of problems and individuals via drama. It is an investigation that includes both the instructor and the kid and concludes with a discussion of the problems at hand. It may be used to learn history or sociocultural studies to pupils.

Drama, under the second category, is seen as an artistic genre in and of itself. As a result, it throws a significant amount of responsibility on the shoulders of the pupils to work on the instructor's stimulation. Generally, the instructor is a passive figure. Students must develop ideas, figure out how to integrate them, and then create a story with their characters in this activity (ibid).

All theatrical acts, according to Dorothy Heathcote, may be categorized along a spectrum ranging from one of the most classical or sophisticated to the most domestic or informal one (Wagner, 1989). A new stander of an experiment into the drama may be achieved relatively rapidly by moving along this continuum. Because the classic mode demands a high level of focus and control, it seems to be a tough path into drama. Nonetheless, the domestic style seems to be simpler; it is informal

and more like ordinary human interaction. As a result, a teacher chooses the right kind of drama based on the class's current requirements (Heatcote & Herbert, 1985).

2.1.14. Drama in Elementary Schools

Multicultural education is not limited to the classroom; it tackles larger organizational, curricular, and community problems that have a direct impact on school-based drama. By teaching problem-solving and critical-thinking tasks via reciprocal dialogue between instructors and students, new educational concepts have been perfectly adapted to utilizing drama in the primary school classroom (Philbin & Myers, 1991). The student must be also between the ages of (7 and 12).

New teachers think that uniformity is critical and that training all instructors to utilize drama in the classroom would assist in the maintenance of kids' dramatic experiences in elementary schools (Dodd & Hickson, 1977).

In addition, drama can serve as a unifying factor in the primary school curriculum, allowing instructors to draw on a variety of topic areas to produce a diverse range of learning outcomes via play. As "Tom Stabler" notes in "drama in primary schools," the connection between the drama as well as other aspects of education may be active rather than passive (O'Neill & Lambert, 1989).

2.1.15. Common Characteristics of Using Drama in Education:

Ustundag (1994) notes that although drama has a variety of qualities, the following are the most often used aspects of drama in education.

Imagination and creativity: One might argue that the ideas of imagination and creativity are necessary components of drama. These are often for understanding conduct in terms of how individuals feel and act in certain circumstances.

Play is a significant part of the character development, which is associated with higher animals like monkeys.

Drama enhances the natural characteristics of the person who makes the effort, partly by enhancing the sensitivities associated with sharing with others and partly by allowing the individual to choose the sort of environment in which he desires to live.

Drama is a social activity because when youngsters collaborate on issue solving via drama, and communicate their answers. This may be conveyed to others and the completed scene can act as a connection between them and others.

Performance: Not all dramatic actions take place in front of the audience. When they are, it is often because youngsters want to share their work with others.

2.1.16. Using Drama as a Method

When the drama is selected as a technique, two concepts must be well understood: the meaning of drama and the goals of drama (Tülay, 1997).

1. Meaning: Education should be also a reflexive efficiency, although this is not always apparent in the classroom. Traditionally, the teacher's function has been that of a questioner; the teacher's most effective technique is almost certainly questioning, and it is also used to measure the class's level of understanding. By and large, this kind, of course, emphasizes debate over action. However, this approach does not foster pupils' creativity, thereby limiting their opportunities to express their thoughts.

Teachers who think that drama is most helpful in primary schools do not permit this scenario. They are aware of the particular requirements of each student and their responses, thus enabling teachers to assess comments for each student individually. Consequently, through the use of drama, a social or creative ability is introduced into the classroom for the purpose of fun and fulfillment (Dodd & Hickson, 1977).

In their study, O'Neill and Lambert (1989) state that the teacher's responsibility is to build on the students' ideas and serve as a connection between their own life experiences and the meaning of drama so that insight and understanding emerge from the action.

It is the act of doing and envisioning meaning that is important. As a result of his or her personal experiences, the child will acquire information that has an educational value. As a result, using theater in the classroom opens up a world of possibilities for the teacher (Adlguzel, 1993).

There will never be a book or a method that can completely replace a teacher's knowledge and guidance. The teachers can inspire students, build on their contributions, and focus and pace the different classroom activities that will make theater successful. However, drama can never reach its full potential as a medium for learning unless the instructor is committed to and is involved in the activity (ibid).

2. Purposes: Drama is establishing a strong reputation as a model of learning, encouraging students to develop control over their thinking. In addition, there are several reasons to use drama as a method (Tülay, 1997).

- Drama allows pupils to work on a shared project. Besides, it increases the child's awareness of conflicting opinions both inside the classroom and across the broader societal environment.

- Drama expands and develops a child's language usage in terms of diversity and quality. It allows for the exploration of alternative discourse models and may catalyze a range of oral and written formats.

- Further, drama may teach youngsters how to evaluate their own and others' work critically. More specifically, drama is a very effective tool for "opening up" issues, themes, and subjects of societal importance. It allows youngsters to examine such subjects from a variety of angles and develop an understanding of the complexities of the problems at hand.

- Drama engages youngsters in a complicated selection process, requiring them to pick from a variety of effects and techniques to create a cohesive and coherent speech.

2.1.17. The Benefits of Using Drama in Schools

Both self-actualization and interpersonal or emotional development may be found in dramatic work.

2.1.17.1. Self-Actualization

The first benefit of incorporating drama into the classroom is that it motivates students to participate and take ownership of their self-actualization, which is the

fundamental purpose of education and continues throughout life. When a learner attains self-actualization, he or she develops the characteristics of being realistic, creative, trusting, and self-sufficient.

Students in drama participate actively in scenarios that make sense to them in light of their prior experiences and current levels of comprehension. As a result, each theatrical activity exposes students to different situations and viewpoints. This kind of exercise promotes a child's self-actualization.

Further, both instructors and student involvement are critical to the success of the drama. Some instructors choose to supervise pupils from inside the collective drama process rather than from the outside. This enables instructors and students to take social roles that are very distinct from those they would usually play in the classroom's more formal teacher-student interaction. Teachers' use of drama enables pupils to engage in more abstract thoughts in reaction to the dramatic circumstance (Verrior, 1985). The teacher's main objective is to create exciting circumstances that motivate pupils to think independently to acquire new perspectives on themselves and their environment (Beales & Zemel, 1990).

Self-actualization has other consequences. As a summary, they are as follows:

- To provide pupils with a chance to re-examine their issues.

- To demonstrate to the learner the direction in which they are traveling.

- To encourage pupils to reflect on their experiences and identify areas of commonality with others.

- To push the boundaries of the curriculum in areas such as science, foreign languages, and mathematics.

- To provide kids with freedom in addition to responsibility.

- To demonstrate to pupils how to persevere with something they dislike and work their way through it to a point of success.

- To broaden students' vocabulary and assist them in acquiring a more refined command of rhetoric via contact with others and the use of subjective experience (ibid).

2.1.18. Personal or Emotional Development

The second benefit of utilizing drama in classrooms is that it promotes personal emotional growth. Drama, as a novel concept in education, creates opportunities for individual choice and decision-making. As a result, it enables the person to investigate many facets of the environment, as well as his or her thoughts and emotions. If drama is integrated into learning and teaching experiences in schools, it may aid students in their development. Moreover, drama will serve as a bridge for students who comprehend their part in sharing duties with their peers (Tülay, 1997).

To carry out a dramatic activity successfully, a group of students must agree to work together to maintain the drama to encourage one another attempt to believe and share their thoughts and interpretations with others (Wagner, 1989). Additionally, drama may serve as a stimulus for the formation of interpersonal connections beyond the classroom, thereby resulting in personal emotional growth.

To this aim, the following are some of the benefits of drama:

- To assist students in discovering that they understand more than they previously believed.

- To help pupils understand the actual world more precisely in light of what the imagined world reveals.

- To assist pupils in grasping an increasing amount of what is inherent in any encounter.

-To cultivate a tolerance for a range of personalities and viewpoints.

- To reduce a complex idea or event to its simplest form so that pupils may grasp it and exert control over it.

As a result, it may be deduced that there are many hidden benefits to utilizing drama in schools. For these reasons, drama in education should be given greater prominence in today's school curriculum. Drama seems to be more effective in teaching than any other media. Finally, drama is most successful in schools as a teaching or learning technique that encourages the development of the curriculum.

2.2. Creative Thinking

2.2.1. History of Creative Thinking

The term "creativity" acquired its contemporary connotation during the era of enlightenment. In the eighteenth century, imagination was associated with inventiveness rather than inspiration. In the eighteenth century, Galton regarded creativity as a component of genius and mentioned that it is a natural skill. Thus, Guilford is credited for coining the term "creativity". When considering the research on creativity conducted within the field of psychology before Guilford, it seems that Wallas identified five phases in the creative process: ‘’preparation – brooding – hatching – enlightenment or insight’’ (Haefele, 1962, p.121). Guilford asserted that there are two modes of thought. Convergent thinking is the process of reducing the number of potential outcomes through the use of logic and knowledge, whereas divergent thinking is the process of anticipating numerous solutions to a problem and developing creative and distinctive ideas. The term "creativity" refers to an intelligent activity that generates numerous solutions to issues through the use of original and distinct perspectives (divergent), rather than restricting answers via intellect and logic (convergent).

The American Psychological Association, led by Guilford, began the first empirical study on creativity in the 1950s. The concept of creativity has been defined in a variety of ways in the literature, with each author focusing on a different component of creativity (Demirci, 2007). The classic definition of creativity is that creative things are both original and successful in some ways (Runco & Jaeger, 2012). According to Bélanger, Akre, Berchtold, and Michaud, (2011), creativity is the operation of transcending previous experiences, breaking free from the constraints of habits, and forming new concepts in difficult situations while remaining unconstrained by practice and the ability to solve problems flexibly. Creative thinking, according to Torrance (1974), consists of being sensitive to troubles, inabilities, a reduction of awareness and inconsistencies, determining the problems, looking for a solution, estimating and hypothesizing about inadequacies, recognizing a solution and testing it, and then disclosing the results after retesting the solution. Fluency, adaptability, and originality are three characteristics of creativity as described by Torrance (1974). During a problem-solving session, pupils' fluency is measured by the number of

responses they provide. When it comes to problem-solving, flexibility may be defined as the student's ability to switch from one style of thinking to the other. In conclusion, originality, according to Kuo (2016), is defined as the capacity of a person to come up with original ideas, such as doing things that are unexpected or displaying skills that are distinct from those of others.

Creative thinking will be operationally defined as the following: Fluency; Originality; Elaboration; Abstractness of Titles; Resistance to Premature Closure; Emotional Expressiveness; Storytelling Articulateness; Movement/Action; Synthesis of Incomplete Figures; Synthesis of Incomplete Lines; Unusual Visualization; and Internal Visual, Taylor (2008, p.61).

It is noted that Torrance (1969) described the process of creativity as follows: detecting difficulties, looking for potential solutions, sketching hypotheses for testing and assessing, and conveying findings to others. As an additional point of clarification, Torrance defined the process of creative as "containing fresh ideas, multiple points of view, breaking out of the pattern, reconstituting ideas, and establishing new connections among components as many ways creativity may be assessed" (p.61).

2.2.2. Creative Thinking Skills – Meaning

The term 'creative' is often used in educational institutions. In a previous study, the instructors and students have almost encountered creative writing. Also, teacher supplies thrive with collections of creative activities and literature on different topics of creative education. These sources often offer appealing and enjoyable classroom experiences without addressing the fundamental questions: What is creativity? Where does it come from? What experiences or situations enable people to have a greater capacity for creativity? Without knowledge of these more fundamental problems, it is difficult for any teacher to make sound judgments about classroom practices that foster student creativity, even if a collection of activities may be beneficial (Eragamreddy, 2013). Figure (2) explains the four types of creative thinking skills use in teaching and drama education:

Figure 2. Four types of creative thinking (Eragamreddy, 2013)

2.2.3. Significance of Creative Thinking Skills

Teaching creative thinking abilities is critical for both teaching and learning and the development of a better society. The following will illuminate the critical nature of creative thinking abilities.

When we teach in a manner that fosters creativity, it is precisely this kind of pattern stretching that we want to achieve. Students consider the material from a variety of perspectives, repurpose it in novel ways, and connect it to novel or interesting concepts. These connections strengthen the connections to the material as well as the intellectual habits associated with more flexible thinking. Indeed, creative thinking is a critical component of effective teaching and learning, which is a method of education intended to assist students in identifying meaning in academic content and then learning and retaining it via application to their everyday life (Johnson, 2002). In this approach, creative thinking is emphasized as a critical strategy for assisting pupils in learning.

Creativity strives for a healthy balance between seeking (for existing ideas) and imagining (for new ideas), so that we may blend the best of both worlds. Creativity may result from a mix of conscious and unconscious thought processes that occur

during a time of incubation. This is a very detailed resource that is well worth examining and is beneficial for obtaining a complete understanding of the subject (Eragamreddy, 2013).

2.2.4. Features of Creativity

Today's understanding of creativity is based on Torrance's 1968 ideas, which were founded based on Guilford's conceptual framework. Lipman's views are motivated by his education in critical thinking.

According to Guilford, creative thinking consists of eight critical components (Haefele, 1962):

1- "Sensitivity to problems (needs, seeing the unconventional)".

2- "Fluidity (multitude of thoughts and associations."

3- "Flexibility (getting rid of thinking laziness and adaptive set)".

4- "Originality (not having a general impulse)".

5- "Dominance (dominance on the situation and having divergent associations)".

6- "Analysis (defining, recognition)".

7- "Synthesis (closure ability) ".

8- "Redefining".

Figure 3. The effect of creative drama on critical thinking in preservice physical education teachers (Uzunöz & Demirhan,2017)

2.3. Drama and Creative Thinking

2.3.1. Creative Drama in School

Drama is a mixed-media art form in which the actors reflect on human issues while inventing, reproducing, and changing their environments (Pinciotti, 1993; Taylor, 2000). Besides, drama is a transformation in which a child plays the mother, father, sailor, and so on. Metamorphosis is a dynamic that enables the acquisition of new abilities. To understand anything new, it must first be converted into something that has previously been comprehended (Courtney, 1990). Using the dual process as a cognitive totality, Courtney (1990) argues that drama generates meaning in two ways: one is genuine and the other is a fabrication.

Drama is a very successful technique for assisting children in their social, emotional, physical, cerebral, creative, and imaginative growth, as well as their academic performance. As part of the play, participants take on the role of another person and use their imagination to examine circumstances from that person's point of view, ultimately helping to resolve a particularly difficult issue. It is generally recognized that drama may be utilized to achieve a variety of goals in the classroom,

including enhancing learning, inspiring students, and combating violence in schools (Anderson & Donelan, 2009).

Despite this, it is clear that limited emphasis is devoted to the development of imagination in drama instruction, which is unexpected considering that imagination improves when students engage in drama -related tasks. According to Cremin (1998), imaginations in theatrical instruction have not been extensively researched, and as a consequence, little is understood about this subject. According to Gallas (2003), the use of imagination in learning is not a new idea, but it is still regarded as a secondary topic by educators and academics. He adds that although educators instinctively recognize the value of creativity, it is difficult to articulate how, when, and why it is essential. Despite this, Pincotti (1993) argues that drama is a kind of art in which the unseen is made visible and human imaginations are shared, and so he emphasizes the importance and place of imagination in drama.

The use of 'drama tactics' (hereafter DTs). Distinct from traditional drama, dynamic scenes are based on exercises that were created for the drama to assist performers in gaining better knowledge of the character, context, and background of a given scene. All the activities on this list have been chosen and/or modified for use in a language classroom. DTs are often centered on a dispute or tension that has to be addressed and resolved. It is up to the participants to decide how the issue will be addressed; every given stimulus will have many answers. Once this is accomplished, DTs provide students with an opportunity for heuristic learning; one of the most significant features of DTs is that they are not meant to be used for performance. This implies that the emphasis is on the process of creating the drama rather than on the final result at its conclusion. In particular, it is essential to highlight that DTs are quite different from the role-playing exercises that are often taught in language classrooms. When it comes to traditional classroom role-plays, such as purchasing hamburgers at a fast-food restaurant, formal discourse elements tend to predominate over informal discourse features.

Techniques such as drama include the incorporation of ideas into an interpretation or rewriting of a "text," which may be anything from a poem to a photograph to a newspaper story, and does not have to be limited to the written word alone.

One of the most widely used evaluations of creativity is the Torrance test of creativity (Torrance, 1966), which is still in use today. When you take a careful look at a few of the activities in the Torrance test of creative thinking, you will see that many of them are shockingly similar to the theatrical games and drama methods developed by people like Viola Spolin (1986), Maley, and Duff (1988), and others (2005). Asking questions, improving products, finding unexpected applications, and saying "just suppose" are all examples of categories on the Torrance test that require divergent thinking skills in the areas of fluency, flexibility, creativity, and elaboration. In particular, the portion of the exam that involves unexpected applications is almost similar to a theatrical game that is featured in Swale's Drama Games (2009, p. 136).

The ability of digital tools to promote creative and cognitive function in the language classroom is yet another reason for including them in the curriculum. Gaining a better understanding of the laws of language may help students think more creatively, and thinking creatively can help students discover new linguistic connections and test out their theories of language, as in the aforementioned 'raisin reason' example. As a result, it can be shown that learning and creativity are mutually beneficial. Some believe that one of the most significant reasons inhibiting creativity in the classroom is the prevalence of IRE: initiate, react and evaluate. This is also referred to as IRR: initiate, reply and respond in some circles. Within this framework, children quickly learn that their job is to answer or react to the instructor's speech, after which the teacher will inform the students whether or not their response was right, acceptable, or otherwise. It turns into a game of intellectual hide and seeks, in which the students must guess what the instructor believes to be the right solution to the question (Beghetto, 2010, p.450). The consequence of this is that pupils are given little chance to investigate or express their views on language, theories, and interpretations of language. However, the unexpected is encouraged in a good way via dramatic methods.

Specifically, according to Sternberg's (2006) investment theory of creativity, creativity is a decision-making process that includes decisions to generate ideas, decisions to select the most appropriate choice, and decisions to persuade others that the most appropriate choice is the best choice for them. His emphasis on decision-making emphasizes that having talent alone is not enough; students must also choose to utilize their expertise (Sternberg, 2006, p. 90). In this case, DTs may be used

effectively because, by their very nature, they provide students with chances to make proactive decisions and make the most of their natural talents. Aside from that, the methods of drama are based on Sternberg's cycle of 'create, select, and convince.' Following the generation of several possible solutions to a problem, students select the most appropriate and interesting in terms of uniqueness and quality. Finally, through their interpretation of the problem, students must convince their real or imagined audience of the validity of the solutions they have selected.

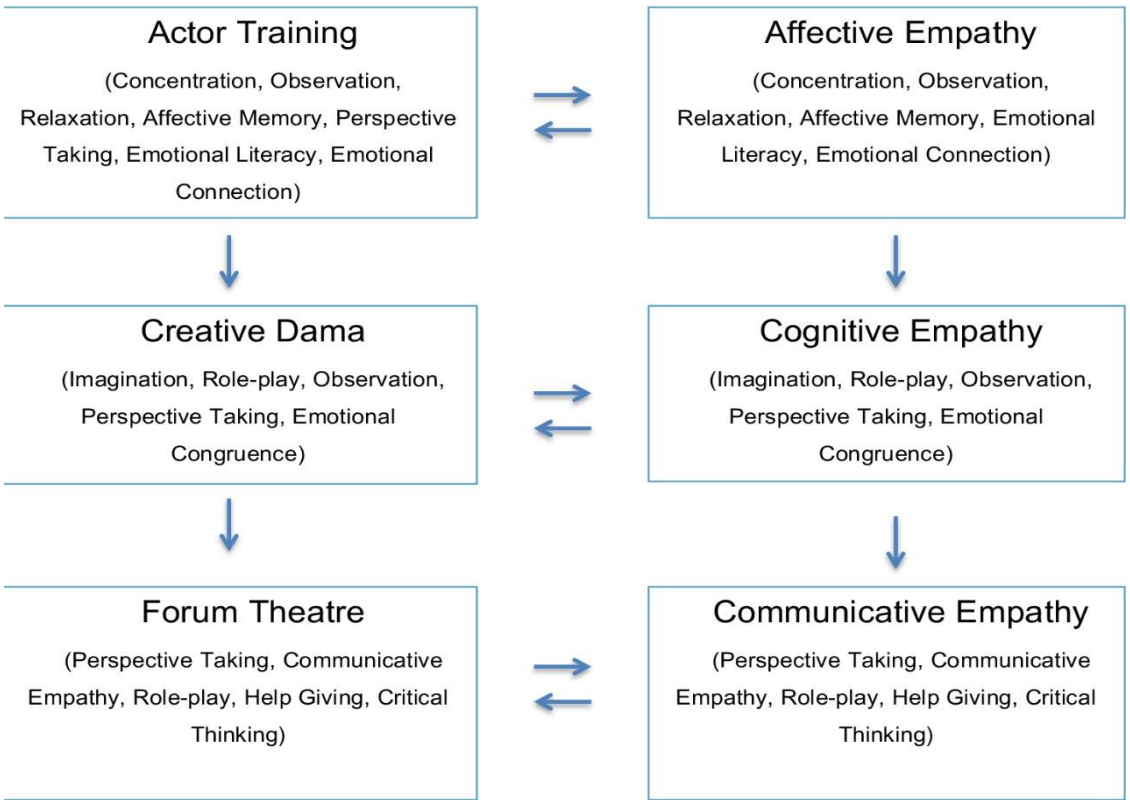

Figure 4. The effect of a drama-based education program on the students in year ten in Western Australia with regard to the development of empathy, (Scott, 2019).

2.3.2. Drama and Learning

Drama, which is rooted in social interaction, is an effective method for children to develop good relationships with one another, "practice negotiation, build confidence and self-esteem, as well as face ethical concepts, personal values, and moral standards of behavior (Freebody, 2010, p. 218)". In addition, drama provides many chances for creative growth via the development of a critical attitude and the investigation of other alternatives and viewpoints (Cremin et al., 2006b). Each play will instruct students on a particular subject, and that they would be able to expand, apply, and improve their knowledge and comprehension of that subject. According to another study, youngsters see drama as extremely motivating and think that this 'vivid style of learning' allows them to have a more complete grasp of topics (Chan, 2009, p. 201). Children are attracted to stories not just for the substance or narrative, but also for the theatrical traditions and customs that enable them to discover meaning and express themselves. They may develop the ability to choose, shape, and alter these norms for their own goals and improve their ability to debate them, "using an increasingly critical vocabulary to describe and assess drama" (p.320). Further, since drama learning is based on the children's personal and societal reflections on the experience, drama strengthens their reflective and evaluative skills, as well as their capacity to create connections. The imagination, personal and societal problems, literacy, introspection, the play's substance, and the form itself are all important areas of learning in the drama.

2.3.3. Linking between Drama and Literature

Although there is no script in improvisational drama, literature is often utilized to provide structural or thematic support, and shared fictional worlds are constructed via the children's and teachers' imaginations (Taylor & Warner, 2006). This drama that focused on the process of meaning creation, has no direct viewer, and is "spontaneous, unexpected, and emergent." It often generates exciting settings in which "reading, writing, speaking, and listening" become natural responses to the many social issues encountered. Furthermore, it encourages youngsters to work together on projects, experience other viewpoints, and raises rather than solve issues. Notably, it allows ambiguity and pushes young learners to deal with unpredictability and cope with open-

ended situations (Grainger, 2003c).

When using literature to create classroom drama, fictional events must be carefully chosen to evoke emotions of suspense, ambiguity, or misunderstanding. While many of these events will be included in the book, others may be created as a result of the analysis "unmentioned conversations, nightmares, premonitions, a character's conflicting opinions on a particular subject, and/or past or subsequent problematic occurrences related to the present situation Fiction is rife with unresolved issues " (p.101).

2.3.4. Teacher in Role

The TIR is critical for expanding drama's educational potential. This does not need instructors to perform, but rather to imagine and behave like someone else, assuming this position and interacting with the students from this point. Teachers provide an example of the commitment and conviction required to unify the classroom and encourage them in a cooperative world-building play. Besides, teachers contribute to the shaping of the imagined experience by managing it alongside students and encouraging, extending, and challenging their thinking from inside the fictitious setting. Furthermore, the TIR may help children in contemplating the consequences of their decisions. Children often reflect their TIR's enthusiasm and involvement in the enthralling world of drama. Instead of always adopting high-status positions, educators may experiment with a range of equal and/or low-status vocations that open up new possibilities. They may play antagonistic roles such as people affected by the children's activities, as well as messengers, shadows, and storytellers. Due to the nature of these roles, which are improvised and spontaneous, creative conflicts may arise that must be addressed (Cremin, 2009).

When instructors are not acting, they may provide chances for students to concentrate on and analyze the drama, including the developing scenario and drawing parallels. This pattern of swinging between total absorption in the part and then disengagement from it – as decisions are made and options are examined and reflected upon – is a fundamental characteristic of improvisational classroom drama. It strengthens children's dedication and participation and broadens their knowledge of the topics under consideration. TIR is very successful in enticing pupils to engage in

creative learning (ibid, 2009).

2.3.5. The Role of Drama in Linguistics (four skills)

2.3.5.1. Drama in (Speaking and Listening)

Since prolonged classroom drama is geared at exploring and resolving problems, the discussion is a necessary component of its currency. Drama produces creative and stimulating environments that are often perceived as genuine and elicit a range of vocal reactions. When students, for example, improvise a decision alley or create, discuss, and assess a freeze-frame, they spontaneously engage and listen to other perspectives and frequently need to compromise and make choices together. As a result, a variety of modes of communication, including movements, body language, and motions are utilized to communicate meaning. Students in drama adjust their speeches to a variety of goals and audiences by utilizing language styles and registers suitable for their part as well as the fictitious situation. The chance to reflect on these linguistic decisions may aid in the development of a better command of the spoken word. Drama brings emotions, intuitions, and a vibrant imagination to the fore, allowing for the creation of both intentional and creative language, as well as more diverse vocabulary than is typical. Students' verbal participation may be more spontaneous in drama than in more conventional or formal educational environments (Cremin, 2009).

2.3.5.2. Drama and Reading

Drama is an excellent environment for fostering reason and inference; it encourages textual investigation and contributes to the realism of stories. Drama creates an 'aesthetic' interpretation of the text, emphasizing the insights and pleasure obtained from the textual interaction (Rosenblatt, 1978). In this regard, students engage in a variety of abilities that are also needed for "reading, such as prediction, picture construction, imaginative interconnections, co-authoring the text, establishing empathy, and participating emotionally and reflectively" during drama class (Grainger, 1998, p.113). The drama may help students improve their ability to interpret both text and subtext more effectively, as well as broaden their understanding of characters'

motives, actions, and possible histories.

It is feasible to convey more information about the characters, narrative events, and ideas by incorporating dramatic customs into shared reading. Inference and deduction may be aided by observing the characters' physical postures and stopping the action to include their inner thoughts (ibid).

Additionally, reading a section of a book and then using a drama convention to investigate the suggested character connections may help understand. In this regard, drama may assist students in extending their reading of the context, text, and subtext while studying a non-fiction subject. For instance, freeze-frames might be used to create a series of contrasted pictures of the rainforest. Subtitles and words may be included to explain the different positions and perspectives used when creating these as pictures taken from various angles for a book on the subject. This draws on students' prior knowledge of the problems and encourages their comprehension of one another's representations.

2.3.5.3. Drama and Writing

Drama offers compelling settings for both solo and group writing. In-role work may result in emotional writing from a variety of positions and viewpoints, thus contributing significantly to students' growth as writers. Students may enhance their written work by verbally rehearsing and polishing writing ideas and discussing them with one another. This approach infuses their works with passion and urgency. Further, qualitative (Crumpler & Schneider, 2002) and quantitative research designs (Fleming et al., 2004) have shown that including drama in literacy sessions and prolonged units of literacy work may significantly improve students' writing abilities. A distinction is made between those who stress the use of drama to shape and create a certain kind of writing and others who emphasize just the drama rather than writing. Instructors should make use of the opportunity to write in response to the imagined scenario (Cremin et al., 2006b).

2.3.6. Fostering Imaginative Engagement in Role-Play Areas

Role play areas serve as a microcosm of the classroom drama. Students may converse, create, and make sense in these fictional situations by "relying on their experience, knowledge, and understanding of the world" (p.13). To foster students' agency and ownership of their learning, creative instructors collaborate with them to brainstorm potential role-play settings. Whereas the role-play areas are commonly formed in "early childhood classrooms," "creative teachers of older learners also make effective use of them, creating police stations, Egyptian archaeological digs, and Victorian workhouses to allow students to apply their knowledge and understanding to other areas of the curriculum" (Cremin et al., 2009a, p.118). Three types of role-playing areas exist with significant overlapping. These include: (ibid).

"real world settings e.g., doctor's surgery, the garden center, post office or café,"

"imaginary/ fantasy settings e.g., a cave, a forest, an enchanted land, on the moon, under the sea". The following diagram explains using drama in language teaching and techniques.

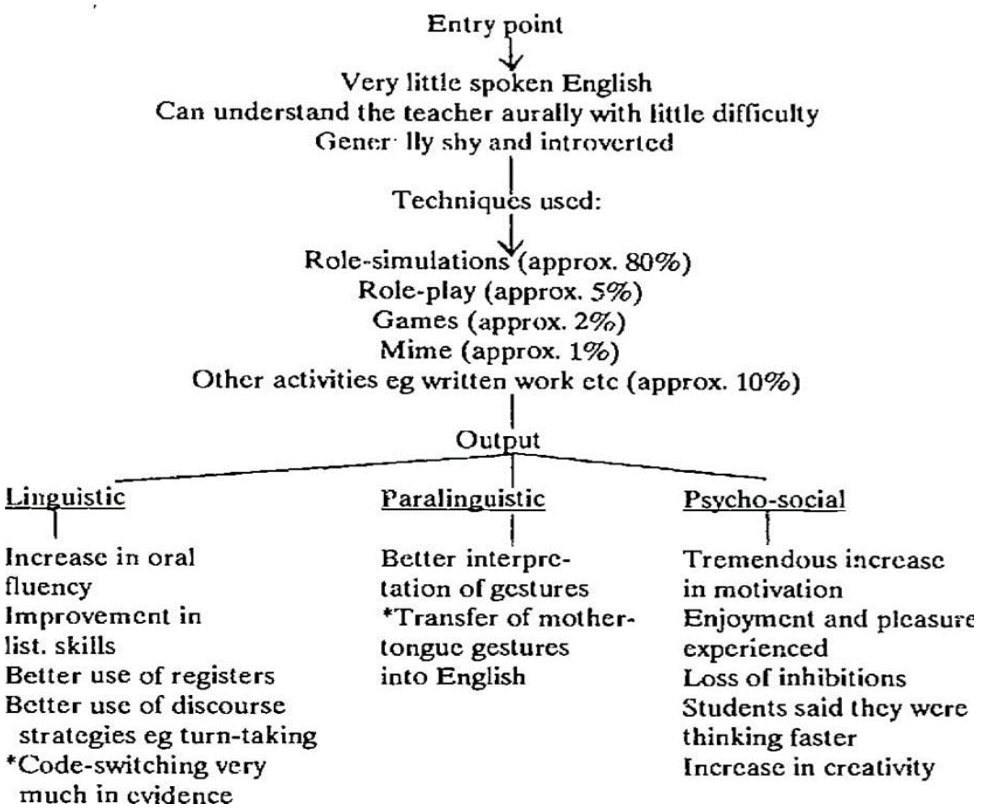

Figure 5. Using Drama Teachniques in Language Teaching (Gaudart, 1990)

2.4. Previous Studies

This part reviews previous research on the same subject, namely creative thinking by other authors. This evaluation of the literature will cover many critical points, including the objectives, the sample, the methodology, and some of the conclusions stated by these studies. In Gündoğan and Gönen's (2013) study, the aim ''is to show whether the influence of drama on the creative imagination of children from different age groups differentiate or not. The sample ''comprised of 60 children (30 from the age group of 10 and 30 from the age group of 13) from a certain primary school. The control group was comprised of 60 children (30 from the age group of 10 and 30 from the age group of 13) from another primary school with an equal socio-economic background to avoid children affect each other".

The results of the "study on the impact of a prepared drama program on both groups of children aged 10 and 13 indicate that children in the age group 10 generated more unique ideas and created more complex drawings than children in the age group 13" (p.206). As a result, it may be concluded that drama programs are more successful in the younger age groups. In light of this, drama activities should be included in educational programs to foster the development of creative imagination from an early age. In addition, it has been found that females have a greater quantity of innovative thoughts than males. It is critical to include imaginative creativity into teacher education throughout their occupational training. In addition, the pre-school development of drama's effect on creative imagination may be studied.

In another study, Taşkın (2013) the purpose ''is to investigate the effect of creative drama-based instruction on fifth graders' science achievements in the light and sound unit and scientific process skills'' (p.120). The sample is composed of pupils in the fifth grade of a primary school. The population of the study is the elementary schools in the Babaş District of Denizli, Turkey Province. A simple and valid achievement test was created and given to 60 randomly chosen children. The researcher used a quasi-experimental design that included pre-and posttesting.

These findings indicated that creative drama-based teaching resulted in a statistically greater acquisition of light and sound and an improvement of scientific process abilities in the fifth-grade pupils than teacher-centered instruction.

Further, Zaghloul (2018) investigated the effectiveness of ‘’drama on the students’ self-development, which focused on the effect of drama on both communication and thinking skills among Saudi students studying at the preparatory level in Northern Borders University’’(p.76).

The study was "conducted on 140 students from both genders (males=70 and females=70). The students were divided into four groups: each has 35 students" (p.71). The researcher used a quasi-experimental design to determine the efficacy of drama-based self-development courses on thinking and communication abilities of preparatory year male and female students.

The findings showed that utilizing drama in the classroom had a greater "impact on the experimental group than on the control group's pupils who were taught using conventional techniques since the experimental group obtained superior outcomes" (p.72).

In another study, Jarrah (2019) aimed to "identify the impact of using drama in education on life skills and reflective thinking" (p.4). The researcher used a semi-experimental design to determine the impact of drama on reflective thinking and life skills" (p.4). The researcher dependent on an experimental one-group design, and the drama technique was employed.

The findings indicated that drama education help students' life skills by improving their reading and numeracy abilities, enabling them to recognize their personality's strengths and limitations, and "connecting study and application in real life. Using drama in education improved students' reflective thinking abilities by reinforcing the diverse ideas' logical analysis and the ability to differentiate between the benefits and drawbacks of various subjects" (p.17).

In another recent study, Yumurtaci and Mede (2021) conducted a study to ‘’investigate and compare the effectiveness of creative drama and traditional instruction on the vocabulary development and creative thinking skills of young learners of English’’ (p. 115)..

The group members "were 45 young learners (grade 2, ages 7-8) and two instructors from a private k-12 school in Istanbul, Turkey, who were enrolled in the primary English program. The researcher employed a quasi-experimental design, pre- and posttesting of vocabulary, and pre-and posttesting of creative thinking abilities" (p.116).

The results indicated that incorporating creative drama into teaching benefited young learners' vocabulary development and the ability to think creatively.

These previous studies have shown different findings. For instance, according to Gündoğan and Gönen (2013), "The results of the study on the impact of a prepared drama program on both groups of children aged 10 and 13 indicate that children in the age group 10 generated more unique ideas and created more complex drawings than children in the age group 13" (p.206). As a result, it may be concluded that drama programs are more successful in the younger age groups. In light of this, drama activities should be included in educational programs to foster the development of creative imagination from an early age. Additionally, "it has been found that females have a greater quantity of innovative thoughts than guys. It is critical to include imaginative creativity into teacher education throughout their occupational training". Additionally, "the pre-school development of drama's effect on creative imagination may be studied" (p.127).

Further, Taşkın (2013) indicated that creative drama-based teaching resulted in a statistically greater acquisition of light and sound and an improvement of scientific process abilities in fifth-grade pupils than teacher-centered instruction.

In Zaghloul’s (2018) study, "the findings showed that utilizing drama in the classroom had a greater effect on the experimental group than on the control group's pupils who were taught using conventional techniques since the experimental group obtained superior outcomes"(p.71).

Moreover, Jarrah (2019) revealed that drama education benefits students' life skills by improving their reading and numeracy abilities, thereby enabling them to recognize their personality's strengths and limitations, and connecting study and application in real life. Using drama in education improved students' reflective thinking abilities by reinforcing the diverse ideas' logical analysis and the ability to differentiate between the benefits and drawbacks of various subjects.

Finally, Yumurtacı Mede’s (2021) results indicated that integrating creative drama into teaching benefited young learners' vocabulary development and their ability to think creatively.

Table 1. Summary of Previous Studies

no	Author/s	Sample	Data collection and data analysis	Research design	Main Findings	Limitations and Suggestions
1.	GÜNDOĞAN & GÖNEN (2013).	60 children	The data were collected by a pre-test and posttest. the data were analysed by The Kujawski Creative Thinking Test The independent samples t-test and paired-samples t-test were used to analyses the data.	quantitative	The results of the "study on the impact of a prepared drama program on both groups of children aged 10 and 13 indicate that children in the age group 10 generated more unique ideas and created more complex drawings than children in the age group 13".	the study was limited to delivering the English drama program in 2013 in Turkey to students who comprised the two trial groups "ages ten and thirteen" individually for four hours each week for a total of fourty-eight hours over three months. Each activity consisted of twenty-four two-hour sessions. The drama curriculum was developed in conjunction with the primary school programs' objectives and an assessment of the literature on imagination development. Furthermore, it is critical to include imaginative creativity into teacher education throughout their occupational training. Additionally, the pre-school growth of drama's impact on creative imagination might be explored.

2.	Taşkın (2013),	60 students	The data were collected by a pre-test and posttest. For data analysis, the multiple-choice questions were categorised as correct "one point", wrong "zero point" and blank "zero point".	quantitative	These findings indicated that creative drama-based teaching resulted in a statistically greater acquisition of light and sound and an improvement of scientific process abilities in fifth-grade pupils than teacher-cantered instruction.	The study was limited to the influence of creative drama-based education on 5th graders' science accomplishments in the light and sound unit and scientific process abilities. This quasi-experimental investigation was undertaken in one of the public elementary schools in Turkey during the (2009-2010) academic year. A light and sound achievement test were devised and delivered to randomly chosen sixty pupils. Furthermore, the effects of Creative Drama applications on interaction, sympathy, ego awareness, self-sufficiency, and social skills should be examined.

3.	Zaghloul (2018).	140 students from both genders (males=70 and females=70).	The data were collected by observation. The program SPSS version 22 was used to analyse the data from the experimental study.	Quantitative	The findings showed that utilizing drama in the classroom had a greater "impact on the experimental group than on the control group's pupils who were taught using conventional techniques since the experimental group obtained superior outcomes".	the study was limited to pupils' study in the preparatory year at Northern Borders University in Arar, Saudi Arabia. This study was performed during the 1st term of the (2017-2018) school year. This study was conducted during the preparatory year at Northern Borders University, including both male and female students. It is recommended that creative drama courses be taught as a primary component of the self-development skills curriculum in order to be a more effective teaching tool. The creative drama approach should be applied as a teaching approach in other courses as well.

4.	Jarrah (2019)	This study used a convenience sample of "(100) students in the tenth grade at the Emirates National School in Abu Dhabi.	The researcher constructed two measurements (Pre and post) to collect information. The Statistical Package for Social Sciences (SPSS) application was used to perform the following statistical analyses.	quantitative	The findings indicated that drama education benefits students' life skills by improving their reading and numeracy abilities, enabling them to recognize their personality's strengths and limitations, and "connecting study and application in real life.	The study was limited to determining the influence of utilizing drama in education on pupils' life abilities and ability to think creatively. The experimental technique was utilized, and the research sample consisted of one hundred pupils from the tenth grade at the Emirates National School in Abu Dhabi. for the academic year (2018-2019). The study suggests that teachers should concentrate on developing pupils' capacity to obtain solutions for difficulties provided by accessible knowledge about the problem's existence and characteristics.

5.	Yumurtacı & Mede (2021)	45 young learners (grade 2, ages 7-8) and two instructors from a private k-12 school in Istanbul, Turkey, who were enrolled in the primary English program.	The data were collected in two ways, quantitatively by pre- and posttests, and qualitatively through teacher reflective journals. The data were analyzed using the Statistical Package for the Social Sciences (SPSS) version 22.0.	Quantitative	The results indicated that incorporating creative drama into teaching benefited young learners' vocabulary development and ability to think creatively.	The study was limited to an investigation on the impact of creative drama and traditional training on the development of vocabulary and creative-thinking abilities in young English language learners During the academic year 2020-2021. The study concludes with pedagogical practice and suggestions for incorporating creative drama into primary level English courses.

2.5. Summary of the Chapter

This chapter will present introduction, historical review, concept of drama, creative thinking, drama and creative thinking, Previous Studies, and finally, a summary of the chapter.

3. METHODOLOGY

3.1. Introduction

This Chapter presents the research design, the population, the sampling, the data collection, the data analysis, a discussion of the statistical techniques used to evaluate the data gathered, and the summary of the chapter.

3.2. Research Design

Two types of research designs exist, including quantitative research and qualitative ones. In this study, the researcher relied on quantitative research to collect his data. The researcher used the experimental design, which includes the pre-test and the posttest that was applied to the two groups in this research, including the control group and the experimental group. According to Lee (2015, as cited in Slevitch, 2011), the quantitative research is defined as the systematic investigation of phenomena using numerical data and the use of statistical, mathematical, or computational approaches. The quantitative research is founded on the positivism paradigm, which advocates approaches that are embedded in the statistical breakdown and incorporate additional strategies such as inferential statistics, hypothesis testing, mathematical exposition, experimental and quasi-experimental design, randomization, blinding, structured protocols, and questionnaires with a limited variety of prearranged responses. Therefore, the current study aims to find out the effect of using drama in teaching creativity development of EFL students, finding out whether using drama has an effect on improving and developing creative thinking of experimental group's students or not, highlighting the efficacy of using English drama in developing experimental group's pupils' skills and, and finding out the effect of using drama in improving pupils' performances in recognition and production level.

Table 2. Experimental Design

No	Pre-test	Groups	Independent variable	Posttest
1	Pre-test	Experimental (Ex)	Creative thinking in teaching drama	Posttest
2		Control (Co)	Traditional method	

3.3. Population

The current study is supposed to be conducted on the entire school classes, but the study included the fifth preparatory class. According to Singh and Nath (2007), in statistics, a population is a collection of people who share one or more characteristics, such as age, academic accomplishment, and any other qualities that are of interest to the researcher.

This study includes a secondary school in Salah al-Din Governorate, Dhuluiya City, Iraq. The school contains 24 classes, but the current study focuses on the fifth preparatory grade, consisting of 120 students for the academic year (2021-2022).

3.4. Sample

This study's total sample consists of (160) 5th preparatory school year pupils from (Al-Dhulua'ia) city, namely preparatory school AL Kawthar during the academic year under consideration (2021-2022). The students were classified into two groups, denoted as (A) and (B). These two groups A and B were randomly chosen to serve as the (co) and (ex)groups, respectively, with 120 participants in a total number; (60) students make up section (A) and (60) students make up section B. Previously, (40) were chosen for the pilot project as explained in Table (3).

Table 3. Population and Sample of the study

Group of Students	No. of Population	No. of Sample	No. of Pilot studies
Experimental	**79**	**60**	**19**
Control	**81**	**60**	**21**
Total	**160**	**120**	**40**

3.5. Data Collection

In this study, the quantitative approach as a research design was followed since the data were obtained via quantitative data collection methods. The quantitative data were gathered from pre-and-post-- creative thinking skills tests to examine the effects of creative drama vs traditional instruction on the development of creative thinking skills of young learners. Other personal data of the students were obtained through forms distributed by the researcher and they were filled out by the students. After filling them out, the researcher collected the forms. This study was conducted at a secondary school in Salah Al Deen to find out the effect of using drama on creativity development of EFL students, find out whether using drama affects improving and developing creative thinking of experimental group's students or not, highlight the efficacy of using English drama in developing experimental group's pupils' skills and, and find out the effect of using drama on improving pupils' performances in recognition and production level.

3.6. Data Analysis

The quantitative data obtained from the pre-test and posttest were analyzed to identify the averages between the control group and experimental group used as well as the overall average. The Statistical Package for Social Sciences (SPSS), a Paired Samples T-test, was used to show the effect of whether in the two groups there were statistically significant differences in the scores of efficiencies.

3.7. Equivalence of the Two Groups

In order to establish equivalency between the two groups, it is necessary to control the factors that may produce a difference in the pupils' accomplishment, such as their age, their general level of knowledge of English literary works, and the educational level of their parents, among others (Good, Bar, & Douglas,1976).

3.7.1. The Ages of the Students

Calculating the students' months of age until the first of November (2021) is important to determine whether there is no difference in their ages between the two groups, as seen in the appendix (G). When the t-test formula is used for two independent groups, the experimental findings indicate that there is no statistically significant difference between the experimental and control groups, thus implying that the experimental group's mean value is (205.60) and the standard deviation is (0. (12.16). The mean value for the control group is (206.05), whereas the standard deviation is (10.79). After taking into account the significance level and degrees of freedom (118), the computed t-value is (0.22). At the significance level (0.05), this is found to be less than the value in the table, which is (1.98). As a result, the two groups of pupils are comparable in age as shown in Table (4).

Table 4. the mean, standard deviation, and T-values of the students' ages

Groups	No.	Mean	SD.	T-Value		DF	Level of Significance
				Calculated	Tabulated		
Experimental	**60**	**205.60**	**12.16**	**0.22**	1.98	118	0.05
Control	**60**	**206.05**	**10.79**				

3.7.2. Parents' Level of Education

3.7.2.1. Education Level of Fathers

To evaluate if there is a statistically significant difference in educational levels between the fathers of the pupils who participated in the research, a chi-square

calculation was used to analyze the data. There are no statistically significant variation groups, as shown by the fact that the computed chi-square value (1.31) is smaller than the list value (11.07), the degree of freedom (5), and the levels of significance is (0.05)as indicated in Table (5).

Table 5. Educational Level of Father's Chi-Square Value

Educational level	Groups		Total	Chi-Square Value		DF	Level of Significance
	Experimental Group	Control Group		Calculated	Tabulated		
Illiterate	**4**	**3**	**7**	**1.31**	**11.07**	**5**	**0.05**
Primary	**12**	**11**	**23**				
Secondary	**18**	**22**	**40**				
Diploma	**5**	**3**	**8**				
Bachelor	**19**	**18**	**37**				
Higher studies	**2**	**3**	**5**				
Total	**60**	**60**	**120**				

3.7.2.2. Educational level of Mothers

It is revealed, using the chi-square formula, that both groups are equal in terms of the degree of education their mothers have attained. For example, when considering the grade of freedom (5) and significant level (0.05), the value calculated (2.34) is lower than the value tabulated, which is (11.07), thereby resulting in a disparity between the two values (0.05). This shows that there is no statistically significant variation between the two groups in terms of this measure as indicated in Table (6).

Table 6. Educational Level of Mother's Chi-Square Value

Education's level	items		Total	Chi-Square		DF	Significant value
	Experiential Group	Control Group		Calculated	Tabulated		
Illiterate	5	4	9	2.34	11.07	5	0.05
Primary	18	14	32				
Secondary	16	18	34				
Diploma	2	4	6				
Bachelor	15	18	33				
Higher studies	4	2	6				
Total	**60**	**60**	**120**				

3.7.3. Students' English Language Proficiency in the Previous Academic Year

The results of the evaluation of students' English proficiency during the preceding academic year (2020-2021) are included in appendix (B). It is statistically significant between the (Ex) and (Co) groups, with standard deviations of (63.58) and (9.34) for the Ex-group and (65.57) and (8.90) for the Co group in the " mean". Given the 118 degrees of freedom and the 0.05 significance level, the calculated t-value is (0.89) which is lower than the tabular value (1.98), thus implying that the computed t-value is statistically less significant (1.98). There is no statistically significant variation between the two groups, as shown below, based on past findings.

Table 7. Mean scores, standard deviations and t-value for the students' achievement in English in the Previous Academic Year

Group	Students Number	value	SD	T-value		DF	Significant Value
E G.	60	63.58	9.34	Calculated	Tabulated	118	0.05
C G.	60	65.07	8.90	0.89	1.98		

3.7.4. Pre-test English Proficiency of Students

The Pretest was administered to students from two separate groups (Ex and Co) by the researcher. The findings revealed that the average score in the (Ex) group is (50.93), with the mean standard deviation being (9.75). In contrast, the findings revealed that the (Co) group obtained an average score of an average standard deviation of (52.65), and (9.41). The T-test of two independent groups was used in this study to demonstrate that when comparing the average scores of the two groups, there is no statistically significant difference between the average scores achieved by the participants in each group (0.05). As indicated in the attached t-value, Table (0.98) is smaller than the t-value displayed in Table (1.98), and the degree of freedom (118) indicates that the two groups are equal in the pretest, as shown in Table (8).

Table 8. T-Test Value in Pretest

Groups	Students Number	value	SD	t-value		DF	Significant Value
Experimental group	60	50.93	9.75	Calculated	Tabulated	118	0.05
Control group	60	52.65	9.41	0.98	1.98		

3.8. Educational Materials

The study's two groups of pupils including the experimental group and the control group were taught by the researcher himself. For eight weeks, the experimental group is taught using creative thinking in drama, whilst the control group is taught using the traditional method. It has been decided that both groups would receive one hour and four lectures a week each. The application of the experiment started on 8 November / 2021 and ended on 10 January / 2022.

The experimental group received lectures on Sunday and Monday, whereas the control group received lectures on Tuesday and Wednesday. The instructional materials were selected from those that were taught to the two groups of pupils in "English for Iraq".

The following materials were given to the students:1. Section "A": "Baghdadi Bath" by (Jawad Al-Assadi) page no (116-117).

2. Section "B": "The Tempest" by (William Shakespeare) pages no (121-122).

3.8.1. The Lesson's Plan

Techniques are one of the most important reasons for success in education, so the study plan is one of the most important techniques that the teacher sets for the scientific subject to be given to students according to the curriculum adopted by the researcher. The writers or researchers defined the scientific plan with various definitions. For instance, Brown (2001, p.149) defines lesson plans as "a collection of activities that "represent 'steps' along with a curriculum" before and after which you have a break "of a day or more" to analyze and prepare for the following lesson. Teachers' time is taken up with creating a lesson plan, which is a series of written steps that outline what they will do in the classroom.

Woodward (2001) adds that lesson preparation is not limited to written forms, but may be described as anything a teacher does while he or she is thinking about the next lesson, including visualizing, reading materials, and even looking at the ceiling. Among the many reasons to design a lesson, Harmer (2007) emphasizes two that are particularly significant.

First, A lesson plan is a roadmap that instructors may use. Although creative adjustments may be made to adapt to what really occurs in the classroom, the lesson plan remains a framework for instructors to fall back on.

Second, it has something to do with the teacher's connection with the pupils. Students will respond positively to a teacher who has done their preparation ahead of time since it demonstrates their dedication to teaching. The needed lesson plan was previously prepared ahead of time for the class. The control group's lesson plan is based on the guidelines given in the teacher's guidelines. The experimental group course is based on creative thinking in drama education.

3.8.2 The Experimental Group Will be Taught Using a Lesson Plan Developed for Them

Literature Focus:

1. Section "A": "Baghdadi Bath" by (Jawad Al-Assadi) page no (116-117).
2. Section "B": The Tempest by "William Shakespeare" page no (121-122).

Date: Sunday and Monday, November 8th 2021.

Class and section: 5th "A"

Period: (10:00) – (11.00) A.m.

Topic: A play titled "The tempest by William Shakespeare" Page no (121-122) of "Students' book".

Aim: To develop students' creative thinking abilities and their ability to acquire and comprehend literary texts via The Effect of Teaching Drama to develop higher-order and creative thinking abilities, as well as develop the ability to explain, assess, and have more difficult concepts encountered in texts and analyze them.

Steps of presenting the lesson material:

1-Giving a picture about literature in general.

2- Asking the pupils to what extent they understand ideas in the text.

3- - Asking the pupils to read each paragraph of the text and avoid ambiguous words and analyze them later.

4- After reading and analyzing each paragraph, there are techniques to show strange words.

5- Encourage pupils to read and comprehend the play's main theme, thereby expanding their knowledge and ability to analyze.

6- To develop higher-order and creative thinking abilities, as well as develop the ability to explain, analyze, and debate increasingly difficult concept texts.

3.8.3. Lesson Plan for Teaching the Control Group

Date: Tuesday and Wednesday, November 8th 2021.

Class and section: 5th "A".

Period: (10:00) - (11:00).

Topic: A play entitled "The tempest" by "William Shakespeare" (Page no: 121-122) of "Students' book".

Aim: To strengthen students' capacity to acquire literary materials and subsequently expand their knowledge.

1-The tutor will read the paragraph or texts in drama two times.

2-The tutor will explain and discover the important themes in drama to help pupils connect with their own lives.

3-Encourage pupils to generate and develop new ideas based on their past knowledge by redirecting those students who may want assistance (pupils' creative thinking).

3.9. The Structure of the Achievement Test

According to the objectives shown in Table (9), the posttest includes (6) questions with (14) items which are scored according to the possible (100) points.

Concerning question (1), it has (5) items, and the students are supposed to select the most appropriate response. The mark for each item is (3) marks, and the total number of marks is (15).

As for Question (2), includes one request and the total number of marks is (10).

As for Question (3), it has (5) items, whereby the students state if the following statements are True or False. Correct false items. The mark for each item is (3) marks, and the overall mark is (15).

As for Question (4), includes one request and the total number of marks is (20).

As for question (5), includes one request and the total number of marks is (20).

As for Question (6), includes one request and the total number of marks is (20).

Table 9. Specifications of the Content, Behavior, Items, and Marks of Posttest

Levels	Questions Number	Content	Objectives Behavior	Items Number	Result
Recognition	1	Answer with one or two words	Students' ability to analyze, understand, remember and create new ideas.	5	15
Recognition	2	Read the dialogue and choose the right option	Communication skills (written, and oral skills ability to listen and ask the right complicated philosophical question).	1	10
Recognition	3	Selective options (the most accuarte one)	This question measures the understanding and predicting the accurate option.	5	15
Production	4	In your opinion, what is the function of memories in Jawad Al-Assadi in his play *Baghdadi Bath*?	This question stimulates the students thinking, knowledge and evaluation.	1	20
Production	5	Baghdadi Bath is a play of pain and war. How could Al-Assadi succeed in showing the terror and evil of war, in his play?	This question measures the students' abilities to analyze the intended meaning of the text and can comprehend the message of the writer.	1	20
Production	6	Shakespeare's plays address universal human dilemmas. How could he deal with human greed in his play *The Tempest*?	This question measures the student's abilities to comprehend the message of the writer.	1	20

3.10. The Scoring Scheme of the Posttest

Scoring is distributed as follows:

Q1/-Answer the one or two words

1-Three scores will be given if it is done correctly.

2-Zero is given for the wrong completion.

Q2/-Conversation

1-Ten scores are given if the answer is correct.

2-Zero scores are given if the answer is wrong.

Q3/-Choose the best option

1-Three scores are given to the true answer.

2-Zero is given to the false answer.

Q4/-Idea

1-Twenty scores for the right ideas

Q5/- Analyze

1-Twenty scores for the right ideas.

Q6/- Idea

1- Twenty scores for the right idea.

There are three subjective questions, and these subjective questions are evaluted by four members of the committee involved in the process of evaluating the test papers. Those members who are more competent than other members based on the amount of time they have spent practicing the particular major were responsible for reviewing the questions that were considered to be the most hard, and challenging. The following member are:

1- Teacher, Hammoud Shehab Ahmed
2- Teacher, Emad Hamdan Samer
3- Teacher, Esraa Ali Ahmed
4- The supervisor herself, Dr. Manal Omar Mousa

Table 10. Scoring Scheme of the Post-test

Criteria	Qualities	Scores		
		Q4 20	Q5 20	Q6 20
Idea	Very good	10	8	12
	Good	8	6	10
	Weak	0	0	0
Organization	Very good	5	6	4
	Good	3	4	3
	Weak	0	0	0
Grammar	Very good	3	4	2
	Good	2	3	1
	Weak	0	0	0
Vocabulary	Very good	2	2	2
	Good	1	1	1
	Weak	0	0	0

3.11. Reliability and Validity

The two important standards in each test are reliability and validity (Bachman, 2004, 153) Reliability is a critical characteristic of a well-designed test, and is a measurement procedure's ability to reliably measure the same thing under varied situations, whereasvalidity, according to Zohrabi (2013), is an effort to explain the authenticity of research outcomes. For example, is the IQ test a reliable predictor of intelligence? In this regard, validity is determined both theoretically and empirically. The theoretical assessment is the process through which a conceptual model of a construct is transformed into an operational measure. This experiment is subject to validity and reliability, including the real and factual information it contains, which the researcher collected through the students who underwent this experiment and according to the different definitions that pertain to the term's reliability. The sample of the study was taught for about two months using creative thinking for the experimental group, whereas the control group followed the traditional way of teaching, and the two groups had a pre-test and a posttest earlier, the researcher chose 40 students randomly to examine the experiment before giving a posttest. All the information was analyzed using the program SPSS with Paired Samples T-test that was

used to determine statistical significance in EFL learners' scores between the pre-test and posttest of EFL learners from the experimental group and the control group. After twenty days, the researcher replayed the test and the result was similar to the previous score with significance in their performance and post-reliability. That is, the Alpha-Cronbach formula was applied, whereby (0.75) is considered a decent coefficient.

3.12. Pilot Study

As defined by Arain, Campbell, Cooper, and Lancaster (2010), a pilot study is a small feasibility study that is used to assess distinct components of processes that will be utilized in a larger comprehensive or conclusive investigation. Pilot studies are conducted to avoid the occurrence of a fatal flaw in a time- and money-intensive investigation by preventing researchers from embarking on a large-scale examination without first gaining a thorough understanding of all available approaches. In other words, a pilot study is conducted to avoid the occurrence of a fatal flaw during a time- and money-intensive investigation (Polit & Beck, 2017).

Pilot studies are often used by researchers to test the applicability of suggested methodologies and procedures (Polit & Beck, 2017). A possible starting point would be an evaluation of the chance that planned participant recruiting and retention methods would be successful. Is it possible to recruit and retain a substantial number of participants from the target group in a reasonable amount of time and at a reasonable cost, for example? Another conceivable aim is to assess the quality and applicability of the anticipated data collection instruments and methods for all types of data.

Therefore, the study was administered to forty students who were randomly chosen from Section (A and B). The instructions given for a particular exam are not ambiguous. As the results show, this indicates that the time required to complete all the questions is between 60 and 70 minutes.

3.13. Analyses of the Test Items

This analysis is crucial to determine two important properties of the test: its discriminatory power and the difficulty level at which it is administered.

3.13.1. Difficulty Levels

Identifying the level of difficulty of activities has been discovered as a distinguishing factor influencing language education nominees. Numerous variables affecting task classroom performance have been identified. For instance, Robinson, (2001) investigated a number of aspects that interact with one another and are thus considered the major variables in the design of listening tasks. These aspects include the material itself, as well as other features of the activities and the individual's personal qualities.

Mok (1995) observed the difficulty in test questions, and pointed out that one way that has been established is the difficulty level, which can be classified into three levels: easy, moderate, and tough. The difficulty is a measurement of how difficult it is for a set of students to solve identical test questions in contrast to one another. It has been suggested by Sarina et al. (2007) that there are two approaches to determining the difficulty in exams. For objective questions, the first technique is to use a difficulty, and the second method is to use a subjective or essay question to determine the difficulty. According to Anon (2006), the following are the aims of the difficulty:

1- To determine the idea that needs to be reinforced after the discovery that pupils are unable to respond to the questions "hard".

2. To determine and report on the curriculum components' strengths and weaknesses, including those that can and cannot be controlled by pupils.

3. To provide students with comments on their strengths and shortcomings on the subjects examined.

4- To detect content-biased questions, such as the subjects that were emphasized throughout the teaching session "for example, giving more exercise on the topics".

Item difficulty refers to the degree to which an item seems to be complex or convenient for testing. It simply displays the percentage of students who successfully answered the relevant questions. The best-suited test item has a difficulty range of 0.15 to 0.85 and a range of 1 to 10. It has been discovered that the existing test items' DL vary between (0.43) and (0.63), as seen in Table (3.10).

3.13.2. Discrimination's Power

The discrimination power exam is used to assess a student's ability to answer the questions correctly. The discriminating power of a test is its capacity to distinguish between students who have accomplished well (the upper group) and those who have accomplished badly (the lower group). Pupils' discriminating capability is measured by the ability to supply information about the test items and the students' replies, whereby the test's answer seeks out the correct and incorrect responses submitted by the students, J. Stanley Ahmann and Marvin d. Glock (1967). The following are the two points of the discriminating power:

1. A measure of a test's capacity to discriminate among two or more groups that are being evaluated.

2. In discriminant analysis, the degree to which a collection of predictor factors accurately distinguishes between outcomes belonging to various categories. The degree to which a particular item may discriminate between good and poor testers in terms of performance is referred to as item discrimination. An item that collects only accurate answers from good students and only wrong responses from bad students demonstrates the ability to distinguish between good and poor students. Considering the potential that the high discriminating power will be decreased to (1.0), resulting in no resolution at all. The results mention that the test item DP falls between (0.23) and (0.55) on the scale. The following are the DP and DL test items:

Table 11. Level of Difficulty and Power of Discrimination

Questions	Items	Higher	Lower	Difficulty	Discrimination
Q1	1	15	7	0.55	0.40
	2	14	7	0.53	0.35
	3	12	6	0.45	0.30
	4	16	9	0.63	0.35
	5	14	7	0.53	0.35
Q2	1	15	8	0.58	0.35
Q3	1	13	6	0.48	0.35
	2	14	6	0.50	0.40
	3	16	8	0.60	0.40
	4	13	7	0.50	0.30
	5	14	6	0.50	0.40
Q4		235	144	0.47	0.23
Q5		256	142	0.50	0.29
Q6		245	148	0.49	0.24

3.14. Final Administration of the Posttest

After confirming the reliability, validity, and pilot administration, the test was ultimately administered to two groups of students on 10 January 2022 (Ex and Co). The study team has given the test papers to the intended test subjects and instructed them to carefully read the instructions for each question and to respond to each question within the time constraints of the test session (50 minutes). At the conclusion of that period, all the test papers were gathered and assessed in accordance with the scoring system that had been established.

After confirming the reliability and validity, the test is ultimately administered to two groups of students on 8 November 2021.

The researcher distributed test papers to the participants and instructed them to read the test descriptions carefully and answer them within the test time limit. At the end of this period, all of the test papers were collected and evaluated in accordance with the established scoring system.

3.15. Summary of the Chapter

Chapter three introduces the research design, the population, the sampling, the data collection, the data analysis, a discussion of the statistical techniques used to evaluate the data gathered, and finally, the summary of the chapter.

4. FINDINGS AND DISCUSSION

4.1. Introduction

Chapter four introduces the finding of each research question raised in chapter one, and the summary of the chapter.

4.2. Research Questions and Findings

The primary objective of this study is to examine the effect of creative thinking on Iraqi EFL students' language skills and their ability to comprehend thoughts and ideas found in any text drama. This study included 120 students divided into two groups. One group was designated as the control group, and the other was the experimental group. There were 60 students in the control group and 60 students in the experimental group. The study used experimental methods to improve participants' language skills while also increasing or enhancing their ability to comprehend the thoughts and ideas contained in any text drama. The experimental group received an eight-week course in English language instruction using a creative thinking approach in teams. In contrast, the control group attended English language classes in Iraq using the traditional method of language learning.

Table 12. Questions of Research as well as the Data Sources for the Research Questions and Answers

No	Questions of Research	Source of Answer
1	Is there an influence of using drama on creative development of EFL students of the two groups in posttest?	4.1 Comparison between Students' creativity in posttest.
2	How does teaching methods and technique of drama lead EFL students more to the development of creativity compared to traditional teaching?	4.2. A comparison of experimental group achievement in the pre and posttests.
3	To what extent do drama strategies help the students develop their creative thinking skills?	4.3. Comparison of the Experimental Group's Mean Posttest Scores with the Control Group's Mean Post-test Scores.
4	How does drama help EFL students in developing their creative thinking?	4.4 Comparison between Students' Achievement at the Recognition Level and at the Production Level.

4.1. Comparison Between Students' Creativity in Post-Test

Is there an influence of using drama on the creative development of EFL students for two groups in the posttest?

Hypothesis one: Using drama in teaching affects creativity development of Iraqi EFL students.

The mean scores of both groups are computed and compared to see whether there is any significant variation in pupils' creativity in the posttest. The experimental groups' mean scores were found to be (33.68), whereas the control groups were found to be (27.58). The t-test formula is then applied on two independent samples. At the degree of freedom of (118) and the level of significance of (0.05), the calculated t-value is (7.90), but the tabulated t-value is (1.98), as seen in Table (13).

Table 13. Mean scores, standard seviations, and T-value for the students' creativity in posttest

Group	No.	Mean	SD	T-Value		DF	Significance Level
EG.	60	33.68	4.63	Calculated	Tabulated	118	0.05
CG.	60	27.58	3.78	7.90	1.98		

Hypothesis one is accepted which means that there is a significant difference between students' creativity in the posttest because creative thinking skills improved experimential groups writing, reading and analysis in the text and enhanced their abilities of thought and discovering other ideas in the text.

4.2. A Comparison of Experimental Group's Achievement in the Pre and Posttests

Hypothesis two: There is a statistically significance difference between the mean score of the experimental group in pre- and posttests.

And answering the second question: How does teaching methods and technique of drama lead EFL students to the development of creativity more than the traditional method?

To prove the second hypothesis, there are statistically significant differences in the mean achievement scores of pupils who participated in the experimental group between the pre-and posttests. The results show that the mean pretest score was (50.93) points, with a standard deviation of (9.75), whereas the mean posttest score was (55.15) points, with a standard deviation of (6.90). The t-test is used to determine whether there are statistically significant differences between the mean scores of the two pairs of samples. Using the degree of freedom (59) and level of significance (0.05), the calculated t-value is (6.32), but the tabulated t-value is (1.67), as seen in Table (14).

Table 14. Mean Scores, Standard Deviations and T-Values of the Experimental Group in the Pretest and Posttest

Experimental Group	No.	Mean	SD.	T-Value		DF	Significance
Pre-	60	50.93	9.75	Calculated	Tabulated	59	0.05
Post-		55.15	6.90	6.32	1.67		

To answer the second question of this study, teaching methods and techniques of drama lead EFL students to develop the creativity in the experimental group in the posttest; this means that the experimental group was better than the control group because the control group get secore less than experimential group because of effectiveness the creative thinking. Consequentily the second hypothesis is result accepted.

4.3. Comparison of the Experimental Group's Mean Posttest Scores with the Control Group's Mean Posttest Scores

Hypothesis three: There is a significant difference between the mean score of the control group and the experimental group in the posttest.

To what extent do drama strategies help students develop their creative thinking skills?

For the third hypothesis, the mean scores of both groups are computed and compared in order to see whether the experimental and control groups assert that there is a statistically significant variation in their posttest mean scores. The mean scores of the two groups are calculated and compared to validate the third hypothesis. The results show that the experimental group's mean score is (55.15), whereas the control group's mean score is (48.42). When the degree of freedom is (118) and the level of significands is (0.05), the calculated t-value for two independent samples is (5.76), whereas the tabulated t-value is (1.98). Therefore, as seen in Table (15), drama strategies help the students develop their creative thinking skills.

Table 15. Mean scores, standard deviations, and t-values for the two groups on the achievement posttest

Group	Pupils' Number	Mean	SD	T-Value		DF	Level of Significance
Experimental Group	60	55.15	6.90	Calculated	Tabulated	118	0.05
Control Group	60	48.42	5.86	5.76	1.98		

To answer the third question, the rseult of the table above proves that the experimental group's EFL students outperformed those in the control group. As a result, the third hypothesis is accepted.

4.4. Comparison Between Students' Achievement at the Recognition Level and Production Level

Hypothesis four: There are significant differences between the experimental group’s mean score in recognition and production level.

How does drama help EFL students in developing their creative thinking?

For the fourth hypothesis, the mean achievement scores acquired by the pupils at the level of recognition in the posttest are (30.06), whereas the mean achievement scores gained at the level of production are (31.43). The t-test formula for two-paired samples is then used to assess whether there is a statistically significant difference

between the mean scores obtained from the two-paired samples. The calculated t-value is (2.21), whereas the tabulated t-value is (1.67) at the degree of freedom (59), and the threshold of significance is (0.05), as in Table (16). Drama helps the EFL students in developing their creative thinking by helping and encouraging them to analyze and write the main idea of the literary text. It has lots of benefits for the continuing process of learning a foreign language. Through teaching drama, learners will be able to improve their creativity, communication strategies, their solving the problems that they faced in learning, their linguistic and literature awareness and their understanding of EFL skills.

Table 16. Recognition and Production level

Group	No. of students	Mean	SD	T-Value		DF	Level of significance
Recognition	60	30.06	8.24	Calculated	Tabulated	59	0.05
Production		31.43	8.35	2.21	1.67		

To answer the fourth question the content of table above indicate that the performance of student at the production is better than the students' performance in the recognition level. Therefore, fourth hypothesis is accepted.

4.6. Review of the Findings

To answer the first study question, the results of the performance of the EFL in the experimental group during the pretest and posttest were compared. The scores of the pretest were compared with the posttest scores after an eight-week creative thinking treatment. After eight weeks, EFL because creative thinking skills improved experimential groups writing, reading and analysis in the text and enhanced their abilities of thought and discovering other ideas in the text. A Paired Samples T-test was used to determine the statistically significant differences in pretest and posttest scores. There were significant differences scores in the posttest.

To respond to the second study question how do teaching methods and techniques of drama lead EFL students more to the development of creativity compare with traditional teaching? Teaching methods and techniques of drama lead EFL

students to develop the creativity in the experimental group in the posttest; this means that the experimental group was better than the control group because the control group get secore less than experimential group because of effectiveness the creative thinking.

As for the third study question was to what extent do drama strategies help the students develop their creative thinking skills? the EFL performance scores of the experimental group were compared to those of the control group in the posttest in terms of creative thinking. The experimental group's EFL students outperformed those in the control group. Within the Iraqi EFL context, the effect of drama in comparison to emerging methodologies for teaching languages was established. It was hypothesized that there is a significant difference between the mean score of the control group and the experimental group in the posttest.

In the fourth study question, how does drama help EFL students in developing their creative thinking? The performance of student at the production is better than the students' performance in the recognition level. Creative drama is critical for EFL learning and teaching processes; for EFL learning and teaching processes, exposure is critical to highlighting and attracting the attention of EFL students. Creative drama infuses schools with real-world experiences, and students may participate in a variety of creative drama activities that expose them to real-world situations via the use of role-playing, improvisation, and other drama methods.

4.7. The Findings Discussion

This discussion will address the findings of the current study using the effect of drama on creative thinking and discuss it with previous studies.

To answer the first study question, the results of the performance of the EFL in the experimental group during the pretest and posttest were compared. The scores of the pre-test were compared with the posttest scores after an eight-week creative thinking treatment. After eight weeks, EFL students (males and female (improved their writing, reading and analysis in the text and enhanced their abilities of thought and discovering other ideas in the text of drama. A Paired Samples T-test was used to determine the statistically significant differences in pretest and posttest scores. There

were significant different scores in the posttest. The findings of this study corroborate those of Gündoğan& Gönen (2013) who conducted a study on the influence of drama on the creative imagination of children from different age groups.

As a result, it may be concluded that drama programs are more successful with younger age groups. In light of this, drama activities should be included in educational programs to foster the development of creative imagination from an early age. In addition, it has been found that females have a greater quantity of innovative thoughts than guys. It is critical to include imaginative creativity into teacher education throughout their occupational training.

Further, teaching methods and technique of drama lead EFL students to the development of creativity in the experimental group. The experimental group evidenced that there was a significant difference in the results. The findings of this study are in line with those of Taşkın (2013) who conducted a study to investigate the effect of creative drama-based instruction on fifth graders' science achievements. The sample of the study is composed of pupils in the fifth grade of a primary school. The population of the study is the elementary schools in Babaş District of Denizli, Turkey Province. A simple and valid achievement test was created and given to 60 randomly chosen pupils. The researcher used a quasi-experimental design that included pre-and post testing. These results indicated that the creative teaching based on drama led to the acquisition of more skills and the improvement of scientific practical abilities by the fifth-grade students compared to the instruction that focused on the teacher's guidance.

The results of the current study are consistent with the previous results above, where the results of this study indicated that it was positive in improving students' language skills and improving their scientific level.

Further, the EFL performance scores of the experimental group were compared to those of the control group in posttest in terms of creative thinking. The experimental group's EFL students outperformed those in the control group. Within the Iraqi EFL context, the effect of drama in comparison to emerging methodologies for teaching languages was established. It was hypothesized that there is no significant difference between the mean score of the control group and the experimental group in the posttest. The findings of this study agree with those of Zaghloul (2018) who used a

quasi-experimental design to determine the efficacy of drama-based self-development courses on the thinking and communication abilities of preparatory year male and female students. It was found that utilizing drama in the classroom had a greater "impact on the experimental group than on the control group's pupils who were taught using conventional techniques since the experimental group obtained superior outcomes" (p.76).

In addition, it was revealed that creative drama is critical for EFL learning and teaching processes. For EFL learning and teaching processes, exposure is critical to highlighting and attracting the attention of EFL students. More specifically, creative drama infuses schools with real-world experiences, and students may participate in a variety of creative drama activities that expose them to real-world situations via the use of role-playing, improvisation, and other drama methods. The findings of this study are in line with those of Yumurtacı and Mede (2021) who compared the effectiveness of creative drama and traditional instruction on the vocabulary development and creative thinking skills of young learners of English. The group members "were 45 young learners (grade 2, ages 7-8) and two instructors from a private k-12 school in Istanbul, Turkey, who were enrolled in the primary English program. The researcher employed a quasi-experimental design, pre-and post-testing of vocabulary, and pre-and post-testing of creative thinking abilities" (p.115). The results indicated that incorporating creative drama into teaching benefited young learners' vocabulary development and ability to think creatively.

In the other previous studies, according to (Martin et al., 2013) they suggest that it was viable for instructors and schools to engage with the subjects and the process drama approaches in order to enhance the development of students' capabilities in creative thinking and adaptation. Teachers indicate in interviews that they were confidence in their ability to give the courses, suggesting that the intervention manual gave clear and practical direction, encouraged teaching in a more creative way, and provided other benefits. Teachers should also design of the lessons was crucial in assisting the students in thinking more deeply and considering how to make tiny adjustments that are still able to have a significant impact on their creative behavior. They also made the observation that the pupils seemed to be more conscious of their thought patterns and were willing to modify them, demonstrating enhanced resilience in using drama in English foreign language (EFL) lesson. The results indicated that

there was a high level of approval among teachers about the use of process drama approaches. The levels of the students' ability to ask and react to questions, as well as their degree of cooperation and participation, were raised by the teacher.

According to Chappell et al. (2008), the process of asking and answering questions is at the core of possibility thinking; it is an essential component of the development of day-to-day creative abilities and helps students enhance their creative thinking. The findings of this research also contain evidence of verbal and figurative creative behaviors, as well as characteristics of daily creativity, and they indicate that it is important to provide students more suitable time, place, responsibility, and flexibility to make their learning evident.

The findings suggested that a teaching strategy based on process drama could assist students in recognizing uncertainty and novelty, both of which call for an appropriate monitoring response. As a result, this strategy could assist students in adjusting their behavior, cognition, or emotion, and it could encourage students to recognize the value of regulatory responses and the need to filter them as appropriate. A sizeable amount of research has been conducted on the topic of cognitive-behavioral-emotional intervention in the classroom. This study demonstrates that students are capable of altering their behavior, cognition, and emotion for improved functioning when they are given help to do so (for example, Hattie, 2008 & Martin, 2005).

In addition, the findings demonstrated that the students had a positive attitude toward the teaching method of process drama. They said that the technique encouraged them to feel "relaxed," "free," and "happy" in their drama school, and that the experience made them feel like they were playing. According to Ruch, Platt, Proyer, and Chen (2019), playfulness is thought to be the basis of humor "a play with ideas", and joyfulness is regarded to be a play indicator, to signify the canceling of seriousness. Additionally, playfulness is considered to be the cornerstone of humor. It has been established that a learning atmosphere that is joyful, free, relaxed, and fun is more likely to stimulate creative thinking in these pupils. According to Amabile (1996), one of the most important factors that contributes to creative output is allowing oneself flexibility. Students are able to approach problem-solving in a more relaxed manner, which increases the likelihood that they will make the most of their

knowledge as well as their creative-thinking abilities when they are given the opportunity to have a feeling of freedom. Creative thinking abilities and a calm, open-minded, and fun attitude to learning have been linked by Sawyer and his colleagues (2012) and Craft (2001, 2008), students in this research remarked on the favorable association between creative thinking and a calm, open, and fun attitude to learning.

On another hand, these results are congruent with those of Lin's (2012) research, which found that drama classes not only boosted students' enthusiasm for learning, but also aided their creative growth in terms of creativity, risk-taking, and the discovery of replacements. Teachers should enjoy participating in drama activities and warm-up exercises; they had no difficulty with these activities.

The study results will be helpful to teachers in enabling and encouraging the improvement of creative thinking and ability to work under adapting of junior secondary school pupils. This will be accomplished by teaching students how to be open to new ideas and think outside the box through the use of process drama techniques, which will enhance 21st-century abilities. Irugalbandara, (2020).

In the addition that several studies the purpose of this research is to investigate the relationship between students' propensity for seeing movies and their capacity for creative thought as it relates to their command of the linguistic style of short stories. It used a quantitative method, and there was a total of 245 pupils in the population. In addition, a sample was obtained by the use of a random sampling approach, and the information was gathered through the use of tests and questionnaires. The analysis of the data revealed that there was a considerable and favorable influence of student habits of movie-watching and creative thinking skills on student mastery of the linguistic style of short stories. As a result of this, students might benefit from using movie viewing as a learning medium to stimulate and expand their imaginations through watching movies. The ability to think creatively also helps individuals to discover and implement new approaches to writing, including different linguistic styles. Kete, Rahmat, and Rasyid, together with Lustyantie,(2021).

On another hand previous studies, conduct on creative thinking It was intended on develop the students' creative thinking abilities and attitudes via a model of problem-based lectures Environmental Chemistry "PBL" Green Chemistry futuristic. In this work, mixed methods research design experimental models embedded with a

pretest-posttest control group were utilized, and the differences between assumed initial end-tests were used to determine the effects of the therapy. Essay exams and non-tests are used to assess creative thinking abilities, while completed surveys including positive and negative remarks about markers' creative attitudes are used to assess creative attitude. The results of the experimental and control groups showed that this experiment increased the application of research findings, suggesting that an environmental chemistry lecture-problem-based Green Chemistry vision may promote thinking skills and creativity in students. Taufiq and Nuswowati (2015).

Some previous studies were conducted to enhance students' creative thinking and scientific performance. It was carried out by using multiple intelligences in conjunction with a mind mapping method and documenting the pupils' replies. The participants in this study were fifth-graders from SD 8 Tianyar Barat, Kubu, and Karangasam. Multiple intelligence, scientific accomplishment, and student reaction were the subjects of this study. The study was split into two cycles, each of which included planning, action execution, observation, and reflection. Performance exams were used to obtain data on students' creative thinking, and surveys were used to collect data on students' learning scientific accomplishments. After the data was obtained, it was descriptively and quantitatively examined. The study's findings revealed that using the multiple intelligence techniques boosted students' creative thinking and success in studying science and that students' reactions to using multiple intelligence with mind mapping were mostly favorable. Students were enthusiastic about studying science as a result of the use of multiple intelligences and mind mapping. Widiana, & Jampel, (2016).

Further, the students' creative thinking process is explored in a case study on a middle-school student educational game development course in a south-central US state in order to understand perspectives of the digital design and programming included in the game production learning method. Findings from interviews with twelve students in grades six, seven, and eight, each having one, two, or three years of game design expertise, show that students found the learning method to be enjoyable and interesting while still being technologically demanding. Through the design of interactive, instructional digital games, the students had good possibilities to engage in the creative thinking process in synthesizing social problem knowledge in order to create their understanding. The findings imply that the creative thought process in the

student-centered game creation learning method may give learners a rich and engaging learning experience as well as deep, insightful learning via real technology usage. Navarrete, (2013).

Further, the study based that was published in this article conducted an investigation of the impact the project-based learning has on students who are in the process of completing their capstone projects for their mathematics teacher preparation programs. The final projects were tasked with coming up with visually appealing and engaging activities for students to use while studying math's. In the case study, a qualitative approach was used to evaluate the effect on the trainee instructors in terms of their capacity for creative design thinking. In the course of the study, the Hawgent dynamic mathematics software package was used. Participants in the research were drawn from the student body of Guangxi Normal University in China. The students were split up into three groups, with either four or five individuals in each group. According to the findings that were presented, using dynamic mathematics software to select content, combine it with art, and think creatively about mathematics can improve the communication skills, problem-solving ability, creative thinking, and self-confidence of individuals who are interested in pursuing careers as teachers. In addition, the prospective mathematics instructors had a need for inspiration and support throughout the lifetime of their project, which in turn had a good influence on their level of self-confidence, Wijaya, Zhou, Ware, & Hermita, (2021).

In addition, the results of the current study indicated that there is a remarkable agreement with the results of the previous studies mentioned above. The results showed the positive creative thinking of students and teachers alike, so it became possible for students to absorb and analyze the narrative without resorting to teachers. The interaction between students among themselves became smoother and more harmonious. As for the teachers, their suffering in communicating the information to the students decreased, which helped them to get rid of the difficulty of conveying the information to the minds of the students. This study has developed the creative thinking of students in understanding speech contexts without referring to dictionaries. This study has proven its effectiveness and can be adopted as a method for the development of Iraqi EFL learners. The results of the research indicated that students in the fifth grade of secondary school benefited from the use of drama to develop their creative writing abilities. It is suggested that learners of EFL courses develop their four

language skills and their creative thinking as well as educate trainers about the use of activities that include creative writing.

4.8. Summary of the Chapter

Chapter four presents the review of research questions and findings, as well as the discussion of the finding, and finally the summary of the chapter.

CONCLUSION

The fifth chapter presents the conclusion, implications of the study**,** limitations of this study the recommendations of the study, suggestions for further studies, and a summary of the chapter.

Conclusions

This study is concerned with creative thinking used in the drama; therefore, it investigates and compares the effect of using Drama in improving the creative thinking of Iraqi EFL Pupils to find out whether using drama in the instruction of English improves and develops pupils' creative thinking, improv pupils' performance in recognition and production level. This study aims to find out whether using drama has an effect on improving and developing creative thinking of the experimental group's students. It also aims to highlight the efficacy of using English drama in developing experimental group's students' skills. This study's importance training teachers of students who are learning English as a foreign language (also known as EFL teachers) who are required to abandon their more conventional approaches of teaching the English language in favor of incorporating drama into their students' skill development. Teachers who are also involved in the process of developing and designing educational curricula. The researchers who will be looking at methods to improve the creative thinking of students learning English as a foreign language will be doing so within the framework of English language instruction.

The results approved that there are statistically significant variations in mean scores between the experimental groups' pre and, post-tests. The experimental group's mean post-graduation grade point average is higher than its mean pre-graduation grade point average. Moreover, the use of drama to teach English is useful in developing the creative thinking of the 5^{th} grade pupils. After being exposed to creative drama-integrated training, the 5^{th} preparatory students' English learners' vocabulary knowledge improved significantly. This development was attributed to the technique itself which is learner-centered rather than teacher-centered. When used in conjunction with learner-centered techniques, creative drama not only increased students' participation but also provided students with an atmosphere in which they could construct their own knowledge. The use of creativity in drama as a technique of

instruction in learner-centred methods increased students' engagement and offered an atmosphere in which students could build their own knowledge. Following the integration of creative drama into English classrooms, the teacher's observations revealed an improvement in pupils' attention, use of fiction, creativity, aspiration, as well as their speaking and bodily motions. Drama activities should be included in educational programs to help pupils develop their creative imaginations as early as feasible. It is critical to include imaginative creativity into the instructor's education throughout their occupational practice. In addition, the pre, school development of drama's impact on creative imagination might be explored. The students in the experiment group acquired much more scientific information than those in the control group as a result of creative drama exercises. Specifically, it was determined that the creative drama improved the participants' issue-solving, creative and critical thinking, linguistic and communicational abilities, assisted in the development of self-efficacy, sympathy, respect, and socialization subjects, increased their sensorial consciousness, and aided in the development of their memory. Finally, the impacts of creative drama implementations on pupils' accomplishment and scientific process skills, as well as on communication, sympathy, ego perception, self-sufficiency, and social skills should be also investigated. The results of previous studies indicate the same results of this study. According to Gündoğan& Gönen (2013), as a result, it may be concluded that drama programs are more successful with younger age groups. In light of this, drama activities should be included in educational programs to foster the development of creative imagination from an early age. In addition, it has been found that females have a greater quantity of innovative thoughts than guys. It is critical to include imaginative creativity into teacher education throughout their occupational training. Moreover, the study of Taşkın (2013) These results indicated that the creative teaching based on drama led to the acquisition of more skills and the improvement of scientific practical abilities by the fifth-grade students compared to the instruction that focused on the teacher's guidance. The findings of this study agree with those of Zaghloul (2018) who used a quasi-experimental design to determine the efficacy of drama-based self-development courses on the thinking and communication abilities of preparatory year male and female students. The findings of this study are in line with those of Yumurtacı and Mede (2021) who compared the effectiveness of creative drama and traditional instruction on the vocabulary development and creative thinking skills of

young learners of English. On another hand the study according to (Martin et al., 2013), the results indicated that there was a high level of approval among teachers about the use of process drama approaches. The study's findings revealed that using the multiple intelligence techniques boosted students' creative thinking and success in studying science and that students' reactions to using multiple intelligence with mind mapping were mostly favorable. Students were enthusiastic about studying science as a result of the use of multiple intelligences and mind mapping. Widiana, & Jampel, (2016). The results of the experimental and control groups showed that this experiment increased the application of research findings, suggesting that an environmental chemistry lecture-problem-based Green Chemistry vision may promote thinking skills and creativity in students, Taufiq and Nuswowati (2015). The findings imply that the creative thought process in the student-centered game creation learning method may give learners a rich and engaging learning experience as well as deep, insightful learning via real technology usage. Navarrete, (2013).

Implications of the Study

Through the results of this study, it shows us its positive effects for the reader, reading material was organized using two stages: identifying essential concepts to be taught from it and using dramatization processes to help pupils expand their creative thinking. One of the most important advantages of using dramatization in teaching English is that, depending on how it is presented, it will provide a more natural setting for students to learn the dialect, as well as a cause and a purpose to use it. Students seemed to have a favourable opinion of the course, perceiving it as active and less burdensome, based on the results. However, students were free to take risks and experiment with vocabulary, which is an essential part of learning a foreign language. This research also reveals that students' creative thinking is enhanced and they are able to generate more effective and inventive abilities via the use of drama in teaching English language.

According to this investigation's results, other researchers and practitioners interested in the use or creation of drama in education, especially in dialect education, may use the knowledge gleaned from this investigation. Iraqi EFL instructors may benefit the most from this research since they need to use a variety of teaching

methods and teach in a manner that's designed to keep their students engaged and interested, according to the findings of this study. Both intellectual information and dramatization may be used to help students progress in their comprehension. As a result of the circumstances in which this investigation was carried out, a dialect expert and a teacher prepared to use dramatization in their English language instruction, teaching understudies how to develop their imaginative thinking.

Limitations of this Study

This study was limited in the time because the teaching drama on improving creative thinking needs more time. In addition, The place of this study was restricted on one area (Al- Dhuluiya) city and this study should highlight on many cities. Conserning the sample of this study, it was included one grade (5th) class in preparatory school and this skill should include more than one grade. Finally, the collected data in this study was gathered by depended on pre and post test, (Experimentail design), therefore the researchers should apply more than one method mixed design (quantative and qualitative) such as questionnaire and obesrviation.

Recommendations of the study

Teachers should be trained on how to educate using drama in their classrooms. in relating to students' personality, academic success, and cultural understanding of the foreign language should be improved by the use of theatrical exercises in foreign language instruction. There is a need to highlight the role of the teacher in developing the thoughts of students to increase their abilities to analyse the ideas found in the text. There is a need for the teacher to give the role to the students to discover the main ideas in drama. The teacher's primary focus should be on the importance of rationally discussing ideas with pupils. The teacher should emphasize the development of students' creative thinking skills to summarize the drama's observations, conclusions, ideas, and messages**.** The teacher's primary objective should be to improve pupils' skills to think creatively to interpret the meanings and vocabulary. Finally, there is a need to encourage students to share their opinion with teachers to increase self-confidence.

Suggestions for Further Studies

Despite the effectiveness of this study, future studies still need more suggestions, including, there is a need for further research on creative thinking of university students. Further research is needed to find out the impact of creative thinking using drama on the improvement of pupils' skills. The impact of creative thinking on teaching textbooks. Eventually, The role of using critical thinking and creative thinking to improve students' abilities to analyze texts and critical texts.

Summary of the Chapter

This chapter reviews the conclusion, implications of the study**,** limitations of this study the recommendations of the study, suggestions for further studies, and a summary of the chapter.

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Appendix (A) Students' Age in Months

Experimental Group		Control Group	
No	**Scores**	**No**	**Scores**
1	192	**1**	219
2	208	**2**	193
3	224	**3**	210
4	209	**4**	215
5	196	**5**	220
6	199	**6**	205
7	221	**7**	189
8	200	**8**	208
9	193	**9**	201
10	197	**10**	216
11	208	**11**	193
12	221	**12**	203
13	200	**13**	198
14	196	**14**	196
15	202	**15**	224
16	234	**16**	192
17	217	**17**	204
18	201	**18**	201
19	185	**19**	210
20	219	**20**	197
21	184	**21**	223
22	207	**22**	225
23	220	**23**	190
24	194	**24**	198
25	198	**25**	194
26	189	**26**	212
27	194	**27**	208
28	224	**28**	217
29	209	**29**	206

30	212	**30**	200
31	227	**31**	219
32	190	**32**	223
33	196	**33**	209
34	219	**34**	191
35	193	**35**	189
36	212	**36**	218
37	189	**37**	201
38	208	**38**	210
39	195	**39**	211
40	217	**40**	206
41	220	**41**	189
42	209	**42**	199
43	220	**43**	222
44	205	**44**	198
45	221	**45**	208
46	212	**46**	195
47	190	**47**	224
48	219	**48**	209
49	198	**49**	196
50	221	**50**	221
51	194	**51**	194
52	199	**52**	207
53	196	**53**	219
54	203	**54**	212
55	197	**55**	209
56	223	**56**	196
57	204	**57**	220
58	203	**58**	193
59	194	**59**	199
60	209	**60**	209

Appendix (B) Students Previous Year Degrees in

Experimental Group		Control Group	
No	**Scores**	**No**	**Scores**
1	60	**1**	71
2	66	**2**	63
3	56	**3**	65
4	67	**4**	74
5	71	**5**	75
6	65	**6**	86
7	59	**7**	60
8	50	**8**	71
9	57	**9**	55
10	64	**10**	59
11	66	**11**	50
12	55	**12**	60
13	75	**13**	50
14	81	**14**	59
15	58	**15**	60
16	77	**16**	61
17	64	**17**	70
18	71	**18**	59
19	69	**19**	63
20	52	**20**	69
21	59	**21**	71
22	83	**22**	58
23	67	**23**	80
24	55	**24**	85
25	53	**25**	82
26	60	**26**	71
27	67	**27**	65
28	51	**28**	67
29	58	**29**	68

30	76	**30**	65
31	67	**31**	61
32	84	**32**	59
33	61	**33**	67
34	56	**34**	57
35	68	**35**	60
36	54	**36**	58
37	52	**37**	70
38	62	**38**	65
39	51	**39**	77
40	54	**40**	65
41	79	**41**	85
42	54	**42**	60
43	65	**43**	60
44	57	**44**	76
45	64	**45**	54
46	66	**46**	51
47	74	**47**	59
48	81	**48**	62
49	57	**49**	60
50	74	**50**	72
51	82	**51**	58
52	60	**52**	69
53	64	**53**	67
54	57	**54**	54
55	75	**55**	70
56	68	**56**	50
57	55	**57**	68
58	57	**58**	70
59	51	**59**	52
60	54	**60**	76

Appendix (C) Pre-test exam for second year university students

(100 M.) Pre -test

Q1/ Answer or complete the following question: choose five /20m.

1-Babylon festival was held in ……...

a.1960 b.1987 c.1971

2-How many theaters are used for Babylon Festival.

a.one b. two c. three

3.Bilal has seen at the festival……..

a-three plays b- a seminar c- a photo exhibition d- all the previous choices

4-Hamelt is the play performed on Monday forth may (True, False)

5-What has the event of Babylon Festival attracted.

6-Is the festival famous? Where?

Q2// A Complete each sentence with the suitable word from the brackets: choose five/ 20m.

Cat hand tree accident hate help serious

Hadi: Hello, Mum. I've got a problem.

Mum: What's the matter, Hadi?

Hadi: I've had a scooter 1----------

Mum: Oh no! Are you OK?

Hadi: Yes, I'm OK, Mum. Honestly!

Mum: Have you hurt yourself?

Hadi: Not really. I haven't hurt myself badly.

I've only broke my glass and cut my 2----------.

Mum: Oh, Hadi, I really 3. ----------

That scooter of yours.

Hadi: Mum, please calm down. It's not very

4. ----------. Mum: How did it happen?

Hadi: A 5. ---------- ran in front of the

Scooter. I tried to stope but the road was

Wet and I crashed into a 6. ----------

Mum: I'm coming to 7. ---------- you.

Where exactly are you?

Grammar

Q3// Do as required: choose five/ 20m.

1.Maha (not go) to school every day. (correct).

2. We (study) English now. (Present continuous).

3. Layla always works very hard. (Present simple, Question).

4.He (live) here for five year. (Present perfect simple).

5.We (see) the festival yesterday. (correct).

6- We have (finish/ finished) our game. (choose).

Literature Focus

Q4// Answer the following below. Choose five/ 20m

1.Who is Jawad Al-Assadi?

2. Where and when did Jawad get his Ph. D.?

3. Drama is…….

4.Actors…….

5. Where does the term "drama" come from?

6. What are the elements of Drama?

Q5// Write an e-mail about Ramadan in Iraq

Appendix (D) Students' Scores in the Pre-Test (100 M.)

Experimental Group		Control Group	
No	**Scores**	**No**	**Scores**
1	50	**1**	50
2	60	**2**	47
3	48	**3**	49
4	51	**4**	55
5	55	**5**	69
6	49	**6**	73
7	42	**7**	42
8	39	**8**	59
9	47	**9**	44
10	53	**10**	45
11	50	**11**	40
12	44	**12**	56
13	61	**13**	45
14	71	**14**	44
15	46	**15**	56
16	56	**16**	51
17	51	**17**	59
18	55	**18**	54
19	42	**19**	53
20	35	**20**	60
21	38	**21**	61
22	72	**22**	50
23	56	**23**	66
24	46	**24**	76
25	44	**25**	72
26	54	**26**	62
27	57	**27**	49
28	42	**28**	46
29	49	**29**	48

30	59	**30**	43
31	53	**31**	41
32	76	**32**	38
33	50	**33**	47
34	43	**34**	36
35	46	**35**	50
36	44	**36**	50
37	33	**37**	56
38	52	**38**	67
39	48	**39**	65
40	40	**40**	47
41	63	**41**	67
42	47	**42**	50
43	55	**43**	55
44	54	**44**	61
45	53	**45**	46
46	58	**46**	40
47	61	**47**	43
48	68	**48**	47
49	52	**49**	50
50	64	**50**	63
51	70	**51**	44
52	49	**52**	47
53	50	**53**	50
54	44	**54**	46
55	64	**55**	56
56	48	**56**	48
57	33	**57**	58
58	38	**58**	60
59	37	**59**	42
60	41	**60**	65

Appendix (E) The Achievement Posttest

(**A letter for the Pre / Post-test to the Jury Members)**

University of Karabuk Department of English language and literature

Dear Mr. /Mrs.…

The researcher intends to conduct a study entitled " The effect of teaching drama in improving creative thinking of Iraqi EFL Pupils**''.**

The Aims of the Study:

1- Investigate and compare the effectiveness of using Drama in developing of creative thinking for EFL students.

2- Finding out whether using drama in teaching English improve and develop students' creative thinking or not.

3- Cast some light on the efficacy of using English theatre to educate critical and creative thinking

4- The impact of the use of drama on developing students' performance in recognition and production level.

I would be grateful if you, as a specialist in the field of linguistics or methods of teaching English as a foreign language, pass your judgment on the suitability of the test items. Any comments or modifications would be highly regarded and appreciated.

Thank you in advance for your assistance and cooperation.

Yours

The Researcher

Lateef Nsaif Jasim

The Supervisor

Asst. Prof. Manal Omar Mousa (Ph.D.)

Appendix (F) Post-Test Achievement

(100 M.)

Q1/ Respond to the following questions in one or two words: (15 M)

1- How do you find the use of the modern and old language in this play?

2- Is happiness shown to be the opposite of sadness in the play?

3- How is evil presented in the play?

4- Was Hameed fully aware when he said, "Let it be food for the dogs"?

5- It is very commonly said that when we change or translate a text from its original language, it may lose its meaning. Do you agree or disagree?

Q2/ Read the dialogue and choose the most suitable answer from the options following the dialogue: (10 M)

Adam: I see you are thinking?

Lina: something occupy my mind for long time!

Adam: what is it?

Lina: a language, how it emerged!

Adam: simply human invented it.

Options

a- She was engaged with the philosophy of language.

b- Her thoughts were connected to the letters of a language.

c- She was considering the history of linguistics.

d- She was talking about how humans invented language.

Q3) Choose the best option according to your understanding. (15: M)

1- The person was killed --------- ---------- before he could enter the Iraqi border.

a-by shot

b- by blast

c- in an explosive material

d- by bomb

2- Why did Hameed pause?

a – To think

b- To consider

c- collecting his mind

d- producing new thoughts.

3-The punctuation mark (you don't know!!!) had been used for three times. Why?

a- to describe astonishment?

b- to describe surprise

c- to describe how bad the situation in Iraq

d- to describe the speaker's situation

4-The two men were in the bathhouse --------

a- talking

b- chatting

c- Discussing

d- Dialogue

5- What was the (corps) refers to _____

a- Dead life

b- Bad life

c- Sad life

d- Future life unknown

Q4/ In your opinion, what is the function of memories in Jawad Al-Assadi in his play *"Baghdadi Bath*"? (20 M)

Q5/ *Baghdadi Bath* is a play of pain and war. How could Al-Assadi succeed in showing the terror and evil of war, in his play? (20 M)

Q6/ Shakespeare's plays address universal human dilemmas. How could he deal with human greed in his play *The Tempest*? (20 M)

Appendix (G) Students' Scores in the Post-test (100M.)

Experimental Group		Control Group	
No	**Scores**	**No**	**Scores**
1	60	**1**	48
2	66	**2**	44
3	56	**3**	50
4	54	**4**	55
5	50	**5**	56
6	55	**6**	58
7	52	**7**	50
8	48	**8**	52
9	45	**9**	50
10	58	**10**	50
11	52	**11**	44
12	48	**12**	50
13	65	**13**	48
14	68	**14**	40
15	50	**15**	50
16	54	**16**	48
17	52	**17**	45
18	58	**18**	50
19	50	**19**	50
20	50	**20**	54
21	48	**21**	56
22	68	**22**	48
23	60	**23**	58
24	52	**24**	56
25	50	**25**	58
26	58	**26**	54
27	55	**27**	44
28	54	**28**	45
29	48	**29**	46

30	60	**30**	40
31	58	**31**	40
32	68	**32**	40
33	58	**33**	42
34	54	**34**	44
35	52	**35**	48
36	50	**36**	42
37	50	**37**	50
38	54	**38**	56
39	55	**39**	58
40	48	**40**	44
41	68	**41**	58
42	52	**42**	45
43	56	**43**	44
44	50	**44**	56
45	56	**45**	40
46	55	**46**	40
47	68	**47**	42
48	70	**48**	45
49	50	**49**	50
50	68	**50**	56
51	66	**51**	40
52	54	**52**	44
53	50	**53**	46
54	52	**54**	42
55	66	**55**	50
56	50	**56**	44
57	48	**57**	50
58	44	**58**	54
59	45	**59**	40
60	50	**60**	58

Appendix (H) Jury Members

No	Name	Specialty	Position/College of
1	Asst. Prof. Dunia Taher HAMEED	TEFL (Ph.D.)	college of Education Tikrit University.
2	Asst. Prof. Najwa YASEEN	TEFL (Ph.D.)	College of Education for Humanities. Tikrit University.
3	Instructor Ebtisam Jasim MOHAMMED	TEFL. (M.A.)	College of Education for Humanities. Tikrit University
4	Asst. Prof. Jawhar BURAK	TEFL	College of Education for the Humanities / University of Tikrit.
5	Asst. Prof. Marwan Mezhir	TEFL	College of Education for the Humanities / University of Tikrit.
6	Instructor. Wesam SHAHİR.	**TEFL**	College of Education for the Humanities / University of Tikrit.
7	Instructor. Enas FALAH	TEFL	College of Education for the Humanities / University of Tikrit.

Appendix (I) Photos of Using Creative Thinking in the Class

بسم الله الرحمن الرحيم

جمهورية العراق
وزارة التربية

المديرية العامة لتربية صلاح الدين
قسم تربية الضلوعية
الشعبة الادارية/ الموارد البشرية
العدد: ٣/١٦/٢/٣١ ٥٢٧٧
التاريخ: ١١ /١١/ ٢٠٢١

((رب اجعل هذا البلد آمنا))

الى / ادارة ثانوية الكوثر

الصادرة

م / تسهيل مهمة (باحث)

تحية طيبة

استنادا الى الصلاحية المخولة لنا وبناء على الطلب المقدم الينا من قبل السيد (**لطيف نصيف جاسم**) (**طالب الماجستير**) تقرر تسهيل مهمة الموما اليه لغرض اتمام البحث الموسوم (فاعلية تدريس الدراما في تنمية التفكير الابداعي لدى الطلاب) وتزويده بكافة المعلومات المطلوبة **مع التقدير**..

عبد مطلك محمد
مدير قسم تربية الضلوعية
١١ / ١١ / ٢٠٢١

نسخه منه الى///
المتابعة للعلم مع التقدير..
الادارة
القانونية
الملفات / الارشيف

مهند الحارث

العراق – صلاح الدين – الضلوعية – بالقرب من محطة تعبئة وقود الضلوعية

CURRICULUM VITAE

Lateef Nsaif JASIM he finished Al-shafee high school in 2014-2015 and graduated from Tikrit University in Iraq in 2018-2019. He received his Bachelor's degree in the English language. Lateef works in different fields related to the English language and literature especially writing and teaching. He worked as a teacher of English in secondary school for 5 years and still up to now.