

# Abstract

The purpose of this research is to get a better understanding of the Creative Drama in education process. At the same time, we will assess the feasibility of promoting such method in kindergartens in Macau. We will further point out various difficulties we faced in our experiments of utilizing Creative Drama. In the end, the strategy and solution to overcome such difficulties will be proposed.

This research applied the so-called “action research” method in which it focused on the behavior and reaction of eight senior students in the kindergarten over a period of three months. Such series were conducted twice and each time the documentation of the process includes video-taping, voice-recording and interviews. Those documentations can then be gathered, analyzed and discussed in great details.

The major conclusions of this study are listed below:

1. The methods of creative drama education in the kindergarten

a) the application of in body language in Creative Drama education:

The primary step in Creative Drama education is mostly done in body movement. It is conducted in a group fashion to relieve a child from the anxiety of being a focal point in individual performance. This would enable the children to feel relaxed in creation, which results in self-satisfaction and self-confidence. The contents of body exercises include: motional exercises, fixed-location exercises, combinational exercises, mimicking exercises and regular motion.

b) the application of mime art in Creative Drama education:

The whole group of children follows the order of the instructor in doing mime art. They use their body language and facial expression to communicate emotions and actions. This will help the children to relate their imagination to their recognition.

c) the application of story-telling in Creative Drama education:

This method leverages the story-telling of some literature work. The children can gain language ability, social capability and art appreciation by way of role-play, conversation creation, props making and stage setting. The story-telling mainly involves in drama playing, conversation improvisation, props making and role play.

2. The design and application of Creative Drama

One crucial point in designing such activity is that it should be based on the ability and experiences of the target participants. The simple activities can be arranged according to various interests of the children. And then they can be added up to either drama development or mime art playing. If we notice that there is some difficulty for a child to get involved, we should first find out the root cause of this symptom and then introduce additional activities accordingly. The examples of such supplementary activities are: assisting the children to perform detail observation of an object, or assisting the children to establish creation after systematic analysis. Two effective methods are “Teacher in Role play” and “Mantle of the Expert.” These two education tactics can achieve multiple purposes: i) strengthening the interactions between the instructor and the participants; ii) inducing the discussion between participants; iii) triggers the reflections of the children; iv) assisting children to try to make decisions for themselves under safe and secured environment. This would help them to develop a multitude of capabilities and to establish critical appraisal.

3. The difficulty we faced in conducting the study of Creative Drama

The process of doing Creative Drama involves body motion and role-playing, which requires certain amount of space. This may pose a problem since most classrooms in Macau have limited space. The solution is to move away the desks and chair in the classroom to maximize the available room. Another obstacle is the possibility of losing the children's attention along the way. This may be overcome by proactively paying attention to each participant's individual mental picture. It is highly recommended to avoid conducting such activity when a child is extremely anxious or highly unstable. The duration of an activity depends on its own character and therefore there are no universal guidelines for that.

Keywords: Creative Drama, Research in Action, Curriculum Integration, Drama Games, Dramatic play, Creativity.