

**IMPLEMENTATION OF CREATIVE DRAMA ACTIVITIES IN
THREE SELECTED PRESCHOOLS**

ERVINA LIASOI LUMANDAN

**DISSERTATION SUBMITTED IN PARTIAL
FULFILMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF PERFORMING ARTS (DRAMA)**

**CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR**

2018

UNIVERSITY OF MALAYA
ORIGINAL LITERARY WORK DECLARATION

Name of Candidate: **Ervina Liasoi Lumandan**

Matric No: **RGJ110004**

Name of Degree: **MA in Performing Arts (Drama)**

Title of Project Paper/Research Report/Dissertation/Thesis ("this Work"):

Implementation of Creative Drama Activities in Three Selected Preschools

Field of Study: **Drama**

I do solemnly and sincerely declare that:

- (1) I am the sole author/writer of this Work;
- (2) This Work is original;
- (3) Any use of any work in which copyright exists was done by way of fair dealing and for permitted purposes and any excerpt or extract from, or reference to or reproduction of any copyright work has been disclosed expressly and sufficiently and the title of the Work and its authorship have been acknowledged in this Work;
- (4) I do not have any actual knowledge nor do I ought reasonably to know that the making of this work constitutes an infringement of any copyright work;
- (5) I hereby assign all and every rights in the copyright to this Work to the University of Malaya ("UM"), who henceforth shall be owner of the copyright in this Work and that any reproduction or use in any form or by any means whatsoever is prohibited without the written consent of UM having been first had and obtained;
- (6) I am fully aware that if in the course of making this Work I have infringed any copyright whether intentionally or otherwise, I may be subject to legal action or any other action as may be determined by UM.

Candidate's Signature

Date:

Subscribed and solemnly declared before,

Witness's Signature

Date:

Name:

Designation:

IMPLEMENTATION OF CREATIVE DRAMA ACTIVITIES IN THREE SELECTED PRESCHOOLS

ABSTRACT

There is an ongoing talk regarding the importance of implementation of creative drama activities in school during the early childhood years. Creative drama activities are to be said connected to the child's development. Child's development here include social and emotion, language, and cognitive development. The objectives of this study is too identify the type of creative drama activities done in three preschools that will relate to child's development. This study also will identify the teaching methods used by teachers in class and at the same time look into the challenges faced by teachers in teaching creative drama activities. Besides that, this study also will look into the level of teacher's understanding in teaching creative drama as well as the readiness of the teachers and the preschool in teaching creative drama. The method to measure all the objectives are through observations and interview. While we do see from the results that creative drama activities does imply on the children development, we also see that teacher's past experiences as well as background are closely connected to the delivery of the lesson. To support the teaching of creative drama activities, other factors such as conducive environment of the centre and ample materials and space does help in deliverance of creative drama activities. Through the analysis, it is suggested that preschools continue on implementing creative drama activities in class but it will also help if the centre can support teachers in understanding the activities by giving them the necessary knowledge of creative drama activities, especially for teachers that don't have the background of it. With the combination of that, it will definitely boost the learning and understanding of children in classroom as well as preparing them with the development needed for them to grow into a healthy community.

Keywords: creative drama activities, early childhood education, children development

IMPLEMENTATION OF CREATIVE DRAMA ACTIVITIES IN THREE SELECTED PRESCHOOLS

ABSTRAK

Perlaksanaan drama kreatif di peringkat prasekolah telah menjadi bahan perbualan yang berterusan sejak dulu lagi. Aktiviti drama kreatif dikatakan bersangkut-paut dengan perkembangan kanak-kanak. Perkembangan kanak-kanak yang disebutkan di sini adalah dari segi sosial dan emosi, bahasa dan kognitif. Objektif utama kajian ini ada untuk melihat kaedah pengajaran drama kreatif yang dilaksanakan di dalam kelas pembelajaran yang boleh membantu dalam perkembangan kanak-kanak. Selain daripada itu, kajian ini juga akan melihat cabaran-cabaran yang dihadapi oleh tenaga pengajar dari segi penyampaian aktiviti drama kreatif. Kajian ini juga akan mengkaji tahap kesediaan dan kefahaman tenaga pengajar serta institusi prasekolah untuk melaksanakan aktiviti drama kreatif. Metodologi untuk kajian ini adalah melalui pemerhatian dalam kelas dan menemuduga tenaga pengajar. Dari dapatan kajian ini, jelas dilihat bahawa aktiviti drama kreatif dapat membantu perkembangan kanak-kanak. Dari dapatan tersebut, latar belakang tenaga pengajar juga berkait rapat dengan penyampaian aktiviti drama kreatif. Faktor lain yang boleh membantu dalam penyampaian aktiviti drama kreatif ini juga datang dari institusi prasekolah sendiri, yang mana prasekolah perlu menyediakan ruang dan bahan-bahan pengajaran yang mencukupi untuk pembelajaran kanak-kanak. Melalui analisa kajian ini, adalah dicadangkan bahawa institusi prasekolah perlu meneruskan aktiviti drama kreatif di dalam kelas sebagai sokongan perkembangan kanak-kanak. Memastikan tenaga pengajar mendapat bantuan dari segi kefahaman dan pengetahuan tentang aktiviti drama kreatif juga boleh membantu dalam tumbesaran dan perkembangan kanak-kanak..

Kata kunci: aktiviti drama kreatif, pendidikan prasekolah, perkembangan kanak-kanak

ACKNOWLEDGEMENT

First of all, I would like to thank God for His never ending blessings upon me whether it is for good or for bad. My parents, especially to my Mom who have been my backbone and never cease to stop cheering me throughout. I love you Mom! To the rest of my family, thank you for supporting me all the way.

Secondly, my utmost gratitude to my supervisor Dr. Rosdeen Suboh, who have not only been the biggest believer but the most encouraging and understanding supervisor one could ask for. Without his push, this thesis will not exist nor a success. Also not forgetting Dr. Rina Tung and Dr. Loy for the positive criticism and feedbacks towards making this thesis better. Thank you to all the preschools involved for letting me sit in with the kids while I observed them. To my best friends, thank you from the bottom of my heart. All of you have been nothing but a pillar to my sanity. My colleagues and bosses for their constant support, and my loved ones who are there to build up my strength when I am out of it.

Lastly, I would like to say thank you to all the Cultural Centre admin staff, especially to Kak Su, and people along the way that indirectly or directly helped me in making this a success.

CONTENTS

ABSTRACT.....	iii
ABSTRAK.....	iv
ACKNOWLEDGEMENT.....	v
CONTENTS.....	vi
LIST OF FIGURES.....	viii
LIST OF TABLES.....	ix
CHAPTER ONE: INTRODUCTION.....	1
1.1 Background.....	1
1.1.1 Creative drama in preschool education curriculum	1
1.1.2 Creative drama for children's development.....	7
1.1.3 Teacher's involvement in creative drama	11
1.2 Statement of Problem.....	15
1.3 Aims of Study.....	16
1.4 Scope of Limitations.....	17
CHAPTER TWO: LITERATURE REVIEW.....	19
2.1 Theories of creative drama and child's development	19
2.1.1 Social and emotional development.....	19
2.1.2 Language development.....	25
2.1.3 Cognitive Development.....	27
2.2 Concepts of Teaching in Creative Drama.....	29
CHAPTER THREE: METHODOLOGY.....	35
3.2 Study Area.....	35
3.2 Conceptual Framework.....	36
3.3 Sampling.....	37
3.4 Research Instrument.....	37
3.5 Data Sampling Procedures.....	41

CHAPTER FOUR: FINDINGS AND ANALYSIS	43
4.1 To identify creative drama activities in child’s development	43
4.2 To identify the teaching methods used by teachers in class	53
4.3 Recognizing the challenges faced by teachers in teaching creative drama	59
4.4 Identifying teacher’s level of understanding in teaching creative drama	62
4.5 To distinguished the level of readiness of preschools in teaching creative drama....	63
 CHAPTER FIVE: CONCLUSION, SUMMARY & SUGGESTIONS	68
5.1 Summary of Findings.....	68
5.2 Conclusion.....	71
5.3 Suggestions.....	72
 REFERENCES.....	75
APPENDICES	
Appendix A.....	84
Appendix B.....	85
Appendix C.....	86
Appendix D.....	87
Appendix E.....	89

LIST OF FIGURES

Figure 2.1: Erikson's first four stages of his psychosocial development	21
Figure 3.1: Conceptual framework for this research	36

University of Malaya

LIST OF TABLES

Table 3.1: Numbers of teachers for each preschools that are sampled	37
Table 4.1: Creative drama activities done by teachers in preschool A.....	45
Table 4.2: Creative drama activities done by teachers in preschool B.....	47
Table 4.3: Creative drama activities done by teachers in preschool C.....	50
Table 4.4: Teaching methods to teach creative drama activities done by teachers in preschool A.....	54
Table 4.5: Teaching methods to teach creative drama activities done by teachers in preschool B.....	56
Table 4.6: Teaching methods to teach creative drama activities done by teachers in preschool C.....	58
Table 4.7: Level of readiness in all preschools based on observation for each teachers.....	65

CHAPTER ONE: INTRODUCTION

For the past few years, the response of having art and education merged together has been getting more interesting. The sudden realization of implementing art into education comes into notion when the awareness of art was linked into the positive effects on literacy and academic skills, positive social outcomes, better communication skills and developed effective psychomotor skills. During the early years of a child, children are prone to take in everything and anything that pass by their way. This mean, children will respond to any kind of sound, movements, colours and situations given to them. Conceptually, it is seen as role playing, dancing, singing or even drawing. Creative play is a central activity in the lives of healthy children. Play helps children weave together all the elements of life as they experience it. It is an outlet for the fullness of their creativity, and it is an absolutely critical part of their childhood (Almon, 2014). It is also seen as a field where children learn to express themselves hence, making the best representation of an effective approach in preschool education.

1.1 Background

1.1.1 Creative drama in preschool education curriculum

In today's world, the most important factor in building a nation is the community itself. To build a great nation, the community need to be in the best of quality and that rely on the type person characteristics. To create such character, environments need to be set up at the early start and no good time to start this then during childhood years.

Preschool education is a critical foundation of education for children before they enter school. Early childhood education is the development of an individual's life after education at home. It is also an education where it can sparks children's interest and sow

the seeds towards loving knowledge and school as a whole. Besides that, it covers the physical, mental, linguistic, social, moral, character, emotion and religion before these children enter primary school. It also contributes to good child development outcomes which will set the children's foundation for lifelong learning. And because children's brain develops fastest in their first six years ("Children Brain Development 0-6 Years", 2014), this is also a time where they are more prone to be influence by their environment. Hence, with creative drama being input in preschool, the amount of discovery or the speed of their learning interdependent with their learning environment.

Learning environment differ from one to another. People seeking physical environment will look from the point of physical layout of the classroom. Physical environment such as residence infrastructure, facilities and equipment available such as classroom teaching aids, chair table layouts, including the display of ventilation, the position of the classroom and the like, are a few exposures that allow children to grow in a positive way or otherwise. As babies learn through manipulating tools around them, children as well will learn to think, make friends, form a rule, and comply with regulations through sharing the physical environment in which they are in. For those who see the importance of relationships in learning will interpret learning environment based on psychological and social aspects of the child's learning. Children who grew up in a warm and loving environment will grow more positive. Feeling safe, accepted, appreciated and the like make individual capacity to learn effectively. Therefore, schools that have the same setting will also be able to then produce such individuals. Through this aspect, the main importance are the healthy relation between students, teacher-student relation, spirit of cooperation, togetherness, tolerance, good intention, acceptance, appreciation and sense of security. Besides that, leadership shown by teacher as well as their ability to manage relationship in the classroom through fairness, various form of communication and interaction, can lead to the creation of good psychosocial learning environment.

Creative drama, according to David & Behm (as cited in Mages, 2016), an improvisational, non-exhibitional, process-centred form of drama in which, participants are guided by a leader to imagine, enact and reflect on human experience. It's a way to explore narrative, situation, or characters with the guidance of an instructor through structured theatrical techniques (Lindberg, 2015). To compare it to dramatic play. Lindberg (2015) mentioned that it's a way for students to independently explore characters and social dramas without the guidance or assistance of an instructor. In most scenarios, dramatic play is a spontaneous, child-initiated play experience, which can occur parallel to other children but does not always necessarily involve them directly (Rowell, 2010). Thus, based on the definition about creative drama, it's safe to say that creative drama makes the children as an active learner through the help of audio, visual or learning aids, with teacher playing the role of a guide during the process.

During this process, what children really benefit are in these five area; cognitive growth, interpersonal growth, literacy skills, and emotional development. When children go through the creative drama process, they explore different situations and conflicts from various angle. This enhances their problem-solving skills and at the same time, learn about different cultures through stories and generally will then discover how the world works, they learn to collaborate and cooperate with each other, gain basic literacy skills such as word recognition and vocabulary development, story structure, listening and recalling words, phonological awareness like rhyming, alliteration and rhythm, oral expression, and of course communication, and parallel to this, their emotional skills will grow as they began to understand/read the characters and situations through their own various perspectives.

Creative drama involves many approaches to learning which include movement, sensory exploration, storytelling, improvisation, role-playing and interaction. Music is one element that almost all children naturally enjoy. Whether it's soft and soothing or a

lively tune, children feel it both physically and emotionally. Singing or chanting can help make routine activities and transitions, such as gathering children into a circle or group activity, smoother and more enjoyable. As children grow in their appreciation of the beauty of music and dance, they acquire a gift that will bring them great pleasure. Also, according to Moorhead and Pond (as cited in Kemple, Batey, & Hartle, 2004), young children engage in music as play. Children may find themselves more engrossed in music when they are given tools to go with it such as drums. By exploring and messing around, they get to experience different sound, beats and rhythm, and this exploratory activity gives the children a space to be social, creative, and joyful. And then, when children hear music, they move to it. Listening to music and dancing can be wonderful play experiences for children. Most young children enjoy this activity immensely. These activities provide a wonderful opportunity for teachers to talk about the children's feelings or concepts and eventually "...helps children to speak more clearly, develop a larger vocabulary, and strengthen social and emotional skills" (Steinhoff, 2016). For children, listening to music and dancing connects the world of movement and sound with the inner world of their feelings and observation. It helps them learn patterns, rhythm and differences in sounds to which expanded their imagination. Besides that, it aids physical fitness, balance, and their coordination and movement abilities. Their fine motor skills such as finger plays and other nursery rhymes help develop language skills (verbal and listening skills), hand-eye coordination, memory and self-esteem.

Play is a spontaneous, voluntary, pleasurable and flexible activity involving a combination of body, object, symbol use and relationships. In contrast to games, play behaviour is more disorganized, and is typically done for its own sake (Smith, 2013). There are several known types of play that can be implemented in the early childhood phase such as social play, dramatic play, cognitive play, and physical play to name a few (Howe, Joly, Smith, & Vinet, 2014). A more detail types of play can be found in

Anderson-McNamee & Bailey (2010), where he mentioned that each type of play can contribute different development in a child based on age group such as associative play. In this type of play children around three to four years of age become more interested in other children than the toys hence, the child will start to socialize with other children. This play is sometimes referred to as “loosely organized play”. But generally, play opens the windows of learning in a child’s life and it’s also a good introduction to children in terms of movement, observation, relationships, emotions and much more. In other words, play is a learning time for young children. They enjoy trucks, blocks, dolls, balls, dress-up clothes, puzzles and other toys. Often you will see adult themes in a child’s play – taking care of babies, going to work, being a firefighter, driving or going to the grocery store. This is a child’s way of trying to understand the norms of everyday life or other activities that human do on a daily basis. The story lines often are very complicated when children are playing games with dress-up clothes or other “real life” toys, especially with older children. Through such pretend play and interaction, children learn to practice situations from the grown-up world in a setting that is safe and secure. And as they understand the world around them, they learn to concentrate and give attention through their daily living activities. Other than that, children learn sequential acts and story writing/telling, flexibility, cooperation and compromise, and lastly empathy and consideration for the feelings of others.

At times, parents might worry that children are “just playing” and not learning things they need to learn. Structured guidance and teaching of children is essential; however, parents and other caregivers need to remember that play is learning for children. The development of abstract or symbolic thought is characteristic of the preschool years. Children do this almost every day in their dramatic play as they use objects to represent other things or make movements to represent a more complex action such as driving an ambulance. When they are doing this, they are learning how to use symbols. Symbolic

play is the ability to take on a mental image of something that is not there, to substitute one object for another, or mime an object when no prop is available.

While we may not recognize a drawing or painting, the chances are very high that children can tell us a whole story behind the colors and shapes and placement of certain lines. They mean something in the children's world. Engaging in arts and crafts activities helps children learn and develop creativity, pre-reading and pre-math skills, social skills, emotional expression and exploration, fine motor skills and self-esteem. For example, cutting and drawing develop the muscles in their hands and fingers that will later button their shirt and write their name. And when working on a collage with shapes, children can sort and classify items into groups based on shapes and colors and these skills needed to learn to read or do math.

In Malaysia, the preschool curriculum standard was formulated based on the National Education in Malaysia philosophy; to form the nucleus of a balance individual mainly communication, spirituality, attitude, and values, humanity, personal skills and socio-emotion, and physical and aesthetic. Communication emphasizes on integrating language skills when interacting. This interaction can take the form of verbal and non-verbal language of instruction in the teaching and learning that happens in the classroom. Through this, children are exposed to language skills such as listening, speaking, reading and writing in addition to value added reasoning skills. Spirituality, attitudes and values include Islamic Education and Moral Education where children learn to respect multicultural differences and religion without being bias towards one ethnicity. In the element of humanity, it provides opportunities for children to better understand themselves and the relationship responsibilities between themselves with family, friends, community and the environment. It also emphasizes on understanding the culture and traditions of various ethnic groups in Malaysia as well as encourages participation the culturally diverse festivals. According to the Darling-Churchill & Lippman (2016), early

childhood education can emphasize a child socio-emotion. Social developments occurred during the time the child is in preschool and what children need to be learning there are the art of self-management, the achievement of positive emotions, positive self-building skills and social interaction skills. While it is being taught in preschools, it should not be a specific activity but through various activities whether it is routine activities, during the break, while eating and also from teaching and learning.

According to the Nor Puteh & Ali (2013), the development of creativity includes visual arts, music and drama education and creative movement. Appreciation of art involves a process of telling their own work and also shows appreciation for the beauty of the surroundings as well as the work of others. Music education encompasses singing, early experience to play percussion, music production materials or objects through improvisation and music appreciation. Drama and creative movement activities give students the opportunity to play a role, acting, dance and creative movement.

1.1.2 Creative drama for children's development

Creative drama plays an important role in a healthy development for children of all ages. Creative drama for young children inherently offers effective means for enhancing all areas of children's development. Interaction, cooperation, and negotiation during drama time support social and language development (Szecsi, 2012). Early childhood education is one platform where children are able to develop their physical, social, intellectual, emotional, and creative abilities. Through creative drama, children at this age are more receptive to explore their ideas through colors and shapes, and feed their curiosity and feelings towards arts, movement, music, and imaginative play. When a creative drama activity are put in place, children learn to interact with their peers, discussing their imagination with one another, express their ideas and feelings towards

each other. All of this will then lead to children's social and emotional, physical, and creative development – which is important for children to understand once they grow up and be one with the community.

Evidently, children will learn the non-verbal and verbal communication through creative drama. Smilansky and Shefatya mentioned (as cited in Isenberg & Jalongo, 2017), school success largely depends on children's ability to interact positively with their peers and adults. With the help of creative drama activity, children are able to communicate better not only to their parents but to their peers. For example, when they are in doing a play, the need for them to discuss their ideas of a certain scenario (given) with their peers are necessary. How the scenario is going to be, the roles for each member in the group, the storyline of the play itself, and the process throughout with their teacher, these are all important for language development. In her conference paper (Dahlgren, 2008), oral language are important for children in terms of information sharing, expressing feelings, advices, persuading other, sharing ideas, remembering and for special situations. She also mentioned that it is important for children to develop their language to enrich their vocabulary in later years. Although children learn to recognize words even before preschool, children still need to learn appropriate language to be used in certain situations as well as age-appropriate language (Stanberry, n.d). As Biemiller said (as cited in Dahlgren, 2008) "If we are to increase children's ability to profit from education, we will have to enrich their oral language development during the early years of schooling". Besides communicating with their peers through words, it is important as well for children to communicate non-verbally. Gestures, facial expressions, body contact, eye contact, personal space, and tone of voice are all example of nonverbal communication (Biringen, 2017). In the same article, it is also mentioned that when children have a positive nonverbal communication, it can lead to a healthy relationship between the child and the family, to which will strengthen the verbal communication of

a child. The existence of creative drama in preschool will teach children not only to communicate better with their family but teaches them how to get along with other people. As creative drama encourage children to express themselves in a safe environment, they learn to negotiate with others, appreciating other people's feelings, listening to other people's ideas, and imitating different characters. For example, when children play doctors, they are able to negotiate who becomes the patients, doctors and nurses, mimicking the feelings of a sick patient, serious doctors and nurses. Inside this circle of play, children take authorisations with what and how the real scenario is and this can lead to a better understanding of what happens in the real world. Furthermore, through creative drama, children are able to resolve conflicts, enhancing their problem solving skills. Gökçen Özbek mentioned that the use of play helps children "gain a feeling of control over complex life issues" as well as critical thinking and problem solving skills (as cited in Lindberg, 2015). Inevitably, disagreements will naturally arise during the creative drama activities. This will give the children a chance to work through their differences and arrange a compromise. It also encourages children to consider alternate perspectives as they recognize various roles of people in their lives and communities. Problem solving skills does not just encapsulate the physical challenge but it also involves solving problems that require thinking i.e maths. When creative drama is used in explaining existing ideas and concepts, it motivate engagement and excitement for children to solve it. Using simple scenarios such as putting in balls into different baskets according to numbers shown or using balls for mathematical equation can help children to better understand the function. Simple ideas and skills become meaningful; tools for learning are practised; and concepts are understood.

By being able to communicate through verbal and nonverbal manner, children can then be able to express their emotions easily. In their article, Isenberg & Jalongo (2017) quoted Piaget on the four ways play helps with children's emotional development;

1) simplifying events by creating an imaginary character, plot, or setting to match children's emotional state, 2) compensating for situations by adding forbidden acts to pretend play, 3) Controlling emotional expression by repeatedly re-enacting unpleasant experiences, and 4) avoiding adverse consequences by pretending that another character, real or imaginary, commits inappropriate acts and suffers the consequences. From that, children are not only able to put their feelings in motion according to the situations but they are able to differentiate types of feelings by experiencing it themselves. And because some feelings are not express-able verbally, children can use the space, time, and tools to make others understand what they are going through. Even if children are not able to express it through their gestures, activities such as drawing or painting can help children express their emotions in a different platform. This not only boost their self-esteem through achievements but can boost their confidence through their art piece ("How to Help Your Child be Creative ("The Importance of Creativity in Preschool Education", 2016).

Creative drama also emphasize on the physical need of a child. At the preschool level, children need activities that can strengthen their muscles. Aspects of physical development is very important in preschool because without strong physical development, children will have problems in doing activities such as holding a pencil or a brush to write and draw, involvement in sports, play, handle musical instruments as well as handling equipment. Preschool education also provides learning opportunities to enhance their motor skills and hand-eye coordination among these children. Besides that, it also element emphasize on building physical self-care practices, environmental sanitation and nutrition as well as personal safety as some situation may cause accidents and harm to the children (Darling-Churchill & Lippman, 2016). Through play, children are naturally able to use and learn to refine their gross and fine motor skills and coordination According to Heineger "As children get older, they use their muscles in

continually more complex ways, integrating large and fine muscle movements with visual perception (Gordon Biddle, Garcia-Nevarez, Roundtree Henderson, & Valero-Kerrick, 2014).

The usage of creative drama can be beneficial if it used to its maximum capacity. It's a tool that can build a child's social and emotion, physical, and creative and intellectual development. But having said that, children's environment plays a big role as well in the child's development. Without the support of teachers and families, creative drama will not be delivered well into the children's life (T. Bertrand, 2006)

1.1.3 Teacher's involvement in creative drama

As said by Anatole France (1844-1924), the whole art of teaching is only the art of awakening the natural curiosity of young minds for the purpose of satisfying it afterwards (as cited in Guerriero, n.d.). Concepts of teaching, the types of learning and learning principles need to be understood by all prospective teachers.

In her book, Maria Montessori (1967) mentioned that teachers who are ready to embark on this kind of education must understand the teaching principle. Teaching children is not just giving children knowledge about the qualities of things such as size, shape and color or how to use the materials correctly, but by means of various object. Thus, style and teaching methods in the classroom is crucial in ensuring more effective program planning for the child's development as a whole and ensuring the objective is met. In addition, the learning method have to cover the class, group and individual activities as it will be able to expand the minds of children in all aspects of development, such as motor basic skills and fostering positive attitudes in preparation for them to enter primary school. Various styles and teaching methods in teaching requires teachers active role in stimulating and creative thinking in children.

A teacher should be able to determine the type and form of materials or media to be used by matching the children interests, knowledge and abilities (Ilias & Md Nor, 2012). As the children themselves who will be using the materials given, the main agent to this scenario is not the instruction given by the teacher but the materials itself. Children must be free to express themselves in which an environment that does not permit them to do so might see the children oppressing their needs and attitudes.

A teacher must be able to become an observer and to do this, they need to be trained so they can recognize the objectives and discover the true traits of these children (Montessori, 1967). The problem lies in this area as most teachers were brainwashed to just teach and not care about the consequences of the activities done in classroom. A lot of teachers could not put into practice their role as the passive ones. It is very difficult to adjust and to put into practice the idea that life are all interconnected and that it must be observed and understood without intervention.

Although dramatic activities itself plays an important role for developing children's human capabilities, no doubt to it that at some point, teachers need to step in to guide these children. Teachers help children to develop greater awareness as they create dramatic situation. Although children are encouraged to express their own ideas and interpretations, teacher's job is to first create the atmosphere so that the participants (children) will be comfortable and can play with ease with each other.

Since teachers are responsible to create the atmosphere, it is their job as well to bring in appropriate materials such as music, props or any visual aids. Dorothy Heathcote, a British educator, believes that children understand better when drama is used and in lieu to this, encourages teachers to work with the children as a guide and resource person. She also believes that teachers should take a role during the playmaking and if there is a

situation where there is a need to discuss, teachers should step out of the role and discuss before resuming.

When drama is used in the classroom, teachers need to know that they are the facilitator rather than feeling the authority or being the source of knowledge. As Hoetker warns the teacher who too often imposes his authority or who conceives of drama as a kind of inductive method for arriving at preordained correct answer will certainly vitiate the developmental values of drama and possibly its educational value as well (as cited in Robbins, n.d.). When teachers open themselves for discussion at any given time, children will consider their own interpretation is wrong. And because they know that teachers are supposed to be superior than they are, children will automatically turn to the notion that “the teacher is always right”. It’s true that adult (teachers) have more experience than the rest of the teachers but these dramatic activities can be a useful tool to explore topics but only when there are no single correct answer or interpretation.

Seemingly, teachers are supposed to know what can and will happen for each of the dramatic activities given. Based on experience, teachers are on top of the class but how qualified are these teachers to know better than to judge what is right and what is wrong in the eyes of these children? As the saying goes, children are like white canvas waiting to be paint. Children see things that adult (teachers) don’t see because they have not experience the situation before, hence they act out what they think is right on certain level of their understanding. That is the main reason drama is used in the classroom – to make children understand the situation better with the guidance of a teacher.

Coinciding to that nature, qualified teachers will quickly identify the children’s ability, thus immediate action will be taken – if there’s a need to it. But what if the teacher themselves are not qualified or don’t have the expertise in identifying children’s development. Teachers who have studied how young children learn and develop and

effective ways of teaching them are more likely to have this specialized knowledge. It would be a plus point if the teacher who teaches the class stays constant until the children move on to the next level of their life. This is because these teachers will have the best position to know each and every child in his/her class – making it easier to evaluate them in terms of learning development. Teachers that lack the knowledge or do not have a background in understanding young children will find it hard to differentiate the children's need, their best interest or even their understanding level.

Children reap more benefit if they are with qualified teachers but this can be debateable as some teachers probably have good understanding of children but do not own an academic background. This as well will not work if we don't have enough materials, resources or support needed for the children - even if the teachers are more than qualified. Of course, the curriculum plays a vital role in delivering the best for the children and with teachers around to guide them, the possibilities are endless.

While completing the study is crucial but the pivotal part of this study is to see how dramatic activities are used in the life of young children and how important is a teacher's role in conducting them. The distinctive notion of having dramatic activities in the classroom is too conspicuous but because these involves developing children's learning abilities, the core aesthetic of having them interpret themselves and also having a teacher to guide them seems questionable. Thus, by looking into the response, impacts and acceptance from three different preschool, I hope it will somehow shed a light on this issue.

Having dramatic activities in classroom can be a huge help in developing the children's ability to gain social awareness, heighten their communication skills, polish their motor skills, experience different types of situations and working through solving them and most of all, sharpening their literacy skills. All this are done by giving them the

freedom to interpret and define each and every situation given. Teachers will always be there to guide them through the problems, challenging their thoughts and give them a clear vision of where they should go but having a teacher to intervene is sort of like “correcting” what the children thought of. With this study at hand and the intriguing questions that need answering, it will at least give several viewpoints and in hopes, can kick start a dialogue and constructive discussion to further understand the issue at hand.

1.2 Statement of Problem

In this study, the importance of implementing creative drama in preschool is emphasized. Most importantly, the part of creative drama used to achieve children’s development in the area of social and emotion, language, as well as cognitive.

We are not born with the necessary knowledge and skills needed to survive hence, we rely on our environments to provide us with the new learning opportunities. Children need to get these opportunities as early during their childhood years to ensure their success in the future. Early years in the development of a child is considered to be important in the formation of a child's development. To help children develop the knowledge and skill, preschools are the best platform in terms of providing them with the environment needed. The play environment that are created gives the children the ability to learn collaboration and conflict resolution with friends as they investigate the properties of equipment, materials, and routines (Sussman, 2012). Preschools being the main adherent in the implementation plays an important role. According to Cropley (2001), early childhood education needs an environment that has significant motivation to realize children’s talents and skills in creativity. Since all quality early childhood settings provide both care and education, a caring, nurturing environment that supports

learning and early development is an essential component of a framework for early learning (T. Bertrand, 2006).

To echo on that, without teachers to set the environment conducive for creativity, it is difficult for students to be in their creative zone comfortably and safe. A learning environment's daily routine should include both teacher-initiated and child-initiated activities. Teacher-initiated activities are those that the teacher plans and leads, such as story time or a small-group learning activity ("Early Childhood Environments: Designing Effective Classrooms", n.d.). Thus, the question of teachers not having the skills and creative knowledge arise as one without the knowledge will struggle to create the children's environment and experience. Teachers need to understand the significance of using these tools to promote early-childhood learning as well as understanding the value of dramatic activities towards children development. This study is also aim to analyse the advantages and disadvantages of having teachers involved in these activities as well as how far should they be involved in it, recognizing teacher's qualification and their knowledge.

1.3 Aims of Study

The goal of this study is to understand and address the implementation of creative drama in preschool to achieve children's development in the area of social and emotion, physical, as well as creative and intellectual. This is to be achieved through analysing three different preschools. The chosen preschools are based on their teaching syllable as well as the teacher's qualification and expertise. From there, information will be extracted and weighed in to narrow down the available comparative values needed.

The objectives of this study are as follow:

- To identify creative drama activities in child's development.
- To identify the teaching methods used by teachers in class.
- Recognizing the challenges faced by teachers in teaching creative drama.
- Identifying teacher's level of understanding in teaching creative drama.
- To distinguished the level of readiness of preschools in teaching creative drama.

1.4 Scope and Limitations

Specifically, this study will focus on three different private preschools around Selangor, concentrating on the teachers and children. Basically, choosing these three preschools lies not only because of their repertoire but the different approach to educate children. All preschools have the same beliefs of having creative learning environment but their curriculums are very much apart from each other. Permissions to get into the preschools to do research is one of the limitation as some schools are quite reserved in sharing their curriculums to outsiders.

As for the teachers, this study will look into teachers that teaches children of the age 4-5 years old. However, some teachers will be teaching different classes with the same group of children either and for some, they will have classes with children who are not the main age group target for this study. Either case, observation will still be taken into account as it's still in line with the teachers being involved in the class activities.

For this study as well, we will look into several creative drama activities that were done by the teachers. Activities that will be look into are music and dance, play, abstract thinking, arts and crafts, and lastly puppet play. The definitions for each activities are explained earlier (refer page 8). It is also understandable that not all classes can

incorporate some, if not all, these activities in their class as different preschools will have different curriculum and method in approaching the children.

University of Malaya

CHAPTER TWO: LITERATURE REVIEW

The importance of implementing creative drama in children especially during their early years is vital for their development. Hence, the goal for this study is to observe how much of creative drama is being implemented in the selected preschools. Using creative drama activities can eventually help children not only in their creative and intellectual development but can help them socially, emotionally, and physically. To use creative drama, it's also important for us to look into the concept of teaching creative drama which focus on teacher's background, challenges faced, method of delivery, and the readiness on implementing creative drama in class.

2.1 Theories of creative drama and child's development

As studies have shown, creative drama contributes to children's growth in all developmental area (Chukwu-Okoronkwo, 2011). Implementation of creative drama during their early childhood education is the best time because this is the age where children are able to grasp everything easily. And education during their early years has a long lasting impacts on the growth of children into adults as preschool gives the environment needed for children to learn how to be social with their peers and teachers, express their emotions through different activities in class, build their physical attributes, and explore creativity as well as increasing their intellectual capacity.

2.1.1 Social and emotional development

Through creative drama activities, children are able to explore different kind of experiences. It engages children into different situations and letting them take in active roles depending on the situations. And as they grow into the role, they not only able to

understand other children better but are able to understand themselves too. Besides that, through these experiences as well, children are able to discover different emotions and allowing support to others too. Social-emotional development includes the child's experience, expression, and management of emotions and the ability to establish positive and rewarding relationships with others (Cohen, Onunaku, Clothier, & Poppe, 2005). This is achievable through intra- and interpersonal processes. Social and emotion development is important for children as it can help them to set and achieve positive goals, able to express empathy for others, building positive relationships, make sound and responsible decisions, and able to better manage their emotions.

Theorist Erik Erikson believed that development happens throughout human's life span and considered early childhood to be the important transitional period of children's development to adulthood. He emphasizes that the social and emotional aspects of children's development are related to the social surrounding that the children are in (Sokol, 2009). Erikson's 'psychosocial' term is derived from the two source words - namely psychological, which is the root with 'psycho' relating to the mind, brain, personality, etc, and social, which is the external relationships and environment (Amory, 2015). Erikson's theory includes eight stages to which each stages involves a crisis of two different factor with each stage relates to a corresponding life stage and its expected challenges. However, each stages requires solutions that will satisfy both personal and social which Erikson believe that successful development at each stage was requisite for successful development at later stages (Fleming, 2004). Erikson's theory include eight stages but early childhood stages begins from the first four stages as shown below in the figure below:



Figure 2.1: Erikson's first four stages of his psychosocial development. Reprinted from *Working with Young Children* 6th Edition (p. 77), by Judy Herr 2008, Copyright by The Goodheart-Willcox Co., Inc.

Stage 1: Trust vs Mistrust

At this stage, infant begin to learn to trust or mistrust in an environment. Usually environment that they are in most of their time at this stage are with parents. To develop trust, they need to have warm, consistent, predictable, and attentive care. They need caregivers who will accurately read and respond to their signals. When infants are distressed, they need to be comforted (Herr, 2008). Trust comes from the consistent meeting of needs. An infant who can trust the mother or father to meet her needs, will take from this stage a basic sense of trust in the world. A sense of trust helps the acceptance of limits and boundaries.

Stage 2: Autonomy vs Shame

Children at this stage is now beginning to explore the world at will. They learn the feeling of using all their senses, expressed individually with their new found independency. The objective of this stage is to gain self-control without a loss of self-esteem hence, it is important not to condemn feelings the child may hold, such as anger

or jealousy, but to help them to be sensitive to their behavioural expressions in a particular situation.

Expressing their emotions not only can be done verbally. Some emotions are expressed in terms of body movement as well. Good example of expressing emotions are through dancing. Studies done by Lobo and Winsler shows that there is a strong empirical evidence for the effectiveness of dance in supporting the development of both self-confidence and social competence (as cited in Deans, 2011). Given space, children will move naturally. These are natural because children see space as a platform for them to practice their mobility. And sometimes because of an elevated hike of joyful feeling and happiness, they move to express these feelings. When their movement becomes consciously structured and is performed with awareness for its own sake, it becomes dance. Dance fulfils the children's need to communicate and express their feelings and ideas, as well establishes a relationship with themselves, others and with the environment (as cited in Soares & Lucena, 2013). Thus, by dancing, it enables children to understand the reality, developing a critical and reflective attitude, and arouse their interest to learn (Lobo & Winsler, 2006).

Evidently, as they are able to verbalize their feelings, they can then express their emotions better and able to regulate it as they come to understand it through experience. Emotion regulation is a term generally used to describe a person's ability to effectively manage and respond to an emotional experience (Rolston & Lloyd Richardson, n.d.). Self-regulation is important because as they grow, they will be a time where they will be put into difficult situation such as dealing with their peers when playing/working together, or when teachers asked them to setup their own activity space. All this require children to response to other people's emotional cue and their perspective ("Emotional Development", n.d.). Also, some creative drama activities require children to be negotiate

roles or ideas, sharing the tools, waiting for their turn; and all this requires not only a great length of emotion regulation but through a good grasp of social skills.

Stage 3: Initiative vs Guilt

In the third stage, children are now able to understand how their environment work. They now able to respond positively to challenges, take on responsibilities, enjoy accomplishments, and becoming purposeful ("Research Foundation Creative Curriculum", 2017). Creative drama activities is one important tool for children to express themselves. Although emotional development co-relate with social development so much, emotional development refers to the ability to recognize, express, and manage feelings at different stages of life and to have empathy for the feelings of others ("Emotional Development", n.d.) while Saarni (2011) in her article mentioned that "A child's encounters with an environment can be seen as dynamic transactions that involve multiple emotion-related components (e.g., expressive behaviour, physiological patterning, action tendencies, goals and motives, social and physical contexts, appraisals and experiential feeling) that change over time as the child matures and in response to changing environmental interactions".

Children who participate in any creative drama activities will have to interact with their peers. This interaction between peers can lead to an increase in children's self-esteem. According to research done by El Hassan and Kahil, it is found that "values education including love, respect and peace values has an effect on self-esteem levels of students" (as cited in Uzunkol & Yel, 2016). As addressed by Kavanaugh, Eizenman, and Harris, when children play together, they learn to understand each other better (as cited in Bergen, 2002). Self-esteem is the result of experiences that help a child feel capable, effective, and accepted. When children are able to work together with their peers, they

will likely be able to solve certain problems together too. And when they are able to solve problems together, children will feel a certain accomplishment or proud. Individually, this can be seen if children are able to create crafts or drawings. In this way, creative arts can help children release their feeling by putting them on a specific piece of artwork. Such activities also let children feel proud of their achievements and get mastery of the environment, when they craft something. On top of that, children gain confidence in their capacities and raise self-esteem. Upon achieving that, children will see that their hard work can produce something. They will see this as a good thing and eventually will want to work on it more, if not harder to achieve more goals ("Developing Your Child's Self-Esteem", n.d.). Even more so, when children achieve something together, they will feel appreciated which then makes them feel accepted by people around them. A great boost in their confidence encourages them to think out of the box, take risks, experiment with new strategies and engage actively with their peers. In a healthy environment like this, children will then slowly be able to overcome their fear (if any) and will be able to practice facing it in their daily life ("New Age Parents", n.d). Not only that, a positive attitude ultimately leads to better relationships with others in which help these children to be more open in receiving knowledge.

Stage 4: Industry vs Inferiority

Here is the stage where we begin to see children working hard academically and gain competence in various areas of activity. According to Erikson, the child has at this stage sublimated oedipal impulses and "now learns to win recognition by producing things" (as cited in Fleming, 2004).

Creative dramatics activities undoubtedly develop children's interest in other art forms, thus making these forms instrumental in facilitating it as an educational or learning

process (Chukwu-Okoronkwo, 2011). When a certain creative drama activities sparked interest in a children, i.e counting toy cars or play, automatically children will want to pursue further into their inquisitiveness. In the example of toy cars, besides making it a tool for counting, children might be interested in looking into the colours, the design, the mechanism, and the material used to build the toy car. Or in play, the story might sparked the children's interest into literary art. As mentioned earlier as well, creative drama activities can make children practice emotion regulation. Children who have a good regulation of their emotions can contribute to their academic abilities (A. Graziano, D. Reavis, P. Keane, & D. Calkins, 2007) and their desired goal. Creative drama activities can also contributes to positive emotions as playing can heighten their happiness and joys. According to Fredrickson (2001), she suggested that positive emotions enhance academic competence because they encourage exploring, integrating diverse materials, and broadening potential methods of solving problems. But even without positive emotion, well-regulated students should be motivated to perform, engaged in learning activities, and able to form good relationships with peers and teachers (Valiente, Swanson & Eisenberg, 2012).

2.1.2 Language development

Language acquisition is one of the most natural but also can be complex ability that a human can have (Anselmi, 2012). Every language is a system with sufficient resources for communicating its speakers' intentions, desires, and beliefs, no matter how complex and unusual they may be (Langendoen, 1998). While some theories propose that language development is a genetically inherited skill common to all humans, others argue that social interactions are essential to language development. As cited by Wen (2013), Chomsky argues that something specifically about human language must be essential—

that is, available to us by virtue of being human, specified somehow in our genetic makeup. Moreover, Chomsky (2009) argues that language learning is not really something that the child does; it is something that happens to the child placed in an appropriate environment much as the child's body grows and matures in a predetermined way when provided with appropriate nutrition and environmental stimulation (as cited in Aljoundi, 2014).

Children develop their social skills through a lot of ways. One way that can get children to develop this skill set is through creative drama. Through creative drama, children learn values, knowledge and skills to relate to others effectively. Besides that, children build a sense of who they are and of the social roles available to them. And as children develop socially, they both respond to the influences around them and play an active part in shaping their relationships. When children participate in creative drama activities, it allows them a platform to interact with other children. This will then create opportunities for children to brush up their communication verbally; speech and language. In her journal, Zafeiriadou (2009) mentioned that, when children are taking part in a role play, it can provide a multi-dimensional base for stimulating and developing language. This of course have to be co-related with the rule of three dimensions; three spatial dimensions (length, width and height), three psychological dimensions (identification, internalisation, and empathy), three basic mental dimensions (representation, assimilation, imagination), three social dimensions (participating by taking on a role, interaction and acceptance by others), and three personal dimensions (self-development, self-esteem and self-actualisation). For example, when children are asked to pretend to be firemen/women putting out a fire, teacher can use related words that can be found in that situation i.e. fire engine, ladder, water, fire, bucket, hose, burning, and etc. Hence, role play is great for expanding the child's imagination and introducing new vocabulary. Role playing also may involve dress-up, acting out past events the child has experienced,

or dressing and feeding a doll. Typically, role playing involves a lot of verbal communication. Even if they are not in direct contact with their peers in this activity, they still will have conversation with themselves i.e. when playing dolls. When children participate in any creative drama activities, they tend to imitate and repeat the words they have heard other are saying (as cited in Costley & Nelson, 2013). Apart from imitating and repeating, they will then learn how to listen and respond towards each other in appropriate manner. And when this is established, this will then build an even stronger bond within each other.

2.1.3 Cognitive Development

Child development is a complex and varied process with several theories backing different aspects of the child's development. Cognitive development means how children think, explore and figure things out. It is the development of knowledge, skills, problem solving and dispositions ("What is Cognitive Development", n.d.). During Piaget observation, besides creating ideas, children do not limit themselves to just receiving knowledge from parents or teachers, but they actively constructed their own knowledge (Wood, Smith & Grossniklaus, 2001). To Piaget, intelligence is represented by how children interacts with its environment through mental adaptation. He also believed that thinking was different during each stage of development includes how children perceive, think, understand, and learn about their world (Lutz & Huitt, 2004). With his theory, he came up with four stages of cognitive development: Sensorimotor stage (birth to 2 years) -- knowledge develops through sensory and motor abilities and building knowledge through reflexes; preoperational stage (2 to 7 years) – knowledge is represented by language, mental imagery, and symbolic thought; concrete operational stage (7 to 12 years) – children can reason logically about concrete objects and events by doing

repetition of actions on the environment that bring out pleasing or interesting results; and formal operational stage (12 years and up) – children can think deeply about concrete events and can reason abstractly and hypothetically by actively and avidly exploring the possible uses to.

As cited in Uzunkol & Yel (2016), one of the most important of these skills is social problem-solving skill. In our everyday life, everyone experience problems. from time to time. Some of the problems are big and complicated, while others may be more easily solved. According to “US Department of Labor” (n.d), “problem solving and critical thinking refers to the ability to use knowledge, facts, and data to effectively solve problems. This doesn’t mean you need to have an immediate answer, it means you have to be able to think on your feet, assess problems and find solutions”. And because problem solving usually deals around people, it is important that individuals know how to solve problems without affecting other people. Because creative drama activities usually are done to imitate real life problems (as cited in Lindberg, 2015), children are able to ‘play’ with the narrative and come to an understanding of the story’s possibilities and the art used to create it. When children are able to make sense of their social environment, it’s easier for them to understand the other part of their development needs such as emotion, physical, and intellectual.

Having said that, there are evidence that good social skills can increase the learning abilities for children. When Fisher indicated that, a research was then followed by Wyver and Spence on clarifying the relation between types of play and problem solving.

“...Wyver and Spence (1999) looked at two types of problem solving (divergent and convergent), two types of divergent problem solving (figural and semantic), and a range of play types and play social levels. In one study (controlling for IQ),

they found relationships between thematic pretend and semantic divergent problem solving and between cooperative play and both semantic and figural divergent problem solving. They then gave some children divergent problem-solving training (figural and semantic) and found that there was a significant increase in figural problem-solving ability and in thematic play for the trained group. They gave other children pretend play training (thematic/associative, thematic/cooperative, or cooperative/nonthematic) and found the thematic training groups increased in thematic play and in semantic problem solving, whereas the cooperative play groups increased in cooperative play and on both semantic and figural problem solving”. (as cited in Bergen, 2002)

And because problem-solving comprises development of tools, instruments, paths, methods, and techniques and a series of efforts to remove the difficulties, hardships, obstacles to achieve a certain objective and an inner equilibrium (as cited in Palavan, 2017), children with good social skills are able to give back to the society in the form of knowledge and information.

2.2 Concepts of Teaching in Creative Drama

Teaching can be described as giving directions to or share your knowledge with others. Teaching can be described as a way to provide students with the knowledge and skills needed to function properly. In practice, the teaching of which is a diagnostic and prescriptive. Teachers assess the needs of a specific learning and applying the strategies and activities appropriate for students. This is an important factor in teaching. Smilansky also noted this dramatic play can be enhanced when given “ample time” and “adequate space” to explore, “realistic props,” and if the children “have a shared background of

experiences” and the teacher guides and plays alongside the child or children (as cited in Lindberg, 2015).

Teaching models in Creative Drama

Teaching model refers to a framework that includes the content, strategies, and social climate of classrooms, creating the learning process. These models are strategies designed to achieve the goal of teaching which consist of simple procedures used as a guide for teachers. There are various models of teaching and each one are based on a particular learning theory. Different theories focus on different aspects of the students and therefore, implications for teaching procedures also varies. Consequently, by using these models, also help teachers in obtaining feedback on the effectiveness of teaching and follow-up activities to be taken for improvement.

Syntax Model takes in the application of creativity as an analogy and metaphor (Synetics) that is created by Gordon (Mishra & Choudhury, 2015) is an interesting approach to the formation of creative thinking. The key element in this model is the use of analogy in which students use analogies to solve problems or develop new ideas. This learning model leads students into a world that is not logical meant to provide an opportunity to invent new ways of observing something, express something and approaching problems.

Social teaching model is designed to help students sharpen their thinking through interactions with others, working with others productively and functioning as a team member or group. It also emphasizes the concept of an investigation or exploration of such a group in cooperative learning and role-play. Indirectly, the thoughts will be more open to the ideas of others. John Dewey, an American philosopher and educational reformist, strongly believed in connecting with the natural interests and activities of young children, such that the “question of education is the question of taking hold of his

[sic] activities, of giving them direction” (Cutter-Mackenzie, Edwards, Moore, & Boyd, 2014). Two elements that encompass social study teaching model; Cooperative learning & Role Playing Simulations. Cooperative learning refers to a set of teaching strategies including students in cooperative interaction of subject content. According to Slavin (1980), cooperative learning refers to teaching methods and learning in which students of various abilities to work in small groups to achieve a common goal (Abu & Flowers, 1997). Teachers play a role in structuring the group and procedures, while students control the conditions and patterns of interaction within the group. The basic elements for cooperative learning are positive interdependence, individual accountability, equal participation and simultaneous interaction (Kagan, 1990). Role-playing is the method of process-oriented, where students act or simulated real-life situations.

“Lillard (1998) has pointed out that pretence involves “out of play frame” negotiation between players with differing views, simultaneous representation of objects in two ways (real and pretend), role-play requiring acting out others thoughts and actions, and portrayal of emotions appropriate to varied situations and actors – all of which suggest that pretenders have mental representation abilities.” (as cited in Bergen, 2002)

Role-playing is meant to provide opportunities for students to engage in discussion, train them to act out various characters and experience a situation, to understand the behaviours of others and mastering other skills such as languages. This is a particularly useful model for passive students to engage in class activities thus, building their confidence. In addition, students are able to interact with each other and communicate effectively with the other characters while having the opportunity to express themselves according to the situation of the character played, engage in discussing the existing problems and be able to understand themselves better. This indirectly trained students to control their feelings and emotions in a variety of situations and also beneficial to teachers in effective teaching.

Teacher's role in educating children

Maria Montessori (1967) was a famous educational figure in Rome with various educational experiences including educating children with special needs. Montessori (1967) was the first woman graduated in medicine from a university in Italy. In 1906, she established a school for children with special needs, known as Montessori School. She also believes in Froebel theory, allowing children to learn through play. According to her, in a play, children actually 'work' hard to master a skill.

Like Pestalozzi, she prioritizes activities that involve vision, hearing and touch which aim to enable children to gain experience and train children to efficiently use their senses. She also felt that, in educating a child, we must respect the child and their rights. Thus, a planned environment, life skills, self-discipline and instruction are some of the important principles in the education of children. According to her, education is to help children develop and support the intellectual, physical, social, emotional as well as spiritual.

Montessori (1967) also believe that teacher is a facilitator in the learning process of children. Teachers are also act as a supporter when children begin to show willingness to learn by answering questions and helping children when they help is needed. However, although Montessori mentioned that teacher is a facilitator, they are not the determining factor or any sort of that should be accepted by children. A few of Montessori concepts in terms of creating curriculum is absorption, environment, self-education, and teaching materials.

According to Montessori (1967), a child's mind will easily absorb any information received through their senses, even before they are ready to be taught the concept. Children begin to absorb what is happening around them and compile everything from the moment they were born.

The perfect learning environment is the one that has variety of materials around. It is the most perfect ones as it encouraged the development of children and support the formation of concepts and knowledge within the children. The learning material should be selected carefully and arranged accordingly so that the children are interested to explore and use it based on their interests and development needs. The role of teacher is to teach how to use the learning material on the right time, when a child shows his willingness to ask questions or observe. Tables and chairs should be child-sized so it will be comfortable to be used by the children.

When children are put into a complete environment full with variety of learning materials, they will be able to show their perceptions and organizing experience through appropriate activities. Teachers only teach and guide children in the selection of materials and activities. Montessori (1967) learning materials are usually self-correcting in nature and for every learning procedure; there will be a designated sets for each. Children are required to imitate and repeat what they have observed and if the way they use is not in accordance with the procedure, they will get feedback directly through the results. For example, the pink tower activity, where they have to organize the blocks from big to small or otherwise. When children do not follow the procedure to use the pink tower, a block may be left behind or not put according to the appropriate size. As long as the child has not managed to master the skills of organizing, they will keep trying until they succeed. Only after when they managed to grasp the skill of organizing, they are allowed to use other materials in order to enhance and encourage new skills is the ability to think critically.

There are 4 types of teaching materials; 1) materials that can be used as training for life skills, environmental and physical care which build skills and established internal controls, self-reliance and self-esteem through organized and complete activities, 2) materials using sensory. Encourage the use of sensory refinement to improve the

intelligence of children through activities such as organizing and collecting different kinds of fabric, 3) academic materials such as various mobile alphabet materials to encourage children to recognize letters and form words, 4) art and cultural materials, formed to help children appreciate the music, rhythm, song and melody and learn as well as controlling the movement of the body in dance activities. They are also taught how to use musical instruments and drawing materials.

Again, teachers will only teach the "right" way on how to use the materials. This will only be done after a child choose their desired learning activities freely and voluntarily. According to Montessori (1967), a curriculum goal at an early stage is to develop the child in terms of focused attention, observing and researching skills, awareness of the organization and regulation, balancing movement, perception and practical skills, mathematical concepts and language skills, writing skills and reading, familiarity with the creative arts, understanding the nature, experience and understanding of the social sciences, and experience using critical thinking skills through the experience of solving a problem.

Montessori also recommend a curriculum that promotes physical development through outdoor games and rhythmic activities, social development through discussions about the appropriate behaviour when playing and respect the needs of their peers, intellectual development through organizing activities and collecting, concepts such as vocabulary, mathematics and information science and literacy of letters of the alphabet and words.

CHAPTER THREE: METHODOLOGY

This study began with by studying the importance of having creative drama activities during the early childhood education. Besides identifying types of creative drama being used in classes, this study also determines the level of teacher understandings in the curriculum content, methods of teaching, challenges faced by teachers, and the level of readiness of the preschools itself in using creative drama in the class. Methods of collecting data are based on qualitative data selection which is assessment through teacher's interview and classroom observations. These methods are considered an appropriate to the research as this it will enhance a deeper understanding on the study objectives. Also, by this method, the researcher can obtain detailed information, analyse and describe the challenges that teachers face in implementing the teaching and learning of creative dramatic activities in preschool.

3.1 Study Area

This study concentrates on three selected preschools in Selangor. The participation includes 6 teachers and children from the age of 4-6 years old. With the findings of creative drama being effective in contributing to child's development, this study looks into the implementation of creative drama in three selected preschools. This study is done in the span of three months, concentrating on one preschool and two teachers for each month. Interviews with teachers are done once before conducting the observation, while observations are done weekly with each teacher, sitting down with them in each classes, and observing the activities and lesson plan planned for each classes.

3.2 Conceptual Framework

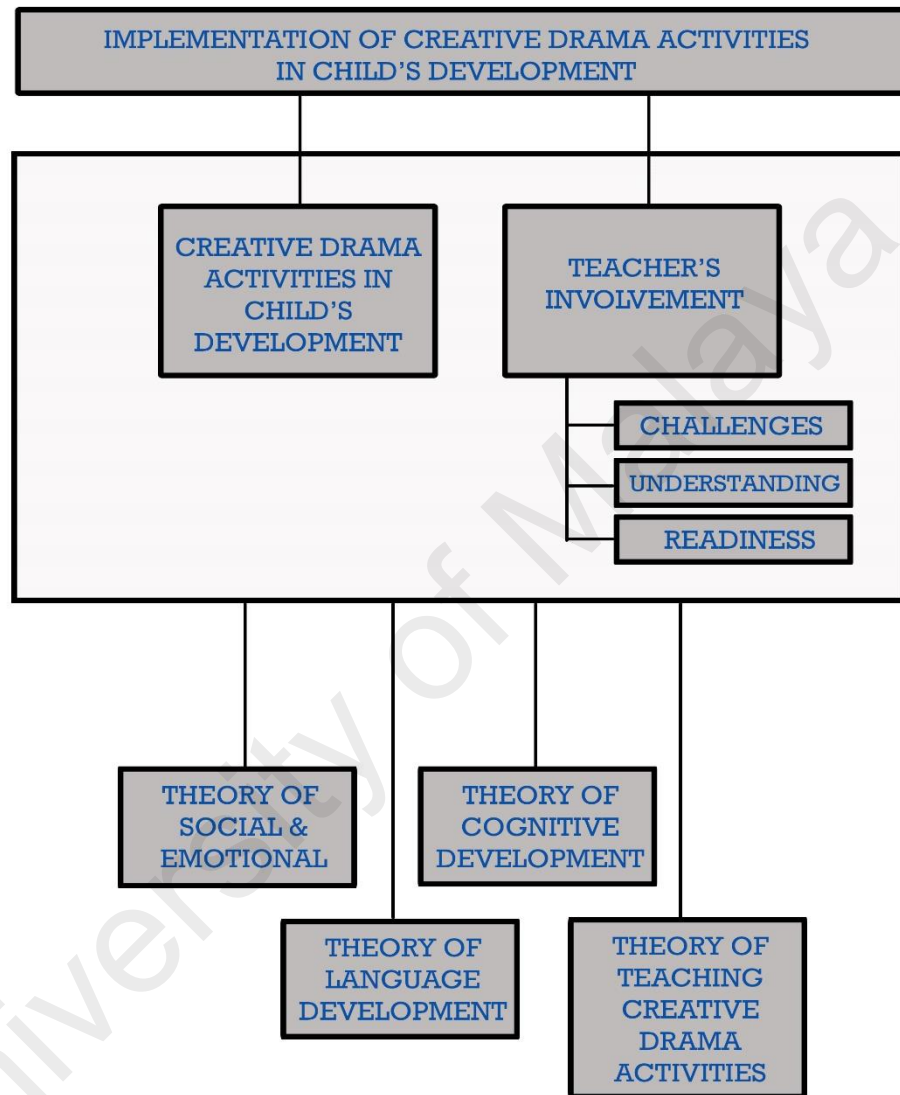


Figure 3.1: Conceptual framework for this research

3.3 Sampling

The sample consists of six preschool teachers who served in all three private preschools respectively. They are selected because they are believed to be able to give an accurate picture of the implementation effectiveness of teaching and learning in preschool education especially in creative drama. Also, the diverse preschool operators are taken into account to gather more comprehensive information for each school system administration, system implementation, training of teachers and infrastructure of its own. Information obtained from this study will be able to highlight the involvement of teachers in the teaching and learning of creative drama effectively in preschool.

Preschool Name	Number of Teacher
Preschool A	2
Preschool B	2
Preschool C	2
TOTAL	6

Table 3.1: Numbers of teachers for each preschools that are sampled

3.4 Research Instrument

The series of observations and interviews began by researching what kind of creative drama is used to enhance the development learning in preschool. A curriculum have to be set to achieve goals that cover the quality of early childhood settings. The quality need to support children's behaviour, emotion and attention, identity, social inclusion, health and well-being, language and thinking skills, and physical skills, as well as the foundation knowledge and concepts needed for literacy and numeracy (T. Bertrand, 2006). Researching on the teacher's involvement are also done as teachers play a vital role in delivering the education needed for children's growth. As Galperin suggests

(Bodrova & Leong, 2001), teachers provide framework by first helping students develop the appropriate orienting basis, and then monitor the children's actions using the orienting basis as a reference point. Hence, teacher's teaching strategies are important in the implementation of creative drama in preschool.

In identifying the area for observations, two sources are used to create the framework. The first will be using the Observation Instrument to Evaluate Early Childhood Educator's Teaching Strategies using Creative Arts (Loy, Mamat, Mohd Radzi & Md Yassin, 2017) and the second is the Pyramid Model. These standards set the use of creative arts in terms of technique in the teaching, suitability of the technique with teaching objectives, and the relation between teaching technique and children's full development. Taking in the foundation of early support, carefully monitored and adjusted activities, Pyramid Model (CSEFEL, 2009) is built accordingly to respond to children needs through teaching. With this taken into the account, it can help administrators and teachers to identify and evaluate children's behaviour thus, able to counter challenging behaviours in the children's early life. The use of these standards covers mostly the based on children's development needs and paired with the developmental expectations for teaching deliverance.

Observations were made in three selected private preschools. These preschools are chosen as all three are known for their different teaching method in delivering lessons but have the foundation of including creative drama in each lessons. Preschool A comprise of comprehensive programmes comprising a host of enrichment lessons and extracurricular activities complement their fully developed and holistic curriculum in preparation for both national and international syllabi, Preschool B allows the children to learn through the process of exploration and discovery through their designed state-of-the-art interactive software to make learning more stimulating and exciting, while Preschool C embodies values and beliefs that are essential for students to learn and grow

into a part of responsible community. During the observations, interviews with the teachers are done beforehand, explaining the lessons plans, preparations and challenges faced in their teaching. Throughout the observations, targeted children are from the age of three to six as these group of children are already in their stage of exploring their curiosity and able to have the sense of responsibility (Kelly & Allen, 2015). However, two out of three preschools, as advised by the managements, suggested that emphasis should be on children aged four to six as they are more exposed to the classroom environment and maintain self-control and act as positive role models.

Also as part of the observation, researcher is allowed to sit in the class to observe the teaching techniques as well as learning style. Researcher is only allowed to interact with children during class work and after class has ended. During observation in class, besides taking videos of each lessons, observation instruments are also taken to check on the delivery and usage of creative drama activities. Researcher followed two teachers for each preschools every week and conduct observation for three months. Besides observing how the classrooms are conducted, observation is also done on the school environment. Environment includes the whole school's facilities, access to the school, learning materials in and around classroom, and adequate space provided by the management.

Since this study looks into the implementation of creative drama activities in three selected preschools, the design for the observations instruments and interview questions revolve mainly around the teaching techniques, the delivery of it, and of course overall outlook of teaching creative drama from the perspective of the teachers.

Research Question 1 (Observation Tool for the Use of Creative Drama Activities in Child's Development)

This observations is created based on the instrument made earlier by Loy et al., (2017) and can be found under the Observation Instrument for Creative Drama Activities in Child's Development (Appendix A). For this section, observations focuses on teaching methods or techniques used in teaching creative drama activities and how it help with the child's development through creative drama activities.

Research Question 2 (Observation Tool for the Use of Teaching Methods Used by Teachers in Class)

This observation will look into the detail of teaching method used in class. Based on the observation tool in Appendix B, we will observe how each creative drama activities are being delivered in class and how it meets the objective of each lesson.

Research Question 3 (Challenges faced by teachers in teaching creative drama activities)

To know the challenges faced by the teachers, interviews (Appendix C) will be conducted before teachers go into their lesson. The aim for this section is aimed to see the perceptions, attitudes, and awareness of teachers' in implementing creative drama curriculum in classroom.

Research Question 4 (Structured interview questions to identify teacher's understanding in teaching creative drama activities)

The guided interview questions (Appendix D) in this section are aimed to understand teacher's background and understanding in teaching creative drama activities. Besides that, questions also intend to understand the readiness of the administrators to implement creative drama in preschool curriculum as well as role and involvement of administrators in the implementation of creative drama curriculum in preschool.

Research Question 5 (Observations checklist for teacher's readiness in teaching creative drama activities)

The checklist format in this section is based on *The Teaching Pyramid Observation Tool for Preschool Classrooms (TPOT)* through the Pyramid Model. "We describe (TPOT) a set of training materials and a reliability measurement tool and discuss how they may be used to support teachers in implementing new instructional approaches with reliability" (Fox, Dunlap, Hemmeter, Joseph, & Strain, 2003).

Items on the checklist serve as indicators that teaching practices associated with each component of the intervention are in place (Fox, et al., 2008). Observations are categorised into three components and are measured through criteria that can help with the children's development (Appendix E).

3.5 Data Sampling Procedures

For the process of data collection, firstly, permission (phone calls and emails) is obtained in advance from several parties as this study involves teachers from three types

of preschools. A letter of authorization to conduct research was also given to the respective preschool from the Cultural Centre, University of Malaya. There were three private preschools that were involved and six teachers teaching children from the age of 4-6, participated in the research.

Upon approval from respective preschool, researcher then proceed to get confirmation on dates and time according to their availability and explaining to them in advance on the whole process of the study which includes classroom observations and verbal interview. All interviews and observations are carried out in the same day for each respective preschool with interviews done once for each teacher before conducting observations on a weekly basis for three months.

Overall, this chapter describes the methods and procedures used in this study. These methods will be able to give in-depth information needed in regards to the level of teacher's understanding, their involvement in carrying out creative drama in classroom, teacher's abilities, administrator's perspective on implementing creative drama in classroom and lastly, the challenges faced by teachers in executing the teaching and learning aspects of creative drama in preschool curriculum. Findings from this study will be described in detail in the next chapter.

CHAPTER FOUR: FINDINGS AND ANALYSIS

This chapter will discuss the data analysis and research findings about the implementation of teaching and learning aspects of creative drama in preschool, and the challenges in its implementation. The data collected in this study were analysed using observations and descriptive interviews.

4.1 To identify creative drama activities in child's development

A well-designed and well-organized learning environment that is inviting to children, full of interesting materials, and set up to accommodate a range of activities and play, supports children's growth in all areas of development. These activities are done with the aims of giving the participants experiences. Through this activities, children learn about emotions, problem solving, develop their imaginations and their confidence, build up their social skills, and at the same time enhance their physical growth.

Preschool A

The programme in this preschool are mainly about transforming children through active learning. The programme caters the children understanding through their strengths and weaknesses such as word games, rhyme recitation and storytelling. As mentioned in the previous chapter, the weekly observations for this preschool will look into the teaching creative drama activity techniques and teaching methods used in the classroom.

The moment children were to step in the compound, they were taught to greet each other and be ready to start their day. Their day starts with a lot of body movements (warm ups) in the form of dancing. Using upbeat music, children were given the freedom

to dance according to their interpretation of the song played. During this time, teachers are encouraged to join in the activity as motivators and stimulate the children to dance. After 2-3 minutes of warm up, children were then asked to sing “Good Morning” song together before they line up to greet their teachers and into their respective classes. Classes are separated according to age. Although the daily schedule are the same, activities carried out are different. Each class will take turns to do each activities on a designated time.

Outdoor activities are put in the schedule for children to play with their classmates. Usually, outdoor activities are done like a mini-sports but the teacher will also give a situational play to make the activity more interesting for them. At certain point, teacher will also join in the activity but most of the time, they will just observe. This probably is to ensure the children understand the meaning of teamwork as the outdoor activity sometimes consist of children being separated into groups and to compete with each other in a positive environment. Once the children are done, they are encouraged to help each keep all the equipment used during this hour.

Classroom lessons starts after about 5-10 minutes break. Depending on days, classes are separated into Language, Arts, Science, Maths and Computer class. Each class will last for 30 minutes – 20 minutes learning and 10 minutes practical (workbook). During the lesson, teacher will explain in detail what the lesson of the day are. For example: the word “big” and “small”. The teacher will first pronounce the word with the children following suit. Once the children know how to pronounce it, then the teacher will then proceed to show the meaning and difference of each word using examples of either pictures or objects. When children understand the difference, the teacher will conduct a short exercise by asking the children to participate – either by calling the children name one by one or asking the children to queue up – in identifying pictures or objects that define the words given earlier on.

PRESCHOOL A		TEACHER 1								TEACHER 2							
		CREATIVE CHILD DRAMA				TEACHING METHOD				CREATIVE CHILD DRAMA				TEACHING METHOD			
TOOLS		4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1
English	Visual art (drawing) Visual art (written words) Play Visual art (pictures) Music (singing)	√				√				√				√			
Maths	Visual art (flashcard) Visual art (pictures) Play	√				√				√				√			
Mandarin	Visual art (flashcard) Visual art (written words) Music (singing) Play	√				√				√				√			
Bahasa Malaysia	Visual art (pictures) Visual art (drawing) Visual art (toys) Play	√				√				√				√			
Music	Visual art (video) Dance		√				√				√				√		

Table 4.1: Creative drama activities done by teachers in preschool A

Preschool B

The programme in this preschool is to see children grow and develop excellently in every aspect through intensive research and development. The program served to facilitate intellectual and cognitive development through the linking of logical and creative aspects of the brain.

Morning routines in are all the same except for Monday whereby on that day, children are to assemble in the hall to sing the national anthem before proceeding to their respective age group and teacher. The rest of the days, children are to assemble straight to their respective group and the teacher (before going to their class) either go through the flash cards that they're going to use for the day or it can be as simple as morning exercise. Sometimes, before going to their respective classroom, children are given a free and easy time for themselves to play with blocks or other learning toys. Like preschool A, classes are separated according to age. Although the daily schedule are the same, activities that are carried out are different. Each class will take turns to do each activities on a designated time.

Each class will last for 30 minutes – 20 minutes learning and 10 minutes practical (workbook). Every classes will start with the Fliptec technology where each syllabus are introduced to the children via videos played on a television. This is the main difference of preschool B to compare with the other two preschools studied in this research. This technology provide a powerful learning opportunity which uses a multimedia platform, complete with sounds, lively and colourful animation, songs, rhymes and stories to make the learning process more fun and interesting. When the video is switched on, teacher will introduce the lesson of the day and encouraged children to listen to the video before repeating or reiterating the lesson shown. Examples of the lessons usually are shown in the video itself but most of the time, teachers will use other means of teaching (not the

technology), for example using the whiteboard or flashcard, to better enhance the understanding of the children. And because the Fliptec technology itself also incorporate music in each of the lesson, teachers encourages children to sometimes get up from their seats to dance or sing along to the songs played in the video. Once children understands the lesson shown in the video, they then proceed to do their exercises in their workbook.

PRESCHOOL B		TEACHER 1								TEACHER 2							
		CREATIVE CHILD DRAMA				TEACHING METHOD				CREATIVE CHILD DRAMA				TEACHING METHOD			
1 0 0 1 5		4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1
Bahasa Malaysia	Visual art (video) Music (singing) Visual art (flashcard) Visual art (written) Workbook	√				√				√				√			
Maths	Visual art (video) Visual art (pictures) Visual art (written) Workbook	√				√				√				√			
Mandarin	Visual art (written) Workbook		√				√				√				√		
Arts & Crafts	Visual art (pictures) Visual art (playdoughs) Visual art (crafting)		√				√				√				√		
English	Visual art (video) Music (singing) Visual art (flashcard) Visual art (written) Workbook	√				√				√				√			

Table 4.2: Creative drama activities done by teachers in preschool B

Preschool C

For this preschool, the idea of “Play” are the centre of the curriculum itself. It is all about joyous learning and celebrating the success of children with the primary goal of providing a wide range of exciting, meaningful and fun activities designed to celebrate early successes.

Mornings at this preschool usually will start with children greeting their teachers “Good Morning” and keeping their belongings to a designated place given to the children. Then children were given time to themselves to play with toys or books of their choice before starting their class. Usually, children will be given choices of blocks, flash cards, rhyme books, story books and building blocks. Most of the time, children were given an array of choices that stimulates group play instead of individualistic. When most of the children have arrived, teachers will gather the children and begin with a Good Morning song, a few finger plays, review the calendar and news time. Sometimes, there will be special presentation by the children, this will then be presented during this time. Once done, children are then lined up according their classes. The same as the other preschools mentioned earlier, classes are separated according to age and classes are done either indoor or outdoor depending on the schedule. Since this preschool adapt the ‘play’ concept in their curriculum, tables and chairs are arranged in a way that children have ample space to interact with each other and do activities together without confining them on their own tables. Tables used are long ones and several round tables.

Lessons usually starts after almost all children arrive at the centre. They will have a short singing session or presentation, which they call it as circle time and then they will be break into Language, Maths, Practical Life Activities, Computer and Arts. Practical Life activities can be break into Role Playing Activities and Project Based Activities. Each class will last for 40 minutes – 30 minutes, again it depends on the classes that

they're in. Project based and role playing classes gets a longer period of time but no longer than an hour. Each classes, teachers will explain to the children what are to be expect for example, during music class, teachers will introduce to them the songs (whether playing it on a music instrument or using a player) that they're going to sing or dance to. Also, teacher will sometimes act on certain word in the lyrics, for example "run" and "jumping" to show what the children can do when they hear the word being played. Once done explaining, teacher will then ask the children to repeat after her the whole songs. After seeing that the children are able to sing with her, she will then asked them to act according to the words and dance to their own interpretation of the rhythm.

PRESCHOOL C		TEACHER 1								TEACHER 2							
		CREATIVE CHILD DRAMA				TEACHING METHOD				CREATIVE CHILD DRAMA				TEACHING METHOD			
T O O L S		4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1
English	Visual art (flashcard) Visual art (pictures) Visual art (drawing) Play	√				√				√				√			
Maths	Visual art (pictures) Visual art (drawing) Play	√				√				√				√			
Music & Movement	Music (Singing) Music (Instrument) Music (Listening) Dance Play	√				√				√				√			
Roleplay Activity	Play		√			√				√				√			
Project Based Learning	Play		√			√				√				√			

Table 4.3: Creative drama activities done by teachers in preschool C

Similarities and differences in all three pre-schools

After being given the opportunity to observe three different preschools, I found that the moment children were to step in the compound, they were taught to greet each other and be ready to start their day. While in preschool A, children were given the freedom to interpret a song through dancing, the other two preschools approach the free activity play time for about twenty minutes while the teacher was preparing for the morning “circle time”. And while the children were allowed to play with, however, and whatever they wanted to, children at preschool B were asked to speak in a mannerly voice rather than being allowed to speak in any level of voice. In contrast, at preschool C the children were left alone working on their individual activities.

For play activities, I found that preschool C have more opportunities to explore through play activities. This probably because preschool C’s firm belief that young children need opportunities to interact with the environment, to explore and to learn by ‘trying out’ things for themselves. The other two preschools – preschool B with their belief in striving to provide cutting-edge educational programs that make learning inspiring, fun and creative through product innovation and service excellence and preschool A with their unique belief in transforming children through active learning -- concentrate more into teaching and learning through physical interactions in the classroom. Although, all three preschools do have their physical classroom environment decorated with artwork done by the children on the walls, preschool B shows more of this probably because they concentrate more on using the traditional method of teaching and learning in classroom as oppose to the other two. For all three preschools, the decorations did not appear to be too distracting, which promotes and enables a stimulating learning environment, and traditional classroom such as preschool A and preschool B was smaller in dimension than the rooms in preschool C which were spacious and large. When mentioning about the classroom activities, preschool B have a different approach in

teaching the children. They don't rely solely on the Fliptech learning method but it is incorporated in their syllabus of teaching whether it is conducted in the morning or afternoon. Preschool A is more traditional, using flash cards, workbook, whiteboard and conventional teaching materials that are provided by the teachers. Preschool C however, the learning activities are more "experience" based whereby children are given the space and shown the real environment for them to see and feel themselves i.e playing instruments, nature walk, theme play, and at some point cooking. Having said that, all three preschools have classes that teaches the basics i.e maths, English or even computer – the only difference will be the method of delivery. Of course, throughout the whole observations, it was evident that all the children were interacting and cooperating together during and after class. This demonstrated physical, cognitive, social and emotional skills through the activities and playtime I observed.

The main curriculum for preschool C schools is anti-bias in that they feel that all children are in charge of making their own decision no matter their race, ethnicity, or sex, although at times, the teacher and the children negotiate about what concepts will be learned and talked about in the curriculum. In this way the curriculum is automatically multicultural and anti-bias because they are including all children in the classroom. It is important to teach children multiculturalism so they grow and develop a better understanding and tolerance for all the people in the world. While interacting with the children, teachers in all three preschool mostly able to conduct their class professionally without being bias towards favouritism. The way they talk to the children when they are teaching or when guiding the children on their work, most teachers used calm but firm voice. Children were able to understand each class and are able to follow through what they were given to do. Although in average, all three schools have teachers from different education background (not having/specifically preschool education background), most of them were employed based on their experience or rather their commitment in teaching

children. At some point, I've realised that teachers that have experience understand better in terms of guiding the children on a certain lesson. From the way they use the materials provided to classroom management, they somehow know how to manoeuvre around the children seamlessly. This somehow led me to think that teachers that have a preschool education background work their way around based on what they've learnt in class and not based on experience.

4.2 To identify the teaching methods used by teachers in class

As important as using creative drama activities in class to teach, it is also important to know how the activities are being delivered. Teachers must develop a keen awareness of each child's learning needs and choose appropriate, relevant, and purposeful teaching methods to support learning. This is complex, because each child is unique and a variety of anatomical, physiological, psychological, sociological, and cultural dimensions can influence the learning process in physical education. The table shown below are the observations done for each subject on how teachers deliver their lessons.

Subject	Teaching Method	Explanation
English	<p>Visual art (drawing)</p> <p>Visual art (written words)</p> <p>Play</p> <p>Visual art (pictures)</p> <p>Music (singing)</p>	<p>Lesson of the day: Rhyming</p> <p>Steps: Teacher will write down the rhyme on the whiteboard. Before reading, she will ask the children to sing and act according to the song, children will need to follow. She then read it out to the children line by line while acting it out. Children will need to follow. Teacher then erased certain words and read it out again line by line. Children need to figure out the missing word and if they can't remember, teacher will then act out the action as point of reference for the children. Once lesson are done, children are to complete their workbook.</p> <p>Lesson of the day: Phonics</p> <p>Steps: Teacher first introduce the letter of the day. She will pronounce the letter and how it sounds like. Using a book with pictures, the letter and words starting with the letter, the teacher will tell a short story according to the picture and points out objects from the picture that starts/contains the letter of the day. Children then were asked to point out other object that starts/contain from the letter in the picture they were shown to. Children also need to show how the object are to be used in action form. Once done, teacher will pronounce the words provided in the book and asked children to repeat after her. Teacher also shows what the words mean with an action. Once lesson are done, children are to complete their workbook.</p>
Bahasa Malaysia	<p>Visual art (flashcard)</p> <p>Visual art (pictures)</p> <p>Play</p>	<p>Lesson of the day: Letter</p> <p>Steps: Teacher starts by introducing the letter showing children flash card of how the letter looks like uppercase/lowercase. She then proceeds to write down on the whiteboard how the letter are written. Children are then asked to trace the letter from the flashcard and also trace the letter on the whiteboard. Teacher then proceed to use pictures from the workbook and shows what word that starts with the letter. She will also tell a short story according to the pictures with the participation of the children. Once lesson are done, children are to complete their workbook.</p> <p>Lesson of the day: Letter</p> <p>Steps: Teacher starts by using placard containing pictures, words and sentences. She also will draw a few of the words. Teacher will then go through the sentence and will stop at the word that starts with the letter of the day. Teacher will also tell a short story and act on certain words and show it to the children. Children are to repeat the letter and the words related to it. Children are also given the chance to act on certain words to explain the meaning of it. Once lesson are done, children are to complete their workbook.</p>

Mandarin	<p>Visual art (flashcard)</p> <p>Visual art (written words)</p> <p>Music (singing)</p> <p>Play</p>	<p>Lesson of the day: characters</p> <p>Steps: Teacher starts by writing the characters on the whiteboard. She then proceeds to show the rhyme and asked children to sing with her while showing the action on certain characters. She then proceeds to use flashcards containing the characters and asked the children to pronounce it with her. Then she will asked students to match the same characters from the flashcard with the ones on the whiteboard. Once lesson are done, children are to complete their workbook.</p>
Maths	<p>Visual art (pictures)</p> <p>Visual art (drawing)</p> <p>Visual art (toys)</p> <p>Play</p>	<p>Lesson of the day: comparison</p> <p>Steps: Teacher starts by writing lesson on the whiteboard and began to introduce it the children. Using action, teacher shows the meaning of each word and asked the children to follow. She also used toys/objects to show the difference between the words. Once children understood the meaning, children are encourage to tell to the other children the difference between the words. Once lesson are done, children are to complete their workbook.</p> <p>Lesson of the day: comparison</p> <p>Steps: Teacher starts by writing lesson on the whiteboard and began by introducing it to the children. Using action, teacher shows the meaning of each word and asked the children to follow. She also used toys/objects to show the difference between the words. Once children understood the meaning, children are encourage to tell to the other children the difference between the words. Once lesson are done, children are to complete their workbook.</p>
IT	<p>Visual art (video)</p>	<p>Lesson of the day: recognising (puzzle)</p> <p>-teacher starts by showing the images to the children. Teacher will then ask the children to say out what the images are and then proceed to solve the puzzle. Teacher will then ask children which puzzle goes where and children will point out where to put the puzzles accordingly.</p>

Table 4.4: Teaching methods to teach creative drama activities done by teachers in preschool A

Subject	Teaching Method	Explanation
English	<p>Visual art (flashcard)</p> <p>Music (Listening)</p> <p>Music (Singing)</p> <p>Dance</p> <p>Visual art (video)</p> <p>Visual art (pictures)</p>	<p>Lesson of the day: Letter</p> <p>Steps: Teacher starts by using flashcard containing the letter of the day. She will then pronounce the letter and children are to repeat it. Teacher then will then use pictures that starts with the letter and teacher will also tell a short story and act on certain words and show it to the children. Children are to repeat the words related to it and also given the chance to act on certain words to explain the meaning of it. Once lesson are done, children are to complete their workbook.</p> <p>Lesson of the day: English song</p> <p>Steps: Teacher starts with the computer lesson. Children are to listen to the song, sing along with the computer and move according to the song with teacher guiding them.</p>
Mandarin	<p>Visual art (pictures)</p> <p>Visual art (flashcard)</p>	<p>Lesson of the day: characters</p> <p>-teacher starts by writing the characters on the whiteboard. She then proceeds to use flashcards containing the characters and asked the children to pronounce it with her. Then she will show each children the character+picture and ask them to say the character. They were also asked to do a lil role play on when or how the character are used in real life. Once lesson are done, children are to complete their workbook.</p>
Maths	<p>Visual art (pictures)</p> <p>Visual art (blocks)</p> <p>Visual art (video)</p> <p>Play</p> <p>Music (singing)</p> <p>Music (Listening)</p>	<p>Lesson of the day: Comparison</p> <p>-teacher starts by writing lesson on the whiteboard and began to introduce it the children. Using blocks teacher shows she arranged the blocks in certain formation according to colors. She then asked each children to try arranging another set of blocks according to the sample given. She then arrange the other set of blocks accordingly but takes out certain blocks and asked the children to put the blocks according to its place.</p> <p>Lesson of the day: Time</p> <p>-teacher starts with the computer lesson. Children are to listen to the song, sing along with the computer and move according to the song with teacher guiding them.</p>

Arts & Crafts	Visual art (pictures)	<p>Lesson of the day: Coloring</p> <p>-teacher will give children a coloring paper with pictures on it and explain to the children what the picture are. Then children are to color the picture according to their own interpretation. Teacher will guide them from time to time to check in or to advise them.</p> <p>Lesson of the day: Playdough</p> <p>-teacher will give children a set of playdough and explain to them what they need to create using the playdough. Children are to create according to their own interpretation. Teacher will guide them from time to time to check in or to advise them.</p>
	Visual art (playdoughs)	
Music	<p>Play</p> <p>Music (Listening)</p> <p>Visual art (video)</p> <p>Dance</p> <p>Music (singing)</p>	<p>Lesson of the day: Movement</p> <p>-teacher starts with the computer lesson. Children are to listen to the song, sing along with the computer and move according to the song with teacher guiding them.</p>

Table 4.5: Teaching methods to teach creative drama activities done by teachers in preschool B

Subject	Teaching Method	Explanation / Steps
English	Visual art (flashcard) Visual art (pictures) Visual art (drawing) Play	<p>Lesson of the day: Cloth Material -teacher will start by showing a few flashcards on the board and saying out the words and ask the children to repeat after her. Then teacher will then proceed to show examples of the words given. For this class, the lesson are about cloth materials, teacher brought a few materials according to the words taught that day. children then were to pretend that they are a seamstress and try to create something out of the cloth given. teacher will guide children what they need to do from time to time.</p> <p>Lesson of the day: animal -teacher introduce the animal of the day and will show some pictures as example. Teacher will also tell a short description about the elephant. Children then are given a few craft materials for the children to create the elephant. teacher will guide children what they need to do from time to time.</p>
Mathematics	Visual art (pictures) Visual art (drawing)	<p>Lesson of the day: Pattern/Shapes -teacher will start by showing some cut out samples of the pattern and will say out the name. children were to repeat after her and recognize the patterns. Children were then shown sample on how to put in on a template and arrange it accordingly.</p>
Music & Movement	Music (Singing) Music (Instrument) Music (Listening) Dance Play	<p>Lesson of the day: Music & Movements -teacher will start by introducing the song to the children. While singing, teacher will also act out the song. When children understood the whole song, teacher then will then play the music either through the player or she'll play it on the keyboard. children are to dance according to song (as taught) and sing along with the teacher. children are also given some materials to help them with the dance.</p> <p>Lesson of the day: Music lesson -teacher will start with playing the music to the children and singing a long with them. then children are given music instruments as they play and sang along. children were also taught to coordinate movements with fast and slow tempo.</p>

Roleplay Activity	Play	Lesson of the day: Outdoor Kitchen -teacher will start by introducing to children the kitchen sections and what they can find/do in the kitchen. Teacher will also ask who usually are in the kitchen and explain to them the role of a cooker/chef. Children then are to role-play as a chef and play with each other by pretending to cook using all the equipments they have and ingredients they find around. teacher will guide children what they need to do from time to time.
Project Based Learning	Play	Lesson of the day: Plants -teacher will start by introducing to children different type of plants around the school area. They were also taught how a plant grows. Then each children will be given the necessary materials needed to grow a plant. Teacher then introduce each elements needed to grow a plant and guide children the steps. teacher will guide children what they need to do from time to time.

Table 4.6: Teaching methods to teach creative drama activities done by teachers in preschool C

4.3 Recognizing the challenges faced by teachers in teaching creative drama

Interviews were conducted on six respondents teaching in respective preschools. The interview contents are based on the list of possibilities expected to be faced by teachers in implementing the teaching and learning aspects of creative drama. The findings of this study will look into the frequency of the challenges faced by teachers in respective preschools.

Teachers find it easy to implement creative drama activities into lessons that involves language. Because at this age, children picks up language easily hence, when teacher uses any creative drama in their lesson, children are able to relate to it immediately. The hard part of this implementation comes when it goes into figurative or numbers lesson i.e. Maths. Maths and creative drama activities are fine when it involves

small numbers but when it get to bigger numbers and harder formula, teachers tend to depend on whiteboards, technology, and workbooks to help children understand.

Having said the above, the probable reason to why these challenges exist are possibly linked to the lack of teacher's education background. Referring to the interview done in relation to teachers profile background, some teachers do not have a proper education background especially in pre-school academic education. In 1996, Clinton indicated that students, "Teachers must also demonstrate competence, and we should be prepared to reward the best ones, and remove those who don't measure up, fairly and expeditiously." ("Bill Clinton on Education", 2015). Life experience and the involvement affect the teaching in all sorts of ways, large and small. Repetition brings not only fluency, but insight. When a teacher teach a subject over and over, they get to know more of the subject and will find different ways of presenting it. They also know how to reach the children; and are less severely affected by the days or the year's ups and downs, distractions, and interruptions. On a plus side, based on my observation as well, experienced teachers are also a great asset to novice teachers who need advice, encouragement, and guidance. Novice teachers may bring exciting discoveries, but teachers with more experience can distinguish valuable ideas from passing fads. There are exceptions, of course, on both ends. But experience can bring humility, good judgment, and an ability to see and hear the larger story.

Because children see that "activities" means "playing with friends", sometimes teachers have to spend unnecessary time to prevent children from getting into their "play" mode. For example, dancing and singing can suddenly turn into a "police and thief" session by the children because there's a lot of movement which then excites them. Children when they get overexcited they don't know how to contain it and thus, their concentration level are disrupted from learning and their energy thrown into an extreme. Teachers then need to contain the class from being frenzy and this sometimes hinders

them from even doing any creative drama activities at all. To echo on this, teachers will also will take this in account when preparing their lesson for the week. When teachers are preparing, they will take note on the activities that's going to be implemented during the lesson itself. Considering the children's behaviours, teachers sometimes tweaked the activities or sometimes resolve in using a more subdue activities to prevent such extreme situation from happening.

Apart from that, one more challenges that teachers faced is time. For each preschools, each lessons are given half an hour to finish and meet the learning outcome. Sometimes, for some teachers, they find it hard to implement creative drama activities because of the time consumption. Some preschools, the lessons rely on technology and workbooks. Depending on the children's level of understanding, sometimes using only the technology or workbook itself are sufficient without using any creative drama activities at all.

Some other challenges that are faced by the teachers are mostly external factors that affect the children themselves. Each preschools have their syllabus spread out into nine months, in which it is divided into three semesters. It is encouraged that children be registered every starting of the year so they can start their lesson accordingly. But because some parent's decision to put their children into preschools come quite late or some decided to send their children in the middle of the semester (after registering), teachers sometimes have a hard time explaining the activities to these children. Implementing is not that a bigger problem but the challenges comes from explaining the why and the how to the latecomers, while trying to make sure the other children who are there earlier able to understand the lesson taught that day with different set of activities. In addition, children that are hungry usually will have lower concentration in class hence, teachers need to sometimes shorten their activity time or need to repeat the lesson slowly to which sometimes, no creative drama activity is involved.

4.4 Identifying teacher's level of understanding in teaching creative drama

In education, teacher experience is probably the key factor to promote effectiveness in learning. The magnitude of the effect of teacher experience varies depending on the teacher's level of education and the subject area. From the interview that I've conducted, about half of the teachers have a preschool education background. The other half either have experience in teaching or are there to gain experience in a formal learning environment. Among them, there are housewives that are there to lend their help to the preschool and at the same time earn their living from it. As different preschools have different vision and belief in terms of teaching the children, there are several differences in terms of materials or facilities that are provided to ensure creative activities can be used by the teachers and be done by the children. In each of the material or facilities provided, most of the time, teachers will follow the syllabus prepared for them but like preschool A and preschool C, teachers sometimes used their own creativity or ideas, bringing in their own materials to make the class more fun. This of course need to be approve by the management and have to follow the requirement needed of that class.

Also from the interview itself, although some of the teachers don't have the formal education background to teach, they do somehow understand the meaning of creative drama activities. All the teachers that have been interviewed are able to recognize at least two types of creative drama activities that they not only apply to their but also use it to help children understand. Most of them agree that children when they play can or somehow able to make children understand better not only in their learning but to build their character development. The teachers all agree that the interactions between the children can make them understand of what effective communication. Not only have that, during play, children can exchanged knowledge and this, according to some teachers, able to encourage the children to do better in the class.

Through this interview as well, I found that teachers strongly feel that a good classroom environment creates a great learning platform for the children's development. Classrooms that are equipped with ample materials and space, gives the children the support that they need to learn. Because each children have different spectrum of learning, the preparations that the teachers made based on the plans given to them might not be enough to make the children to understand. Hence, an equipped environment, it definitely enhance or support the children's learning as teachers can use it to give extra examples to the children besides the lesson plan prepared. To echo on that, a good environment for the teachers gives sort of a freedom in terms of their teaching as they can use other materials around the classroom to teach. With the freedom of using other materials that are not listed in their lesson plan, it gives the teachers more space to venture into strategies for reaching out children who are having hard time to understand the lesson being taught.

4.5 To distinguished the level of readiness of preschools in teaching creative drama

Based on classroom observation, all three preschools are able to accommodate the children with spacious classroom, adequate support and sufficient materials for children to learn. For responsive interactions component, all three preschools scored high in both teachers engaging in supportive conversations with the children and providing these children with directions during classroom learning. This goes to show that communication between teacher and children are very important in all three preschools as to impart the learning to the children. By guiding children into the steps of each activities, teachers can take control of the learning environment and thus, ensuring that the children will stay in course with the subject taught on that day.

For classroom preventive practices component, all three preschools encouraged students to behave in class as instructed or as given to them as the classroom rules.

Schedules, routines and activities are shown in class not only serve as a reminder to the teacher but as a guideline for the children to know or expect what they need to do once they enter the class. Through observation, when children enter the class, they actually know what they to do i.e need put their bags away or sit where they are supposed to sit and etc. Though at times, teachers are needed to verbally remind the children on the routines that they are expected to do, most of the time children were able to automatically do it by themselves. In promoting children's engagement, I found that preschool C have more leniency in terms of giving the children space and freedom to express themselves in the activities given to them in class. Teachers will tell the children what to be expected of them and they then will show to the teacher what they've made through their own selection of materials. Same goes for teaching children behaviour expectations, probably because of the different belief in educating children and the different curriculum of each preschools, preschool A and preschool B have higher percentage in terms of behavioural expectation of children to compare with preschool C as the two preschools rely on a control learning environment.

For social emotional teaching strategies component, all three preschools teacher allows the children to have opportunities to practice and experience positive social interactions between each other. In each activities, teachers are make sure that all the children interacts with each other and in some occasion, give the children opportunities to lead their friends. Each teacher also tends to give positive remarks as an encouragement to each of the children. At times, when a certain activities are getting out of hand i.e children are unsatisfied with their friends, teachers allow them to settle it there and then, and then proceed with the class activity. One thing that I realize, not all the classes that were observed will do a class reflection every end of the class. Even if there were done, usually reflecting will mean teachers doing all the reflections while children nods or answer in agreement.

PART 1: Teacher's Readiness in Teaching Creative Drama Activities							
ITEMS		T1	T2	T3	T4	T5	T6
CLASSROOM SPACE							
1	The classroom is arranged such that all children in the classroom can move easily around the room	Y	Y	Y	Y	Y	Y
2	The classroom is arranged such that there are no large, wide open spaces where children could run	Y	Y	Y	Y	Y	Y
3	Materials in all centres are adequate to support the number of children allowed to play	Y	Y	Y	Y	Y	Y
4	Materials/centres are prepared before children arrive at the centre or activity	Y	Y	Y	Y	Y	Y
5	Teacher has posted behaviour expectations OR rules that are positively stated, include a visual, and are limited in number	Y	Y	Y	Y	Y	Y
PROVIDING DIRECTIONS							
1	Teacher uses directions that are simple, short, AND specific	Y	N	Y	Y	N	Y
2	Teacher consistently provides positive, descriptive praise to children who follow directions	Y	Y	Y	Y	Y	Y
3	Teacher describes the activity expectations to children prior to OR at the beginning of an activity	Y	Y	Y	Y	Y	Y
4	Teacher redirects children who are withdrawn, distracted, OR off task to more productive activities	Y	Y	Y	Y	Y	Y
5	Teacher checks in with children to make sure they understand the directions	Y	Y	Y	Y	Y	Y
6	Teacher directed large-group (e.g., circle) activities are structured so that children have opportunities to be actively engaged almost all the time	Y	Y	Y	Y	Y	Y
7	Teacher modifies instruction OR activity when children lose interest in large AND small-group activities	Y	Y	Y	Y	Y	Y
8	Teacher helps children reflect on their lesson either individually OR in groups	Y	Y	Y	Y	Y	Y

PART 2: Creative Drama Activities and Child's Development							
ITEMS		T1	T2	T3	T4	T5	T6
LANGUAGE SKILLS							
1	Teacher acknowledges children's communication to him/her	Y	Y	Y	Y	Y	Y
2	Teacher joins in children's activity AND engages in brief conversations about their activity	Y	Y	Y	Y	Y	Y
3	Teacher responds to children's comments AND ideas by asking questions AND making comments	Y	Y	Y	Y	Y	Y
4	Teacher has extended comfortable AND positive conversations with children during routines and activities about their interests and ideas	Y	Y	Y	Y	Y	Y
5	Teacher uses alternative strategies when communicating with children who are nonverbal, language delayed, or dual language learners (score NO only if no children requiring these supports are in attendance)*	Y	Y	N	N	N	Y
SOCIAL SKILLS							
1	Teacher provides developmentally appropriate activities that will support the engagement of almost all of the class	Y	Y	Y	Y	Y	Y
2	Teacher frequently comments positively on children who are engaged in activities	Y	Y	Y	Y	Y	Y
3	Teacher structures activities or opportunities for children to work together	Y	Y	Y	Y	Y	Y
4	Teacher models expected social skills while describing his/her behaviour	Y	Y	Y	Y	Y	Y
5	Teacher comments positively AND descriptively on children who are using social skills in appropriate ways	Y	Y	Y	Y	Y	Y
EMOTIONAL SKILLS							
1	Teacher teaches about a variety of both positive AND negative emotions	Y	Y	Y	Y	Y	Y
2	Teacher models or labels own emotions OR appropriate ways to express emotions	Y	Y	Y	Y	Y	Y
3	Teacher uses a variety of strategies to teach children how to respond to other children's emotions	Y	Y	Y	Y	Y	Y
4	Teacher models expected emotional competencies while describing his/her behaviour	Y	Y	Y	Y	Y	Y

5	Teacher comments positively AND descriptively on children who are expressing their emotions in appropriate ways	Y	Y	Y	Y	Y	Y
COGNITIVE SKILLS							
1	Teacher supports children as they work through the problem-solving process in naturally occurring situations	Y	Y	Y	Y	Y	Y
2	Teacher engages children in generating solutions to common classroom problems	Y	Y	Y	Y	Y	Y
3	Teacher explicitly teaches problem-solving steps using visuals	Y	Y	Y	Y	Y	Y
4	Teacher comments on AND recognizes children who have been “good problem solvers”	Y	Y	Y	Y	Y	Y
5	Teacher facilitates discussions where children are involved in critically thinking	Y	Y	Y	Y	Y	Y

Table 4.7: Level of readiness in all preschools based on observation for each teachers

CHAPTER FIVE: SUMMARY, CONCLUSION AND SUGGESTIONS

Substantial research supports teacher's involvement, and a growing body of intervention evaluations demonstrates that teacher's involvement can be strengthened with positive results for young children and their school readiness. To achieve these results, it is necessary to match children's developmental needs, teachers' attitudes and practices, and early childhood programs' expectations and support.

5.1 Summary of Finding

Through my opportunities in observing three preschools, it is clearly shown that children do understand better when creative drama activities are being used in the classroom or lesson. Different type of creative drama activities gives different learning outcome for the children. Depending on the learning spectrum of the children, each creative drama activities that are implemented in the classroom contributes to the social and emotional, language, and cognitive development of a child.

Children when they participate in any creative drama activities, they will definitely interact with the other children in the class. Hence, this create a safe space not only for the children to exchange information or ideas, but also allow the children to express their emotions freely. And because of this as well, children are able to communicate better not only to their peers and teachers, but to their circle of community outside of the school. By being able to communicate, this obviously will build up their vocabulary which is important for them in their social skills. Through this interactions as well, children are able to increase their self-esteem. When children do an activity together and able to accomplish a certain task together, this will then lead to them feeling the achievements hence, boosting their confidence up. This confidence can lead to the children having their self-esteem boosted up as well. Self-esteem is the result of

experiences that help a child feel capable, effective, and accepted. Upon achieving that, children will see that their hard work can produce something. This encourages them to think better, explore more, and not be afraid to try new things. With that, a positive attitude ultimately leads to better relationships with others in which help these children to be more open in receiving knowledge.

Having creative drama activities in class will not be a success if the delivery is not done correctly. A good understanding of the delivery or teaching method will definitely help with the children's development. When used correctly, children are able to understand better in terms of the why, what, when, who, and how. As a teacher, it is pivotal that they know how each creative drama activities function. By knowing what each creative drama can contribute in terms of the learning process of a child, it will create a comfortable environment for the children to learn. Children absorption of knowledge depends on how regulate their emotions are for example, when children are frustrated because the lesson of the day confused them, they tend to retaliate in the form of other activities that excites them. Each creative drama activities encourages or stimulates children in different ways so, if it's not being delivered well, it can somehow deter a child's development.

Having said that, the unsuccessful portion of delivering the creative drama activities can be tied to the challenges several teachers may face. From teacher's formal education background to the support given by the centre itself, it plays a role in determining the successful rate of a teacher's teaching method. Some teachers might not be able to grasp the concept of certain activities because they are not exposed or given the opportunity to learn from it thoroughly. A teacher understanding on teaching creative drama are closely related to their past experiences as well. Experiences can help teachers to choose which creative drama activities to use in each lesson and make them see they type of activities that can be targeted to certain group of children. Support from the centre

in terms of providing them a conducive environment also help them in terms of delivering the activities. Without ample facilities and materials, teachers are unable to execute the lesson as these are the factors that help teachers to make the children understand as well as giving the children a comfortable and safe space to learn.

Educating children not only depends teachers having the necessary knowledge and skills to carry out their work, but also that they take responsibility for seeing that all children reach high levels of learning and that they act accordingly. With a proper education background/training, teachers can provide children with opportunities to observe and engagement, communicate with and relate to other children, and the ability for the children to think, be self-critical and to work in groups. Beside that, teacher can provide opportunities for children to be flexible creative and innovative, and develop critical thinking. Once teachers know the importance of these in the development of the children, they can fully use the creative drama activities into its full capacity to reach the maximum learning of the children.

A positive learning environment and systematic administration can eventually lead to children honing good skills, confidence and positive attitude. Learning environment differ from one to another and it can influence the optimal development of a children. Preschools that provide a conducive environment plays an important role into making sure that they are ready to implement creative drama activities. This also show their support in term of the teacher's perspective for them to deliver it to the children. From providing sufficient facilities and materials, it does somehow help the children to ease in to their learning development. Without a comfortable space for them to learn, children will not be able to have the platform for them to express their emotions or even have the right set of mind to learn. Because children learn from their environment, it is important that the preschool or centre provide the necessities to basic facilities such as space to play, toilets, tables, chairs, and classrooms. This will give children a positive

environment to which can lead to them having a positive mind to learn. Supporting teachers with ample materials for them to teach in class is also a way to achieve the learning development of a child. Because a teacher have already so much in their hands in terms of delivering the knowledge, preschool can play their part by supporting the teachers in providing them with the material needed for their lesson plans. This will give more time for teachers to concentrate on the children and managing the level of understanding of the children.

5.2 Conclusion

The benefits of creative drama are maximized when teachers facilitate the activity, as limited learning may take place otherwise. Teacher support is also seen as a necessary component of developmentally appropriate practice. Teacher interventions during the activities take on many possibilities from assisting with problem solving, questioning, redirecting undesired behaviors, and enticing children into play themes. Teachers must also teach play skills to children who have difficulty entering into a scenario. Curriculum content for young children is often presented and/or reinforced in the context of creative drama as teachers introduce play themes, provide materials, and help children expand on their ideas. By helping children when planning roles, encouraging children to talk to peers, posing open ended questions, and becoming involved in the activity, the teacher extends and enhances learning. For example, one role of the teacher is developing an understanding of the specific skills and knowledge children need to develop. Once the children's activity begins, facilitating social interactions as well as assisting children in joining the activity is a role the teacher will fill. By being present and on the child's eye level during any activity, teacher interactions increase the frequency, duration, and

complexity of children's play, with increased levels of linguistic and cognitive competence (Kwak & Nah, 2011).

Teachers must be intentional in their planning for the activities. This includes using their knowledge of growth and development to determine what is age and stage appropriate, individually appropriate, and culturally appropriate for each child in the classroom. Dramatic activities serves several functions in contributing to children's social and emotional development when they assume new roles that require new social skills and take the perspectives of their peers. They negotiate roles, share space and materials, express different points of view, resolve disputes, and persuade their peers to assume certain roles (as cited in Rice, 2014). Children are also given the opportunity to work out feelings, emotions, and fears they are unable to address or acknowledge overtly

5.3 Suggestions

Play and learning should be integrated throughout the day. The facilitation will be the most effective if complemented by a carefully planned classroom environment. The teacher works to minimize conflict and confusion so that children have consistent time and space for play. Children need to be seen as competent individuals who, when given teacher support and interactions with other children, are able to construct knowledge in play settings. Play becomes a springboard for investigating play materials, art materials, the ideas of peers, and the world beyond the classroom. This approach to curriculum focuses on the development of the whole child, with content presented in meaningful contexts. For example, your classroom might visit a train museum and instead of focusing on all of the parts of the train (which leads to rote memorization), the teacher might facilitate the focus on the roles of the people who would work on and ride the train: the conductor, engineer, stoker, café attendant, and the passengers. In this way, children's

play becomes a catalyst for optimal growth and development and more complex play than just focusing on props (as cited in Rice, 2014).

Teachers should also individualize for children, keeping in mind their current level of cognitive, physical, social, emotional, and language development. For example, the teacher may have the goal of increasing the amount of expressive language a child uses throughout the day. The teacher might invite the child to the dramatic play area with another child who is very verbal and engages easily in play scenarios. The teacher also might provide scaffolding to support children's learning and development by asking, "Why does the baby need to go to the doctor?" or "How do you think the doctor can help the baby?" This not only provides the child with an opportunity to use expressive language but also provides an opportunity for the child to think and formulate an answer. Effective teachers build their curriculum upon what the children already know. They offer play experiences in areas where children are familiar with and have prior knowledge and experience. If a child has not had experience with a particular play scenario, he will not be able to expand on the role during fantasy play.

Teachers should begin by providing opportunities for children to have spontaneous, unstructured child-initiated play experiences. With this in mind, the classroom design must also be conducive to play. Children need a large enough area for playing with two or more peers in an area where they will not be interrupted. When creating interest areas in the classroom, careful attention should be paid to the size of the space for both the dramatic play area and the block area, as these interest areas are frequented by children. The teacher must also provide stimulating materials to enhance and entice children into play. Materials should include loose parts that are open-ended and empower creativity by providing children opportunities to think, plan, and carry out their play. The consistent organization of materials in the space is important so children can be purposeful in selecting and placing materials back when they are finished. With

organized materials on shelves and in bins, children can clearly see their choices for the day. Accessories (e.g., play people, animals, transportation vehicles, play food) are important in interest areas such as the dramatic play center and block center because they aid engagement and creativity. Children also need freedom to explore the play environment and the materials in a way that interests them, providing a sense of wonder and encouraging creativity.

University of Malaya

References

- Spielvogel, K. (n.d.). *Teaching Basic Concepts for Early School Success!* Retrieved from Suerduperinc:
http://www.superduperinc.com/handouts/pdf/52_Teaching_Basic_Concepts.pdf
- (ICES), I. C. (2013). *International Centre for Educators' Styles (ICES)*. Retrieved June 12, 2013, from International Centre for Educators' Styles (ICES):
http://www.icels-educators-for-learning.ca/index.php?option=com_content&view=article&id=53&Itemid=68
- A. Graziano, P., D. Reavis, R., P. Keane, S., & D. Calkins, S. (2007). The Role of Emotion Regulation and Children's Early Academic. *Society for the Study of School Psychology*.
- Abd. Hamid, M., & A. Kassim, O. (2004). Permurnian Kreativiti Dalam Pendidikan Prasekolah Sebagai Asas Pembinaan Bangsa Malaysia Yang Kreatif: Suatu Kupasan Awal. *Jurnal Kemanusiaan*.
- Abd. Rahman, M., Kamri, B., & Raja Hamizah, P. (2006). *Tadika Berkualiti*. PTS Profesional Publishing.
- Abu, R., & Flowers, J. (1997). The Effects Of Cooperative Learning Methods On Achievement, Retention, And Attitudes Of Home Economics Students In North Carolina.
- Ali, A., Aziz, Z., & Mazjub, R. (2011). Teaching and Learning Reading Through Play. *World Applied Sciences Journal 14 (Learning Innovation and Intervention for Diverse Learners)*, 15-20.
- Aljoundi, E. K. (2014). Language acquisition theories.
- Almon, J. (2014). *The Vital Role of Play in Early Childhood Education*. Retrieved from Delaware Valley Association for the Education of Young Children:
http://www.dvaeyc.org/wp-content/uploads/2016/02/Connection_Fall_2014.pdf
- Amory, D. (2015). Training Manual For Personal Coaching And Counseling - Part 2: Techniques for Coaching.
- Anderson-McNamee, J. K., & Bailey, S. J. (2010). The Importance of Play in Early Childhood Development. *MSU Extension Family and Consumer Science Agent*.
- Anselmi, P. (2012, 5 15). *Learning with Infants: The development of musicality in children from 0 to 36 months*. Retrieved from Classica Online:
<http://www.classicaonline.com/medicalsound/15-05-12.html>
- APA 6th Edition Citation Style. (2011). Retrieved from American University of Sharjah:
<https://aus.libguides.com/apa/>

- Armstrong, K., Ogg, J., Sundman-Wheat, A., & St. John Walsh, A. (2014). Early Childhood Development Theories.
- Bakar, N. B. (2010). The Practitioners' Awareness on the Effectiveness of Play in Developing Prosocial Behavior among Preschool Children in Malaysia. *Literacy Information and Computer Education Journal (LICEJ)*.
- Barman, B. (2012). The Linguistic Philosophy Of Noam Chomsky. *Philosophy and Progress*.
- Bergen, D. (2002). *The Role of Pretend Play in Children's Cognitive Development*. Retrieved from Early Childhood Research & Practice: <http://ecrp.uiuc.edu/v4n1/bergen.html>
- Bill Clinton on Education. (2015). Retrieved from On The Issues, Every Political Leader on Every Issue: http://www.ontheissues.org/Celeb/Bill_Clinton_Education.htm
- Biringen, D. (2017). *Nonverbal communication: body language and tone of voice*. Retrieved from Raising Children Network: http://raisingchildren.net.au/articles/body_language_tone_of_voice.html
- Boat, M. B., Dinnebeil, L. A., & Bae, Y. (2010). Individualizing Instruction in Preschool Classrooms. *Dimensions of Early Childhood*.
- Bodrova, E., & Leong, D. J. (2001). *Tools Of The Mind: A Case Study Of Implementing The Vygotskian Approach In American Early Childhood And Primary Classrooms*. International Bureau of Education.
- Boeree, D. C. (2006). *Erik Erikson: Personality Theories*. Retrieved from <http://www.ship.edu/%7Ecgboree/perscontents.html>
- Burton, S. (2002). An Exploration of Preschool Children's Spontaneous Songs and Chants. *Visions of Research in Music Education*.
- Castellan, C. M. (2010). Quantitative and Qualitative Research: A View for. *International Journal of Education*.
- Child, T. N. (2004). Young Children Develop in an Environment of Relationships. *National Scientific Council on the Developing Child*.
- Children Brain Development 0-6 Years*. (2014). Retrieved from Daily Montessori: <http://www.dailymontessori.com/self-development/children-brain-development/>
- Chukwu-Okoronkwo, S. O. (2011). Creative Dramatics As An Effective Educational Tool In Contemporary Education: A Pedagogical Discourse. *International Association for Teaching and Learning (IATEL)*.
- Cohen, J., Onunaku, N., Clothier, S., & Poppe, J. (2005). Helping Young Children Succeed: Strategies to Promote Early Childhood Social and Emotional Development. *Early Childhood*.

- Costley, K. C., & Nelson, J. (2013). Avram Noam Chomsky and His Cognitive Development Theory.
- Croft-Piggin, L. (2000). The Elements Of Drama. *Extract from Curriculum Support for teaching in Creative Arts*.
- CSEFEL. (2009). *Center on the Social and Emotional Foundations for Early Learning (CSEFEL)*. Retrieved February 15, 2014, from <http://csefel.vanderbilt.edu/>
- Cutter-Mackenzie, A., Edwards, S., Moore, D., & Boyd, W. (2014). Play-Based Learning in Early Childhood Education. In *Young Children's Play and Environmental Education in Early Childhood Education*. Springer International Publishing.
- Dahlgren, D. E. (2008). Oral Language and Vocabulary Development.
- Darling-Churchill, K. E., & Lippman, L. (2016). Early childhood social and emotional development: Advancing the field of measurement. *Journal of Applied Developmental Psychology*.
- Deans, J. (2011). Thinking, Feeling and Relating: Young Children.
- Developing Your Child's Self-Esteem*. (n.d.). Retrieved from KidsHealth: <http://kidshealth.org/en/parents/self-esteem.html>
- Dumont, H., Istance, D., & Benavides, F. (2010). The Nature of Learning. *Organisation for Economic Co-operation and Development*.
- Early Childhood Environments: Designing Effective Classrooms*. (n.d.). Retrieved from The IRIS Center Peabody College Vanderbilt: <https://iris.peabody.vanderbilt.edu/module/env/cresource/#content>
- Eldeeb, R. (2013). Review and Critique of the book "Education and Experience" by John Dewey. *IOSR Journal of Research & Method in Education*.
- Eldeeb, R. (2013). Review and Critique of the book "Education and Experience" by John Dewey. *Journal of Research & Method in Education*, 44-47.
- Emotional Development*. (n.d.). Retrieved from Play and Playground Encyclopedia: <https://www.pgpedia.com/e/emotional-development>
- Epstein, A. S., Schweinhart, L. J., Debruin-Parecki, A., & Robin, K. B. (2004). Preschool Assessment: A Guide to Developing a Balanced Approach. *National Institute for Early Education Research*.
- Farran (PhD), D. C. (2006). Child Observation in Preschools (COP). *Peabody Research Institute*.
- Felder, R. M., & Brent, R. (2005). Understanding Student Differences. *Journal of Education Engineering*, 57-72.
- Fleming, J. S. (2004). Erikson's Psychosocial Developmental Stages.

- Fox, L., Carta, J., & Strain, P. S. (2010). Response to Intervention and the Pyramid Model. *Infants & Young Children*, 3-13.
- Fox, Dunlap, Hemmeter, Joseph, & Strain. (2003). Pyramid Model. *Pyramid Model*.
- Fox, L., Hemmeter, M. L., Snyder, P., Artman, K., Griffin, A., Higgings, A., & Kinder, K. (2008). Teaching Pyramid Observation Tool for Preschool Classrooms (TPOT) Manual.
- Francis, J. (2014). Relating Preschool Class Size to Classroom Life.
- Fredrickson, B. L. (2001). The Role of Positive Emotions in Positive Psychology: The Broaden-and-Build Theory of Positive Emotions. *Am Psychol*, 218–226.
- Gordon Biddle, K. A., Garcia-Nevarez, A., Roundtree Henderson, W. J., & Valero-Kerrick, A. (2014). *Early Childhood Education: Becoming A Professional*. SAGE Publications. Inc.
- Guernsey, L., & Ochshorn, S. (2011). Watching Teachers Work: Using Observation Tools to Promote Effective Teaching in the Early Years and Early Grades. *Education Policy Program*.
- Guerriero, S. (n.d.). Teachers' Pedagogical Knowledge and the Teaching Profession: Background Report and Project Objectives.
- Hashim, N., & Che Lah, Y. (2003). *Panduan Pendidikan Prasekolah*. PTS Publication & Distributor.
- Hendrix, R., Eick, C., & Shannon, D. (2012). The Integration of Creative Drama in an Inquiry-Based. *J Sci Teacher Educ*(23), 823-846.
- Herr, J. (2008). Chapter 4: Child Development Principles and Theories. In *Working with Young Children*, 6th Edition.
- HILL, W. F. (1960). Learning Theory And The Acquisition Of Values. *Psychological Review*, 317-331.
- Hmmeter, M. L., Fox, L., & Snyder, P. (2009). Teaching Pyramid Observation Tool for Preschool Classrooms Manual.
- How to Help Your Child be Creative (The Importance of Creativity in Preschool Education)*. (2016). Retrieved from Kids Collective: <http://kids-collective.com/blog/how-to-help-your-child-be-creative-the-importance-of-creativity-in-preschool-education/>
- Howe, N., Joly, M., Smith, P. K., & Vinet, I. (2014). Child's PLayer: Learning that comes naturally. *Encyclopedia on Early Childhood Development*.
- Hussin, S. (1996). *Pendidikan Di Malaysia Sejarah, Sistem dan Falsafah*. Dewan Bahasa dan Pustaka.

- Ilias, K., & Md Nor, M. (2012). Influence Of Teacher-Student Interaction In The Classroom Behavior On Academic And Student Motivation In Teachers' Training Institute In Malaysia. *Academic Research International*.
- Isenberg, J., & Jalongo, M. (2017). Why is Play Important? Social and Emotional Development, Physical Development, Creative Development.
- Jamil, H., Abd. Razak, N., Raju, R., & Mohamed, A. (n.d.). Teacher Professional Development in Malaysia: Issues and Challenges.
- Kagan, S. (1990). The Structural Approach to Cooperative Learning. *Educational Leadership*. Retrieved from ERIC Database (EJ400491)
- Kelly, B., & Allen, L. (2015). *Transforming the Workforce for Children Birth Through Age 8: A Unifying Foundation*. National Academies Press (US). Retrieved from National Academy of Sciences: <https://www.ncbi.nlm.nih.gov/books/NBK310550/>
- Kemple, K. M., Batey, J. J., & Hartle, L. C. (2004). Music Play: Creating Centers for Musical Play and Exploration. *Young Children*.
- Kristie Pretti-Frontczak, Judith J. Carta, Emmalie Dropkin, Lise Fox, Jennifer Grisham-Brown, Jennifer Grisham-Brown, Carolyn Pope Edwards, Susan Sandall,. (2013). Frameworks for Response to Intervention in Early Childhood. *Description and Implications*.
- Kwak, J.-I., & Nah, K.-O. (2011). Child Assessment in Early Childhood Education and Care Settings in South Korea. *Asian Social Science*.
- Langendoen, T. D. (1998). Linguistic Theory. 235-244.
- Learning, T. N. (2013). Improving Teacher–Child Interactions: Using the CLASS™ in Head Start Preschool Programs. *The National Center on Quality Teaching and Learning*.
- Lindberg, E. K. (2015). Preschool Creative Drama: A Curriculum and Its Effects on Learning (master's thesis). Greeley, Colorado: University of Northern Colorado.
- Lise Fox, M. L. (2009). Teaching Pyramid Observation Tool for Preschool Classrooms (TPOT) Manual. (Revision Date: July 1, 2009), 34.
- Lobo, Y. B., & Winsler, A. (2006). The Effects of a Creative Dance and Movement Program on the Social Competence of Head Start Preschoolers.
- Lutz, S. T., & Huitt, W. G. (2004). Connecting Cognitive Development and Constructivism: Implications from Theory for Instruction and Assessment. *Constructivism in the Human Sciences*, 67-90.
- M.A, P. (2012, 06 12). *Curriculum Development Models*. Retrieved from <http://marpasha.wordpress.com/2012/06/12/curriculum-development-models/>

- Mages, W. K. (2016). Educational Drama and Theatre, Paradigms for Understanding and Engagement. *Open Online Journal for Research and Education*.
- Majzub, R. M. (n.d.). Critical Issues in Preschool Education in Malaysia. *Recent Advances in Educational Technologies*.
- Mamat, N., Mohd Radzi, N. M., Md Yassin, S., & Loy Chee Luen. (2017). Observation Instrument to Evaluate Early Childhood Educator's Teaching Strategies using Creative Arts. *International Journal of Academic Research in Business and Social Sciences*.
- McCaslin, N. (2006). Drama as a Teaching Tool. In N. McCaslin, *Creative Drama In The Classroom And Beyond*, 8/E (pp. 256 - 278). Boston: Allyn & Bacon.
- Md Nor, M., & Ilias, K. (2012). Developing Creative Mind Through Music Education At Teacher's Training Institute Malaysia. *Academic Research International*.
- Mesquita, G. R. (2012). Vygotsky and the Theories of Emotions: In Search of a Possible Dialogue. 809-816.
- Michel, N., Cater III, J. J., & Varela, O. (2009). Active versus Passive Teaching Styles: An Empirical Study of Student Learning Outcomes.
- Mior Jamaluddin, M. (2011). Sistem Pendidikan di Malaysia: Dasar, Cabaran, dan Pelaksanaan ke Arah Perpaduan Nasional. *Sosiohumanika*.
- Mishra, D., & Choudhury, R. (2015). A study on the Importance of William Gordon's Synectic Model of Teaching on Creative Teaching for Secondary Students in Malda District. *International Journal of Informative & Futuristic Research*.
- Mohd Majzub, R., & Abdul Rashid, A. (2012). School readiness among preschool children. *Procedia - Social and Behavioral Sciences*, 3524 – 3529.
- Mohd Rom (PhD), K. (n.d.). Peranan Kepimpinan Guru Mempengaruhi Keberkesanan Pengajaran Dan Pembelajaran Sejarah Dalam Iklim Bilik Darjah. *Fakulti Pendidikan Universiti Teknologi MARA*.
- NAEYC. (1996). Developmentally Appropriate Practice in Early Childhood Program Serving Children from Birth through Age 8. NAEYC.
- New Age Parents. (n.d.). Retrieved from <https://issuu.com/newageparents/stacks/6a96e105f046439c91153960a869912e>
- Nor Puteh, S., & Ali, A. (2013). Preschool Teachers' Perceptions Towards The Use Of Play- Based Approach In Language And Literacy Development For Preschool. *Malaysian Journal of Learning and Instruction*, 79-98.
- Özdemir, S. M., & Çakmak, A. (2008). The Effect Of Drama Education On Prospective. *International Journal of Instruction*, 1.

Palavan, Ö. (2017). Impact of Drama Education on The Self-Confidence and Problem-Solving Skills of Students of Primary School Education.

Principles of Learning. (2013,). Retrieved from <http://www.slideshare.net/alvinzalzos/principles-of-learning>

Research Foundation Creative Curriculum. (2017). Retrieved from Teaching Strategies: <https://teachingstrategies.com/wp-content/uploads/2017/03/Research-Foundation-Creative-Curriculum.pdf>

Rice, M. (2014). *What is the teacher's role in supporting play in early childhood classrooms?* Retrieved from VDOE Training and Technical Assistance Center: <http://www.ttacnews.vcu.edu/2014/02/what-is-the-teachers-role-in-supporting-play-in-early-childhood-classrooms/>

Robbins, B. (n.d.). *ERIC Digest Number 7.* Retrieved from ERIC Digests: <https://www.ericdigests.org/pre-929/creative.htm>

Rolston, A., & Llyod-Richardson, E. (n.d.). What is emotion regulation and how do we do it?

Rowell, P. (2010). The world is a child's stage - dramatic play and children's development. *National Childcare Accreditation Council (NCAC)*, 16-18.

Rvachew, S. (2010). Language development and literacy. *Encyclopedia on Early Childhood Development.*

Ryan, R. M., & Edward, D. L. (2000). Intrinsic and Extrinsic Motivations: Classic Definitions and New Directions. *Contemporary Educational Psychology*, 54-67.

S.B Merriam. (1998). *Introduction to Qualitative Research and Case Study.* Jossey-Bass Inc.

Saarni, C. (2011). Emotional Development in Childhood. *Encyclopedia on Early Childhood Development.*

Salisch, M. v. (2001). Children's emotional development: Challenges in their relationships to parents, peers, and friends. *International Journal of Behavioral Development.*

Sidek, M. N. (2002). *Reka Bentuk Penyelidikan Falsafah, Teori dan Praktis.* UPM, Serdang.

Slavin, R. (1980). Cooperative Learning. *Review of Educational Research*, 315-342.

Slavin, R. E. (1987). Cooperative Learning: Where Behavioral and Humanistic Approaches to Classroom Motivation. *The Elementary School Journal*,, 29-37. Retrieved from <http://www.jstor.org/stable/1002001>

Smith, P. K. (2013). Play. *Encyclopedia of Early Childhood Development.*

- Soares, D., & Lucena, S. (2013). The contribution of dancing in the socio-emotional development of children at extracurricular activities in a Portuguese primary school. *Journal of Music and Dance*.
- Social-Emotional Development Domain*. (n.d.). Retrieved from California Department of Education: <https://www.cde.ca.gov/sp/cd/re/itf09socemodev.asp>
- Sokol, J. T. (2009). Identity Development Throughout the Lifetime: An Examination of Eriksonian Theory. *Graduate Journal of Counseling Psychology*.
- Srategi Metakognitif*. (2013). Retrieved from www.moe.gov.my/bpk/modul_pnp/modul/bcb8.pdf
- Stanberry, K. (n.d.). *Understanding Language Development in Preschoolers*. Retrieved from National Center for Learning Disabilities: <http://www.getreadytoread.org/early-learning-childhood-basics/early-childhood/understanding-language-development-in-preschoolers>
- Steinhoff, A. (2016). *The Importance of Music in Early Childhood Development*. Retrieved from Novak Djokovic Foundation: <https://novakdjokovicfoundation.org/importance-music-early-childhood-development/>
- Sussman, K.S (2012). The importance of play in the preschool classroom. *Texas Child Care quarterly*, 36(3). Retrieved from https://www.ucy.ac.cy/nursery/documents/ThemaVdomadas/the_importance_of_play.pdf
- Szecs, T. (2012). Teaching Strategies: Creative Drama in Preschool Curriculum: Teaching Strategies Implemented in Hungary.
- T. Bertrand, J. (2006). *Early Learning for Every Child Today: A Framework for Ontario's Early Childhood Settings*. Ministry of Children and Youth Services.
- TACSEI. (n.d.). *Technical Assistance Center on Social Emotional Intervention for Young Children (TACSEI)*. Retrieved from http://challengingbehavior.fmhi.usf.edu/do/resources/documents/pyramid_model_fact_sheet.pdf
- TACSEI. (n.d.). *Technical Assistance Center on Social Emotional Intervention for Young Children (TACSEI)*. Retrieved from http://challengingbehavior.fmhi.usf.edu/explore/camtasia/pyramid_overview/pyramid_overview_transcript.pdf
- Tarman, B., & Tarman, İ. (2011). Teachers' Involvement in Children's Play and Social Interaction. *Elementary Education Online*, 325-337.
- Teaching Basic Concepts for Early School Success!*. (2013). Retrieved from http://www.superduperinc.com/handouts/pdf/52_Teaching_Basic_Concepts.pdf

- U.S. Department of Labor. (n.d.). Retrieved from U.S. Department of Labor: <https://www.dol.gov/odep/topics/youth/softskills/Problem.pdf>
- Uzunkol, E., & Yel, S. (2016). Effect of Value Education Program Applied in Life Studies Lesson on Self-Esteem, Social Problem-Solving Skills and Empathy Levels of Students. *Education and Science*.
- Valiente, C., Swanson, J., & Eisenberg, N. (2012). Linking Students' Emotions and Academic Achievement: When and Why Emotions Matter. *Child Dev Perspect*, 129–135.
- Watanabe, J. (2011). An Adventure around Educational Methods: Teachers' Explorations. *Educational Studies in Japan: International Yearbook*, 33-45.
- Wen, H. (2013). Chomsky's Language Development Theories: Rescuing Parents out of Dilemma. *International Journal of Learning & Development*.
- What is Cognitive Development*. (n.d.). Retrieved from Help Me Grow: <http://helpmegrowmn.org/HMG/HelpfulRes/Articles/WhatCognitiveDev/index.html>
- Wood, K. C., Smth, H., & Grossniklaus, D. (2001). *Piaget's Stages of Cognitive Development*. Retrieved from Emerging perspectives on learning, teaching, and technology: <http://projects.coe.uga.edu/epltt/>
- Wortham, S. C., & Frost, L. J. (n.d.). *Playgrounds for Young Children: National Survey and Perspectives*. Retrieved from Institute of Education Sciences (ERIC): <http://files.eric.ed.gov/fulltext/ED326492.pdf>
- Yaakob, H., Sulaiman, M., & Jani, N. (n.d.). *Universities & Counselling Student Placement*. Retrieved from Universities & Counselling Student Placement: http://ekaunseling.koleksiminda.com/documents/PRA3101_04_Asas_Pendidikan_Awal_Kanak-kanak_.pdf
- Zafeiriadou, N. (2009). Drama in language teaching: a challenge for creative development.