

DRAMA EDUCATION INFLUENCE ON CREATIVE THINKING BASED ON TORRANCE TESTS OF CREATIVE THINKING: PRE-SCHOOLS IN CHINA

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The completion of this thesis acknowledgements signifies the end of my studies at Suryadhep Teachers College, Rangsit University, but the learning is continuous and ongoing. This thesis is not the end of my study career, and it is the thesis that makes me aware of my own shortcomings and the need to learn more, the writing and the continuation of my work are in parallel. In this process, I have further understood certain theoretical knowledge, and gradually apply it to my work, through repeatedly combining theory and practice, my academic training and practical work have been greatly improved. Through repeatedly combining theory and practice, my academic and practical skills have been greatly improved.

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Abstract

In developed countries, drama education is a very important teaching method for developing students' creative thinking ability and comprehensive qualities and is even considered one of the best teaching methods. Nevertheless, the absence of drama education is a notable deficiency in Chinese kindergartens. This study seeks to explore whether drama education can enhance the creativity of preschool children in China, and whether the age and gender influence this enhancement. The research chose Senior Classes 1 & 2 in Youshi Hebin Public Kindergarten in Chengdu City, Sichuan Province, China as the experimental group and the control group. This paper employed t-tests, correlation coefficient analysis, and variance inflation factor testing to examine the causal connection between drama education and creative thinking in preschool children. Creative thinking was assessed using the Torrance Tests of Creative Thinking-Figural tests. The results showed that drama education had a positive impact on pre-school children's creative thinking. Furthermore, the effect of drama education on the promotion of creative thinking was more pronounced when pre-school children were older or female. Based on the findings, the researcher suggests that the proportion of drama education in Chinese kindergartens should be appropriately increased to enrich the kindergarten curriculum design and improve the creative thinking ability of pre-school children. This study provides some theoretical support and data for the promotion of drama education in pre-school teaching in China.

(Total 153 pages)

Keywords: Drama education, Creative thinking, Torrance Tests of Creative Thinking,
Pre-schools children, Ordinary Least Squares Regression

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Chapter 1

Introduction

1.1 Background of the Study

The pace of the modern era is moving forward. In the 21st century, media such as multimedia and the Internet have developed rapidly, and competition in the knowledge economy has become increasingly fierce. This puts forward higher requirements for future talents, and at the same time poses new challenges to China's education (Zhang, 2016). In most studies at home and abroad, there is a clear gap in the innovation ability of Chinese students compared with students from other countries (Ali et al., 2019; Herianto & Insih, 2014; Jiang, Q., Jiang, Y., & Sun, 2020). The children of the future need not only broad vision, positive thinking, independent thinking, but also comprehensive literacy. Quality education requires that the trained talents have an innovative spirit, active learning, development ability, and the cultivation of innovative ability should start with pre-school and pre-school education (Kamola, 2020). This is also the requirement of the development of the times for the quality of talents. From the beginning of mankind's birth, the practical process of understanding and transforming the world has embodied the role of innovation. In the era of great change, we need creativity and a creative spirit to adapt to the development of society (Bruno & Canina, 2019).

In 2012, the Chinese government promulgated the "3-6 Years Old Children's Learning and Development Guide" (henceforth "Guide"), pointing out that creative arts education is one of the important contents of the activities carried out by kindergartens. It requires creating opportunities and conditions for children and supporting children's spontaneous artistic performance and creation. The Guide also pointed out that the content of education should center on children's interests, guide children to actively participate in activities, provide choices and create opportunities

(Li, 2020). A large amount of research data shows that children's imagination and creativity are relatively rich, and this stage is an important period for developing creative thinking (Zou, 2019). During this period, educators should adopt scientific and reasonable methods to promote the development of children's creative thinking.

As for the relevant studies in the field of education, most scholars believe that humans in childhood have the nature of imitation, and children learn knowledge and feel the joy of imitation through imitation (Jing, 2022). More specifically, since the age of two, children begin to play colorful games with their peers and spontaneously play various roles in various episodes (Adam & Leonie, 2011). Children have a better understanding of the relationships between characters and plots, and the development of role awareness facilitates the rapid development of children's imagination and thinking patterns between the ages of three to six (Jing, 2022). It can be said that where there are children, there is play, and where there is children's play, there is drama (Na, 2019). Generally speaking, drama education refers to the use of dramatic methods and theatrical elements in teaching or socio-cultural activities to enable learning objects to achieve their learning goals and objectives in theatrical practices. Educational drama focuses on students' participation and personal understanding of knowledge, as well as mutual communication to discover possibilities and create new meanings.

In advanced countries, drama education is a very important teaching method for developing students' comprehensive qualities and abilities (Swortzell, 1990; Zhu, 2019), and is even considered the best teaching method (Marie, 2006). However, in China, drama education is still in its infancy, drama education has not been introduced into for a long time (Fu & Yao, 2020), and in Chinese kindergarten teaching, its art field activities are still dominated by music and art activities, and drama teaching activities are seriously lacking. But from the relevant drama education research, it is clear that children's learning initiative and curiosity are positively correlated (Kreitler et al., 1984; Sugiarti & Husain, 2019), and their learning initiative has a profound impact on the quality of later learning (Herianto & Wilujeng, 2020). In other words, the more curious a child is, the higher his initiative will be. This also shows that in

drama education activities. On the one hand, children have no presuppositions about the unknown and upcoming events in the drama education activity, and can have a strong interest in the activity. On the other hand, teachers use drama education strategies to provide children with solutions to problems. Children have the opportunity to think independently and cultivate their independence and creativity. As an intermediary between teachers and children's learning, drama education strategies can help children continue to learn and grow in the practice of drama (Zhu, 2019).

However, due to the relatively less introduction of drama education in China, there are very few studies, especially empirical studies, on drama education for the development of Chinese students' creative thinking. In this context, this research will use the Torrance Tests of Creative Thinking (TTCT) instrument to measure the level of creative thinking of pre-school children before and after receiving drama education, in order to explore the impact of drama education on the creative thinking of Chinese pre-school children. The TTCT test is one of the most widely used international instruments for measuring creative thinking and can be used in a wide range of contexts, from pre-school to postgraduate level (Yu, 2020), and the TTCT test appears to be a good measure not only for identifying and educating the gifted, but also for discovering and encouraging everyday life creativity in the general population (Kim, 2006). This study will provide some theoretical support and data for the promotion of drama education in pre-school teaching in China.

1.2 Significant of the Problem

To study drama teaching strategies that promote the development of pre-school children's creative thinking is to combine the laws of pre-school children's physical and mental development and apply drama teaching strategies to activities that measure the development of pre-school children's creative thinking. On the one hand, compared with the development of drama education in Western countries, Hong Kong and Taiwan, the drama education in China is still in its infancy. Even some kindergartens in remote rural areas have not popularized the theory of drama education. Research on the value of drama teaching strategies is still weak. Therefore, this study will review

and sort out the knowledge development of drama teaching strategies, summarize and design a set of drama education programs suitable for Chinese pre-school children.

Due to the late start of drama education in China and the fact that drama education is mainly used in university education or leisure activities, drama education has not been systematically implemented in China at this educational stage of preschool children. Only a few kindergartens have included drama education in their course system. However, as the development of intelligence and creative thinking in pre-school children is one of the most rapid stages of their lives (Özgenel, Canpolat, Yagan, & Canli, 2019), it is theoretically important to intervene in drama education at this stage. Therefore, this research aims to discover the influence on the causal relationship between the pre-school children's creative thinking ability and drama education and the development of Chinese pre-school children's creative thinking in China.

1.3 Research Objectives

There are two research objectives as follows:

- 1) To investigate the influence of drama education on the pre-school children's creative thinking based on Torrance Tests of Creative Thinking.
- 2) To investigate whether the age, gender of pre-school children moderate the promotion of creative thinking in drama education.

1.4 Research Questions

This study attempts to answer the following questions:

- 1) What are the influences of drama education on the pre-school children's creative thinking based on Torrance Tests of Creative Thinking?
- 2) Will the age and gender of pre-school children impact the promotion of creative thinking in drama education?

3) Will the results of the study be able to use for designing a series of pre-school drama courses for kindergarten schools?

1.5 Research Hypotheses

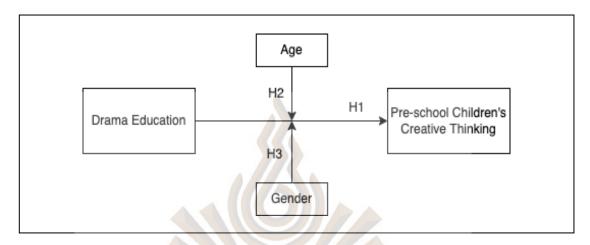


Figure 1.1 Research Framework

According to the research objectives and research questions of this research, the independent variable of this research is the implement of drama courses, dependent variable is pre-school children's creative thinking score, and the moderating variables are pre-school children's age and gender. In total, as shown in Figure 1.1, this research proposes the following three research hypotheses which are:

- H1: Drama education has a positive impact on pre-school children's creative thinking.
- H2: The effect of drama education on the promotion of creative thinking is more pronounced when the pre-school children are older.
- H3: The effect of drama education on the promotion of creative thinking is more pronounced when the pre-school children are female.

1.6 Scope of the Study

1.6.1 Research Methodology

This study will use a mixed-method of quantitative and qualitative methods by applying an experimental research approach to answer research questions and verify the hypotheses and to draw conclusions.

To be more specific, for the quantitative method, this research will use the Torrance Tests of Creative Thinking (TTCT) to measure the level of creative thinking of pre-school children before and after receiving drama education. After the data collection, this research will conduct a correlation analysis and an Ordinary Least Squares (OLS) regression model to explore the causal relationship between drama education and pre-school children's creative thinking by using Stata 17 MP2 software with fully functional license. This Stata 17 MP2 is a complete, integrated statistical software package that provides data analysis, data management, and graphics.

The qualitative method will be used to investigate the Research Question 3 which is to design a pre-school drama education program by applying from the results of the study for kindergarten school teachers to use.

1.6.2 Location of the study Rangsit

The researcher chooses Chengdu Jinjiang District Youshi Hebin Kindergarten to conduct this experiment. The selected kindergarten is a public kindergarten located in ChengDu City, SiChuan Province, China, and the public background make the preschool children in the kindergarten have similar family background and overall development in the classes.

1.6.3 Research Population

The research population are 238 pre-school students of the Chengdu Jinjiang District Youshi Hebin Kindergarten which is a public kindergarten located in ChengDu City, SiChuan Province, China. The following Table 1.1 shows the amount of the pre-school students in each class in this experiment school.

Table 1.1 The Number Details of the Pre-School Students in Each Class of Chengdu Jinjiang District Youshi Hebin Kindergarten

Serial Number	Class's name	Number of the preschool students
1	Junior Class 1	22
2	Junior Class 2	21
3	Junior Class 3	21
4	Middle Class 1	22
5	Middle Class 2	22
6	Middle Class 3	22
7	Middle Class 4	21
8	Senior Class 1	22
9	Senior Class 2	22
10	Senior Class 3	22
11	Senior Class 4	21
	Total population	238

1.6.4 Research Sample

Because this research needs to compare whether pre-school students' creative thinking ability produced significant changes before and after the implementation of drama education, therefore, a treated group participating in drama education and a control group with similar conditions to the treated group are needed to compare the changes before and after the drama education in this experiment. Therefore, the

researcher chose Senior Class 1 & 2 as the treated group and the control group respectively. The reasons for choosing Senior Class 1 & 2 are as follows:

1) Compared with Junior Class and Middle Class, the age of Senior Class students is generally distributed between 5-6 years old, which is considered one of the fastest developing stages of creative thinking ability. Moreover, these preschool students in Junior Class are more familiar with the course study and more cooperative with the teaching arrangement because they are more mature.

2) Judging from the pre-school student's structure and background of Senior Class 1 & 2, it meets the requirements of similar conditions between the treated group and the control group, which is due to the random allocation principle adopted by Chengdu Jinjiang District Youshi Hebin Kindergarten in the initial class allocation. To be specific, Chengdu Jinjiang District Youshi Hebin Kindergarten uses the computer program for the simple random sampling method, all 87 pre-school students' ID numbers will be stored in the computer and the program will automatically draw 21-22 students to form one class.

1.6.5 Duration of the study

This research will last for one semester of academic year 2022 for data collection as well as the researcher will participate in every drama education class to record and collect the data.

1.6.6 Time frame

The time frame of this research is shown in Table 1.2 below.

Table 1.2 Time Frame of the Research

Plans		2022								
		Feb	Mar	June	July	Sept	Oct	Nov	Dec	
Determine the thesis topic	$\sqrt{}$									
Search and collect related	V	17								
materials for literature review		>>>								
Complete first three chapters		1	1	V						
Proposal defense				7						
Data Collection					V	V	V	V		
Conduct experiment			4 9			V	V	V		
Data Analysis							V	V	$\sqrt{}$	
Results and Conclusion								V	$\sqrt{}$	
Discussion and									V	
Recommendations					7,0	17/0			•	
Submission of Final Version				910	10				1	

1.7 Terminology

1.7.1 Drama Education

Drama education in this study gives full play to creativity, and lays the foundation for the pre-school students' subjective initiative; it also broadens the space of cooperation between teachers and students. The drama education employs the twelve drama courses taught to experimental pre-school students in the experimental process. All these drama programs are developed and used in line with the kindergarten's lessons under the Chengdu, Sichuan Province curriculum.

1.7.2 Pre-schools Education in China

Pre-school education in China is an education in which parents and kindergarten teachers use various methods and objects to systematically and scientifically stimulate pre-school children's brains to gradually improve the functions of various parts of the brain. In this research, pre-school education in China refers to all educational activities that can influence and promote pre-school children's physical growth and thinking growth, such as drama education activities to be conducted in this research.

1.7.3 Pre-school

Pre-school is a kind of educational institution that aims to relieve the constraints of time, space and environment imposed by families in raising children, so that pre-school children's body, intelligence and mood can develop healthily. In this research, the pre-school refers to the selected kindergarten that focus on the care and education of pre-school children, usually accepting children aged three to six. The selected pre-school is Chengdu Jinjiang District Youshi Hebin Kindergarten in this research.

1.7.4 Creative Thinking

Creative thinking refers to individuals creating new things in novel ways according to their ideas, goals and their life experiences. In this research, creative thinking refers to pre-school students' ability to create things, which is mainly reflected in three ability aspects of 1) fluency, 2) flexibility, and 3) originality in drama education classes in kindergartens. The three aspects of creative thinking ability are collected by using Torrance Test of Creative Thinking-Figural in this research.

1.7.5 Torrance Tests of Creative Thinking

The Torrance Tests of Creative Thinking is recommended to the assessment of potential and on the use of tests as a basis for differentiated counseling (Cropley, 2000) and it is one of the most widely used international instruments for measuring creative thinking and can be used in a wide range of contexts, from pre-school to postgraduate level (Yu, 2020). In this research, The TTCT Figural Test was chosen based on the physical and psychological development of pre-school children and their language developmental abilities. The TTCT Test requires the pre-school children to complete the drawing activity independently within a specified time, complete the abstract and incomplete drawings, and name the completed drawings.

1.7.6 Drama Lesson

In this research, the drama education program is designed according to Piaget's Cognitive-developmental stage, the research objectives, and the kindergarten's lessons requirement under the Chengdu, Sichuan Province curriculum. A total of twelve drama education programs have been designed to use in this research, namely:

- 1) Big Green Monster I (Part 1);
- 2) Big Green Monster II (Part 2);
- 3) Taste of the Moon I (Part 1);
- 4) Taste of the Moon II (Part 2);
- 5) Mr. Moody Chef I (Part 1);
- 6) Mr. Moody Chef II (Part 2);
- 7) Little Grasshopper Learns to Tune up I (Part 1);
- 8) Little Grasshopper Learns to Tune up II (Part 2);
- 9) Beast Country I (Part 1);
- 10) Beast Country II (Part 2);
- 11) A Thousand Changing Hands;
- 12) I Want to Grow up Fast.

The details of the twelve drama lessons are shown in Appendix A.

1.8 Limitation of the Study

The main limitation of the study is the research sample size. Since the selected kindergarten and its 238 pre-school students in one province give limited numbers of population size which cannot be generalized the results to cover the whole China country.

In addition, data from other provinces in China were not used, and the resulting geographical differences may lead to some limitation in the study. Because of the historical development and cultural heritage of each province in China, the people of each province have different perceptions and acceptance of drama education and other cultures. As the birthplace of Sichuan opera, the people of Sichuan province have received a strong cultural inculcation of drama since ancient times, so the implementation of drama education in pre-school education in Sichuan province might have a possible feasibility higher than in the other areas. Therefore, not taking data from other provinces could be a limitation of this study.

1.9 Significance of the study

This research will have certain practical significance for the pre-school children, curriculum system of kindergartens, and the construction of China's education system. The specific descriptions are as follows:

1) For pre-school children, this research will investigate the causal relationship between drama education intervention and the development of pre-school children's creative thinking. The proven results can provide some evidence support for the development and promotion plan of pre-school children's creative thinking ability in China, thus providing another possibility for the development channels and training methods of pre-school children's creative thinking.

- 2) For the curriculum system of kindergartens, this research will design a set of drama education programs and teaching methods suitable for Chinese pre-school children, and help pre-school children and kindergarten teachers understand how to carry out drama education and teaching activities in pre-school education and solve the problems existing in the implementation of drama education activities in pre-school education. It also lays a certain theoretical and practical foundation for Chinese pre-school children to promote this stage of drama education in the future, and enriches the teaching methods of Chinese pre-school children's education and the curriculum system of kindergartens.
- 3) For the construction of China's education system, if the conclusions of this research can be adopted by relevant kindergartens or the Ministry of Education, the findings of this research can provide some empirical reference for relevant pre-school education or the Ministry of Education in formulating pre-school education strategies, which is of great significance to the improvement of curriculum system setting and educational objectives of Chinese pre-school children. Since the pre-school children's creative thinking ability develops most rapidly (Özgenel et al., 2019), some interventions of drama education at this stage will greatly enhance their creative thinking ability, thus the research results will be laying a good foundation for the pre-school children's future development. Therefore, adding drama education to the curriculum system of pre-school children, but also contributes to the overall construction of Chinese education system.

Chapter 2

Literature Review

This chapter covers a literature review to find out the background of theoretical research. It established a theoretical framework through literature reviews to find out the casual relationship between drama education and pre-school children creative thinking ability.

This chapter consists of the following topics:

- 2.1 The Drama Education
 - 2.1.1 The Origin and Development of Drama Education
 - 2.1.2 The Teaching Strategies for Drama Education
 - 2.1.3 The Impact of Drama Education on Children's Development
 - 2.1.4 The Design of Drama Education for Children
 - 2.1.5 Summary of the Drama Education
- 2.2 The Drama Education in China
 - 2.2.1 The Teaching Institutions of Drama Education in China
 - 2.2.2 The Systems of Drama Education in China
 - 2.2.3 Summary of the Drama Education in China
- 2.3 The Creative Thinking
 - 2.3.1 The Research Development of Creative Thinking
 - 2.3.2 The Influencing Factors of Children's Creative Thinking
 - 2.3.3 The Evaluation Instruments for Children's Creative Thinking
 - 2.3.4 Summary of the Creative Thinking
- 2.4 The Measurements of Creative Thinking
 - 2.4.1 The University of Chicago Creativity Test
 - 2.4.2 Woolrich-Kegan test
 - 2.4.3 Torrance Tests of Creative Thinking
 - 2.4.4 Summary of the Measurements of Creative Thinking

- 2.5 the Previous related research
 - 2.5.1 Drama Education Provides an Environment for Creative Thinking
 - 2.5.2 Drama Education Enriches the Growth Levels of Creative

Thinking

- 2.5.3 Summary of the Previous Related Research
- 2.6 Summary of Literature Review

2.1 The Drama Education

2.1.1 The Origin and Development of Drama Education

The integration of drama into teaching originated from two educational concepts of the French thinker Rousseau: "learning by doing" and "learning by doing in drama" (Varga, Alonso-Bastarrenche, & Van-Schalkwijk, 2017). Later, with the gradual refinement and flourishing of American educational thinkers such as John Dewey's learning-by-doing theory of "progressive teaching" (Alida, 2022) and Hughes Mearns' theory of teaching creativity (Smith, 1968), it was discovered that the methods used by professional theaters or university theater departments to train students could effectively develop the actors' physical, oral, creative and collaborative tacit understanding (Shapiro & Cho, 2011), and the methods used here are mainly theatre games and improvisation activities. Since these teaching methods were so effective and they were in line with general educational goals, therefore, they were used in the education of children in the 1920s (He, 2017).

Specifically, in 1930, American drama educator Winifred Ward wrote and published the book "Creative dramatics: For the upper grades and junior high school" based on his own practice, and put forward the concept of "creative drama teaching method" for the first time. Subsequently, in England, educators such as Jonson and Cook also successively applied drama education methods to the teaching of art courses (Yoda, 2013). Since then, teaching methods of a dramatic nature began to develop in Europe and the United States and other countries, especially after World War II, many educators with dramatic expertise began to promote the method of teaching drama on

campus, and the creative drama teaching method was rapidly more rapid. In 1960, Ward combined drama education with children's education. In his published book "Drama with and for Children", he taught a drama activity based on fictional role-playing and improvisation, and called it "process drama", to enable students to participate in teaching, comprehend knowledge from feelings, discover more possibilities and create more teaching significance from mutual communication.

The formal application of drama education in the classroom was thought to be by British teachers. Harriet Finlay-Johnson is generally regarded as the first teacher to use drama in the classroom, dramatizing elementary school curriculum topics and teaching them in a constructive and contextual way, and publishing "The Dramatic Method of Teaching" in 1912 (Finlay-Johnson, 1912). Later, storytelling, dramatic play, and improvisation continued to be applied to the classroom in the UK and the US, and by the 1980s, drama education was not only applied in the classroom but also incorporated into the curriculum in public schools in the UK, Canada, Australia, and some Nordic countries. In the U.S. and Canada, for example, in 1994, federal law formally incorporated drama education into the education system from kindergarten to high school, and offered drama education as a separate, single-subject course in elementary and secondary schools. In Canada, schools have full-time drama teachers and drama activity rooms, drama classes are offered from kindergarten to high school, and students will have drama education classes two to three times a week (Kuai, 2020). Canadian schools often invite drama educators to work one-on-one with teachers in the classroom or invite drama education specialists to assist in the school as a way to develop the curriculum for drama education courses (Kuai, 2020).

In China, Taiwan began to set up "children's drama classes" in elementary schools in 1971, and began to incorporate the study of "performing arts" into the teaching of middle school in 2001, and drama education has been set up as an elective course in high school since 2002. Since then, drama education has gradually become a subject in Taiwan's curriculum from kindergarten to high school, and has been included in Taiwan's syllabus (Huang, 2015). In Hong Kong, drama education was treated as an extracurricular activity before 2001, and from 2001 to 2002, it became an

optional subject in Hong Kong's basic education and after 2002, it has become a compulsory subject in Hong Kong's basic education (Bian, 2017). However, for mainland China, it was not until after 2005 that drama education gradually came into people's view, but from the teaching point of view, the promotion and popularization of drama education in mainland China, except for a few first-tier cities such as Beijing, Shanghai and Shenzhen, drama teaching has not entered into the school curriculum system as a regular course (Huang, 2015).

2.1.2 The Teaching Strategies for Drama Education

In the process of implementing drama education, the researcher should adopt appropriate drama education strategies according to the research objectives and research participants, to better promote pre-school children's abilities in all aspects of drama education activities and ultimately achieve better results in drama education. Therefore, this research will also conduct a literature review on the teaching strategies of drama education in order to provide literature support and theoretical reference for the implementation of drama education in this study.

2.1.2.1 The Concept of Drama Education Teaching Strategies

The use of certain pedagogical ideas, methodological models, or technological tools in the teaching and learning process that leads to the accomplishment of teaching objectives is known as teaching strategies. Constructing Drama: Drama Teaching Strategy Type 70 states that the use of drama education teaching strategies facilitates teachers and students to understand the use of space and time and to reflect on their own and others' behavior, aiming to stimulate students' interest in participation and provoke deeper thinking and research in the process. Wu (2020) argues that "knowledge of the operational principles and procedures of methods, techniques for effective problem-solving in teaching and learning are teaching strategies, and in drama education activities, teachers' knowledge of the operational principles and procedures of methods, techniques for solving drama education teaching and learning problems are referred to as drama teaching strategies."

The interpretation of the concept of drama education teaching strategies varies between researchers. There are many types of teaching strategies, but they are relatively loose in the application, can be used interactively, there is no hierarchical order or level of structure between strategies, and the ultimate goal of strategy use is to serve pedagogical goals. Şenol and Metin (2021) argue that the important role of drama education is to guide participants into the thematic situation of the drama, to use the thematic situation of the drama to engage participants, and to make them develop according to the events of the characters drive the plot of the drama.

2.1.2.2 The Types of Drama Education Teaching Strategies

Different scholars have classified drama education teaching strategies mainly on the basis of the subject matter of drama education and the skills or strategies it requires. From the abroad literature, Siks (1965) classified drama education teaching strategies into six main types, based on the talents of various aspects of educational drama: playwriting, improvised speaking, exploration of physical movement, imaginative situations, five senses feeling, and character portrayal. Bolton (1985) divided drama education teaching strategies into three types: practice, dramatic play, and theatre. British educational dramatists Neelands and Goode (2005) summarized 70 drama education teaching strategies such as expert trappings, teacher out/in, sitting on a pinch, trajectory of thought, role positioning, wall roles, dramatic play, lunging, improvisation, and conscience lane. Dennis (2021) used children's own experiences as a basis for selecting appropriate drama education teaching strategies, noting the use of imagination, verbal practice, sensory perception and characterization, the use of body movement and sound, and improvisation. The use of body movement and voice and improvisation enrich the teaching of drama.

In Chinese research on drama education teaching strategies, Zhang (2017), an associate professor at Nanjing Normal University, categorized common drama education teaching strategies, such as those for warm-up activity sessions, thematic sessions, and relaxation activity sessions, based on the needs of pre-school children's drama experiences and teaching organization. In the research of Cao (2021),

drama education teaching strategies were summarized as the following fifteen: group drawing, defining space, rituals, wall characters sitting on pins and needles, story solitaire, dressing up, improvisation, narration/storytelling, overheard dialogue, human sculpture, verbal statements, still image drama surface, teacher entry, and thought tracking. Using an action research approach, Hou (2021) went into the front line of pre-school to study drama education activities in depth, proposing the following strategies in action: teacher in theatre, spatial construction, cue materials, roles on the wall, sitting on pins and needles, still image picture, the trajectory of thought, expert trappings, pantomime, and other teaching strategies.

2.1.3 The Impact of Drama Education on Children's Development

The value of educational drama should not be underestimated, and many studies have proved that educational drama has important educational value for people in many aspects such as moral, intellectual, physical and aesthetic. On the whole, the influence of drama education on children can be reflected in the convenience of children's language development, children's sociality, children's creativity, and children's emotional development (Fu, 2017).

For example, in "Educational Drama Theory and Development" elaborated: The atmosphere of educational drama is relaxing and pleasant. The learning materials used broaden the learners' creative field and have an important aesthetic value. Learners are able to express their feelings and emotions and to offer different opinions based on their own ideas. In the learning process, learners have more room for expression, and presenting drama content through dramatic performances increases students' interest and helps to motivate them. Fu (2017). discussed the educational goals of creative drama in "Principles and Practices of Creative Drama Teaching". To be more specific, thought, in moral education, it builds students' self-awareness, incorporates sensibility, and establishes correct attitudes and values; in intellectual education, it promotes imagination, develops independent thinking skills, and enhances creativity; in physical education, it beautifies physical movements and promotes healthy physical and mental development; in moral education, it develops

problem-solving skills and In physical education, it can beautify physical movements and promote physical and mental health development; in moral education, it can develop problem-solving skills and the ability to cooperate; in aesthetic education, it can understand the charm of drama, develop aesthetic skills and integrate with other arts (Fu, 2017).

The followings are literature reviews on the role of drama education in promoting children's catalytic development, children's sociality development, children's creativity development and children's emotional and affective development.

2.1.3.1 Catalytic Effect of Drama Education

Young children especially pre-school children are inherently curious, and the characteristic of drama is that there is no specific pattern that can stimulate their desire to explore. If teachers can use drama and provide effective guidance in the process, they can promote the development of children's listening, speaking, and reading skills. In the process of dramatic play, children need to use spoken language to communicate with others, and they can use different emotions or voice tones according to real-time dramatic plot character changes, which promotes the development of children's language, tone of voice, and facial expressions. The themes of drama activities are from a single source, mostly from picture books. Based on reading the picture books, children participate in playing the story characters according to their understanding of the story content, experiencing the emotions and feelings of the story characters, and can express their own thoughts during the process of playing, so that children can make progress in reading ability and writing (Lin, 2016).

2.1.3.2 Sociality Effect of Drama Education

In drama activities, Rowland (2002) argued that children experience their behavior and thoughts through role-playing in the story characters, which can help them gain experience in real-life problems. In addition, in educational drama

activities, children need to interact and communicate not only with the teacher, but also with their peers, for example, by sharing roles. In the development of educational drama activities, they gradually build up their knowledge system, learn social strategies and promote the socialization of young children. Jin, Li, and Zhu (2019) suggested that young children enjoy a relaxed, harmonious, warm and free environment in educational drama activities, in which they can symbolize things through processing based on their existing experience and knowledge, and in the space, they can use their body language to express their real thoughts without constraints and present their most authentic selves, and in the process, their self-confidence is also developed to some extent.

2.1.3.3 Creativity Effect of Drama Education

As found by Gray (1986) and Karioth (1970), the development of dramatic activities has a considerable impact on the development of young children's creativity. Educational drama is a learning activity of contextual interaction experience, which enables learners to acquire tacit knowledge, construct a system of knowledge about this activity, and develop good thinking skills and habits of thought in the process of dramatic activities. According to the role of educational drama, many drama researchers apply educational drama to learning and develop learners' cognitive skills. At the same time, there is no fixed pattern for the development of educational drama, and learners are free to compile and improvise according to the plot, which allows learners to improve in creativity (Huang, 2015).

2.1.3.4 Emotional and Affective Effect of Drama Education

Chen (2013) discussed the role of educational drama on the emotional development of young children from three aspects. First, educational drama activities can regulate children's emotions, including self-regulation and external regulation, in which young children can control their emotions or express their emotions (Chen, 2013). Second, educational drama can help young children experience the feelings of others (Chen, 2013). Thirdly, educational drama can promote children to live in

harmony with others and choose positive behaviors (Chen, 2013). In the process of educational drama activities, through playing the roles in the drama, children can reflect on the behaviors of the characters and demand their behaviors in real life. According to Suo (2010), drama is one of the ways for children to vent their emotions. In drama play, children play and express the characters' emotions according to the characters' needs, which is good for children's emotional development. Suo (2010) believed that drama program in early childhood is good for children's emotional and affective expression, imagination development, and allows children to think and reflect on their behavior alone, which promotes the development of their sociality.

Psychologist Howard Gardner stresses the importance of different ways of teaching and learning in Intelligence Reframed: Multiple Intelligences for the 21st Century (Gardner, 1999). Next, from a neurobiological perspective, several scientists link emotion and the functioning of the brain in a series of highly successful studies (Pugh, 2019; Waterhouse, 2020). Emotion, which is at the heart of drama education is often ignored in education, while at the same time the negative effects of disturbing emotions on learning are well known. Daniel Goleman paved the way for a public understanding of the role of emotional intelligence (EQ) in his popular work Emotional Intelligence (Goleman, 2005). Finally, drama is doing, and doing implies using your whole body. Affective neuroscientist and human development psychologist, Mary Helen Immordino-Yang has published research with compelling implications for embodied learning (Immordino-Yang, 2011). In her groundbreaking work, Immordino-Yang (2011) studied the response of young adults to situations that elicit an emotional response, such as admiration, empathy, or sympathy. Immordino-Yang's research reveals a strong relationship between emotions, culture, and the brain. Immordino-Yang (2011), much like Gardner (1999) and other scholars, suggests that thinking, feeling, and learning do not take place in separate vacuums, but instead, within social and cultural contexts: "a major part of how people make decisions has to do with their past social experience, reputation, and cultural history".

2.1.4 The Design of Drama Education for Children

In the literature review on the design of children's drama education, this research focuses on two aspects of what drama education programs should include and the process of drama education teaching strategies.

2.1.4.1 The Content of Drama Education

Ackroyd (2006) divides the steps of creative drama into six steps: the first step is imagination; the second step is concentration, generalizing an idea from imagination; the third step is the organization, analyzing the idea generalized in the second step; the fourth step is creation, either creating a problem or a solution to a problem; the fifth step is self-expression, and the sixth step is communication. Winston and Tandy (2009) provided a detailed description of the steps of drama activities: 1) Story-related warm-up games; 2) Story preview; 3) Story presentation; 4) Story performance; 5) Story production; 6) Creation of story-related content using body movements and sounds.

In contrast, in a study by Chinese scholars, Lin (2005) divided creative drama into a beginning course and an advanced course. Specifically, the initial course focuses on the expression and application of body and voice, and includes five major parts: rhythmic movement, imitation movement, sensory movement, voice and oral practice, and oral pantomime; the advanced course focuses on story drama, which mainly includes four steps: the first step is the introduction of the story - selection and introduction. The second step is the development of the story - discussion and practice, the third step is the sharing of the story - planning and presentation, and the fourth step is the review and re-creation of the story - reflection and review and second presentation. Zhang (2018) believed that creative drama activities are divided into eight procedures: planning, warm-up, explanation and specification, discussion, rehearsal, review, reenactment, and conclusion.

Overall, the content of drama education programs includes planning, warm-up activities, rhythm and rhyme, imitation activities, sensory movements, voice and oral exercises, oral pantomime, improvisation, imagination, and story drama (Zhang, 2018).

2.1.4.2 The Teaching Strategies of Drama Education

In terms of research on the teaching strategies of drama education for children, Katz (2000) divided creative drama programs teaching strategies into the following six categories: 1) Context-building activities: establishing the context for the drama or adding information to the context as the drama develops its plot, such as story maps, outline maps, mirror images, and other strategies; 2) Narrative activities: emphasizing the story development of the drama to see; 3) Narrative activities: emphasize the development of the play's story to see what will happen "next," such as voice-over, teacher-in-theatre, and pin-up strategies; 4) Poetic activities: focus on developing symbolic forms of the play through the accurate use of words and body language; 5) Heartfelt words, pantomime, and sound collage strategies; 6) Reflective activities: emphasize the play's " monologue" or "inner thoughts", allowing participants to reflect on the drama education in the context, such as teaching strategies like collective sculpture, conscience alley, and ear on the wall.

The following three strategies for creative drama:

- 1) Freeze-frame: the teacher uses a password to call a halt to the action being performed by the children, and the children's action goes from movement to stillness;
- 2) Narration: the teacher narrates the story in the children's performance, i.e., the teacher says the story and the children are performing the story at the same time:
- 3) Teacher enters the drama: the teacher enters the drama situation, plays one of the roles, and takes the role identity and the children jointly shape the character and develop the plot.

The previous research shows that there is a wide variety of drama education teaching strategies, including story maps, mirror images, voice-over, teacher-in-play, sitting on pins and needles, narration, freeze frames, sound collages, and having ears on the wall (Zhang, 2018).

2.1.5 Summary of the Drama Education

In the literature review of drama education, this research mainly reviews the origin and development of drama education, different teaching strategies of drama education, the impact of the implementation of drama education on children, and its content design and teaching strategy design. Through literature review, we can know that the implementation of drama education programs will have an impact on many aspects of children, such as children's language development, children's sociality, children's creativity, and children's emotional development. The degree of impact depends on the content design of drama education and its teaching strategy design. However, according to the existing literature, no scholars have directly studied the impact of the implementation of drama education on pre-school children's creative thinking ability, which has become an important driving point of this research.

2.2 The Drama Education in China

2.2.1 The Teaching Institutions of Drama Education in China

The current teaching institutions of drama education in China can be divided into the following five categories.

2.2.1.1 The Specialized Drama Colleges

The specialized drama colleges are such as the Academy of Arts & Design, Tsinghua University, Beijing Dance Academy, Beijing Film Academy, Beijing Institute Of Fashion Technology, Beijing Institute of Graphic Communication, Central Academy of Drama, Central Conservatory of Music, China Central Academy of Fine Arts, China Conservatory of Music, Communication University of China, etc., which train professional artistic talents in all aspects of literature, directing, acting, and stage art in drama. (Besteduchina, 2023)

2.2.1.2 The Drama Schools

The drama schools are established under comprehensive universities, such as the School of Arts of Nanjing University, the Drama Institute of Xiamen University, the Drama Institute of Wuhan University, and the Chinese Department of the College of Arts of East China Normal University. In such comprehensive universities, theater education of theater graduate students is recruited because the composition of the faculty includes theater research experts, this kind of theater education cultivates theater history, theater theory, and theater literature research talents, and the future survival and development space is mostly unrelated to theater practice (Li, 2013).

2.2.1.3 The Theater Schools

The theater schools are in certain provinces and some cities, and autonomous regions with a deep tradition of original theater culture, some of the theater schools were established in previous eras have merged into units of professional theater art education under the new art education situation, such as the Shanghai Opera School merged into the Shanghai Theatre Institute, and the Jilin Opera School merged into the Jilin Art College Theatre Institute; some of them have been upgraded to higher vocational and technical colleges, such as the Yunnan Provincial Art School's original theater education with different directions of drama, Dian Opera and lantern, which is now changed into Yunnan Provincial Arts Vocational and Technical College and still retained.

2.2.1.4 The Private Schools

When some famous professors of drama art education were retired from professional drama colleges, they would be invited by private schools or some cultural enterprises to preside over the schools, such as the active Dongguan ATV Professional Academy of Performing Arts. Nevertheless, the private drama training schools would be run by famous professors and actors themselves, such as Tan Jisheng, Zhang Renli, Lv Liping and other schools, they are all located in Beijing.

2.2.2 The Systems of Drama Education in China

In terms of teaching systems, it can be divided into two major teaching systems in China's drama education: Western drama and traditional Chinese drama.

The teaching system of the Central Academy of Drama, Shanghai Theatre Academy, and the drama schools of the four comprehensive art colleges is based on the history and theory of Eastern and Western drama, Western drama tableau, directing, and fine arts (Li, 2013); the Chinese Academy of Opera and local upgraded drama schools maintain the original teaching and transmission of Chinese traditional drama and local drama culture and techniques. Private schools mainly teach knowledge, culture, and skills related to Western theater such as drama, musical theater, and film and television, while non-professional theater arts education at comprehensive universities tends to offer courses based on the composition of the faculty, often with whatever kind of teachers are available and what their professional specialties are, which is more random. For example, Nanjing University is famous for its research and teaching of Western drama and modern and contemporary Chinese drama, and East China Normal University is famous for its research of ancient Chinese drama texts.

2.2.3 Summary of the Drama Education in China

Judging from the existing institutions and systems of Chinese drama education, drama education in China is mainly concentrated in universities and some private schools. This part of drama education is almost all aimed at adults, and there is almost no formal curriculum system for minors, especially children's drama education. However, in recent years, with the new requirements for the all-round development of children's morality, intelligence, body, beauty, and labor, and the improvement of children's comprehensive quality, children's drama education has been gradually paid attention to in China and widely accepted by the public. At this stage and under this background, how to educate children in drama and whether drama education can improve children's comprehensive quality are in urgent need of relevant research.

2.3 The Creative Thinking

2.3.1 The Research Development of Creative Thinking

Among the early studies of creative thinking, the psychologist Spearman's (1928) "The Creative Mind" and Mayer's (1931) study of the relationship between epiphany and problem solving is representative. In the 1940s, theoretical research on creative thinking was developed, and Wethemann's (1945) book titled "Creative Thinking" discussed the meaning of "creative thinking" based on the "structure theory According to Wethemann (1945), creative thinking consists of two basic forms: epiphany and intuition, and this theory has been shared by many contemporaries and subsequent scholars. In his subsequent research, Yukawa (1973) also recognized the importance of human intuition in human development.

In the book called "The Art of Thinking", Wallas (1945) outlined the development of individual creative thinking and proposed a "four-stage model of creative thinking", in which he pointed out that creative thinking could be carefully divided into four stages: preparation, incubation, clarification, and verification. Wallas'

four-stage model of creative thinking is still playing an important role in the study of creative thinking at home and abroad (Wallas, 1945).

As research progressed, foreign scholars began to break down the meaning of creative thinking in depth. Among these studies, Guilford's (1950) "Three-Dimensional Model of Intelligence" is regarded by psychologists as a marker for deeper research into creative thinking. In Guilford's model, individual intelligence is subdivided into three main dimensions: 1) Content of intelligence, 2) Operations of intelligence, and 3) Products of intelligence. While the operations of intelligence dimension can be subdivided into six sub-dimensions: 1) Fluency, 2) Cognition, 3) Memory, 4) Divergent thinking, 5) Convergent thinking, and 6) Evaluation.

The particular three main characteristics of "Divergent Thinking": 1) Fluency (or creative thinking), 2) Adaptability, and 3) Uniqueness. They are mainly expressed in the performance of individuals in the process of using creative thinking to solve problems (Guilford, 1950). The details of these three Divergent Thinking characteristic are as follows.

- 1) Fluency is the agility of an individual's thinking, which is also expressed in the speed of an individual's reaction, and an individual with a high level of fluency can generate more ideas in a short period of time through.
- 2) Adaptability refers to the ability of individuals to think from one perspective to another. Individuals with a high level of adaptability are able to perceive and analyze problems from multiple perspectives, and their thinking is diffuse.
- 3) Uniqueness refers to an individual's ability to think in an unusual way to obtain results, as demonstrated by an individual's ability to think differently and produce novel insights.

From the point of view of Chinese scholars' research, it was not until the 1980s that the influence of creative thinking on individual development was gradually recognized by domestic scholars, and Chinese scholars' theoretical research on

creative thinking was gradually enriched, which was an important period in the development of creative thinking theory, and creative thinking also became a hot spot of research in education and psychology worldwide. Among the related researches, Chinese scholar Liu (1986) mentioned in his "A New Inquiry into the Theory of Inspiration" that there are two main types of human consciousness activities, one is the explicit inference and the other is the subconscious inference; the "subconscious inference" refers to the inference that is not recognized by the individual and comes from Helmholtz's "It is a kind of non-rational, non-inductive, non-deductive non-logical inference. Liu (1986) also pointed out that when individuals appear to think by inspiration, subconscious inference and explicit inference will interact and collaborate with each other, and inspirational thinking is among the key components of creative thinking, and with it, creative thinking emerges. Later, Tao (2012) explored the nature and characteristics of inspirational thinking and pointed out that inspirational thinking is a non-conscious transgressive thought, which is a key form of individual creative thinking, and is influenced by external chance and individual internal cognition.

2.3.2 The Influencing Factors of Children's Creative Thinking

In domestic and abroad studies on factors influencing children's creative thinking, the influencing factors are generally divided into three dimensions: 1) genetic and biological factors, such as children's age and gender differences (Ye, 2020), 2) family environmental factors which generally include studies on elements such as family socioeconomic status, family atmosphere, parenting styles, parent-child relationships, and parent-child interactions (David, Rebecca, & James, 2018) and 3) teacher guidance which generally includes aspects such as pre-school environment, pre-school curriculum, and teacher-student interaction (Wang, 2017).

2.3.2.1 The Influence of Age and Gender on Children's Creative Thinking

(1) The Influence of Age on Children's Creative Thinking
Torrance and Eisenberg's study pointed out that the age of
3-5 years is the period when children's creative thinking develops faster, with a
decreasing trend after the age of 5 years (Su, 2017). Ye and Ma (2012)'s research
showed that children's creative thinking development shows a trend: a decline at age 3
followed by a gradual increase, rapid development at age 4 and a slowdown after age
5. According to Segundo-Marcos et al. (2023) indicated that the development of
children's creative thinking is positively correlated with age. Cui and Zhang (2016)
highlighted that the development of children's creative thinking is influenced by age,
and that children in junior classes differ significantly in their creative thinking and its
dimensions. According to Meng (2019), older children scored significantly higher on
"learning qualities of imagination and creativity" than junior class children. Also, in
the research of Ye (2020), she noted that children's knowledge and experience increase
with age, as does their level of creativity. Specifically, Ye (2020) suggested that
children's creative thinking develops with age, culminating at age 4-5; originality is

(2) The Influence of Gender on Children's Creative

The results of research on the influence of gender on children's creative thinking vary from study to study, and in general there is no consensus on whether there are gender differences in the development of children's creative thinking. In Spain, Prieto argues that girls are more creative than boys, which means that there are gender differences in children's creative thinking development (He, 2017). Ye and Ma (2012) suggested that there are gender differences in novelty, adaptability and creative thinking between boys and girls, but no gender differences in fluency. Studies in the UK and Japan found little difference in the average IQ of the two sexes (Duan, 2009). Research from cross-cultural comparisons found no gender differences in practical creative thinking between Chinese and German children, and

highest at age 4 and begins to decline at age 5.

Thinking

the gender differences in fluency, originality, and imagination scores were not significant for preschoolers Back in 1974, McBee and Jacklin analysed several related studies and concluded that the real gender differences that existed were: girls are more verbal than boys; boys are more spatially visual; boys are more mathematical; and boys are more aggressive. The other gender differences that we often refer to as performance differences were found to be unsupported by data or non-existent (Deng, 2013). Li (2011) stated that there are no significant gender differences in children's levels of creative thinking development (Li, 2011). It is clear that, as of now, there is no uniform conclusion as to whether there are gender differences in children's creative thinking development.

2.3.2.2 The Influence of Family Environmental on Children's Creative Thinking

In the research of the influence of family environmental on children's creative thinking, Cao (2000) suggested that four factors, the family atmosphere, the concept of family education, the children's position in family education and the parentchild relationship, also influence children's creative thinking. Based on this research, Li (2010) did some deeper research, she pointed out that family type, family concepts and styles and parents' creative personalities all have an impact on children's creative thinking. A relaxed, free and democratic family atmosphere is conducive to fostering children's creative thinking; therefore, children from democratic families are better than authoritative and spoiled families in terms of creative thinking development. Parents with creative personalities also have children with higher creative thinking skills. Diarra (2017) used a survey method to confirm that children's creativity is influenced by their cultural environment, socio-economic status, schooling style, and parenting style. Therefore, creative education activities in schools, providing sufficient opportunities for children to play, and parents creating an open, democratic and free family atmosphere for their children, allowing them to engage in creative activities, giving them more "problem-making" and guiding them to solve problems in multiple ways, can enhance children's creativity. According to Zhuang (2018), parents' views on play are influenced by their own social background, education and socio-economic status. Middle-class American parents believe that play is important for children's cognitive and social development, and David et al. (2018) suggested that environmental factors are important in influencing children's creative thinking.

2.3.2.3 The Influence of Teacher Guidance on Children's Creative Thinking

In the research of the influence of teacher guidance on children's creative thinking, Liao and Wu (2004) measured the creative thinking of 133 children aged 4-6 attending public and private pre-school in Taipei City, China, using the Pre-school Children's Creativity Test and the Pre-school Children's Personal Information Sheet. The results of the study showed that children's creative thinking was influenced by their cognitive level, pre-school environment, teachers' verbal guidance and parents' parenting style. Qian (2012) used an experimental and test method to study whether a creative thinking play program had an impact on the development of creative thinking in children aged 3-6 years old, using a random sample of 195 children from primary, secondary and older classes in two pre-schools in Changsha, Hunan Province, China. The results of the study showed that the children in the experimental class had improved their creative thinking levels, including originality, fluency and flexibility, after the creative thinking plays program intervention and that there were significant differences compared to the control class.

Similar to the previous research, Huang (2015) revealed that children's cognitive level, peer relationships, and teacher guidance had a significant effect on children's thinking fluency, and teachers' motivational comments had a significant effect on children's thinking originality. He also used experimental and test methods to investigate whether movement games had an effect on the development of creative thinking in children aged 4-5 years old, using two middle classes in Shanghai. The results of the study showed that the children in the experimental class had improved their creative thinking, including originality, fluency and imagination, after the movement plays intervention and that there were significant differences compared to the control class. Afterwards, Tong (2017) combined Piaget's stages of thinking

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development theory to show that children's creative thinking is influenced by individual subjective factors as well as environmental and educational factors. Wang (2017) pointed out that in mathematics teaching, children's creative thinking is influenced by the environment, teaching situations, manipulative materials, and teachers, and of these factors, teachers' influence is the most prominent. Teachers' educational conceptions of aesthetics and mathematics, teachers' teaching tools, and teaching language all affect the development of children's creative thinking (Wang, 2017).

2.3.3 The Evaluation Instruments for Children's Creative Thinking

After reviewing some literatures on children's creative thinking, the researcher found that scholars have mostly used observation methods to study children's creativity (including creative thinking, creative behavior, and creative psychology) in combination with self-administered scales or existing scales, which provided technical help for the measurement of this study using scales.

Among them, the Torrance Test of Creative Thinking has received a lot of attention from scholars. According to the literature review of this test in the section "2.2.3 the Measurements of Creative Thinking", the TTCT test is recognized as the best and most widely used tool for measuring children's creative thinking at different ages (Yu, 2020), with high reliability, validity and good predictive validity (Ye, 2020). Torrance's research on creative thinking has been conducted mainly with the help of divergent thinking tests. Divergent thinking is a mode of thinking from different angles to different ranges, and along with different directions as opposed to focused thinking, in order to seek a large and changing diversity of answers, with properties such as precision, originality, fluency, and variability (Suherman & Vidákovich, 2022). Since divergent thinking plays an important role in people's creative activities, many researchers have used this as an operational definition of creative thinking to develop tests.

For example, Taiwanese scholars Wu et al.(1981) revised the "Topos (Torrance) Graphical Creative Thinking Test (Type A) Guidance and Research Manual" based on the Torrance Creative Thinking Test. Xu (1999) used a set of selfcompiled creative thinking training questions and a revised version of the Creative Ability Test (Chinese first edition) by Cha et al. of the Institute of Psychology, Chinese Academy of Sciences to measure the changes in the three dimensions and overall levels of creative thinking of third-grade children before and after training. Ye and Ma (2012) used the revised version of the Torrance Figural Test as a test instrument and selected 166 children aged 2-6 years using a stratified whole group sampling method to understand their creative thinking and the development of each dimension. Specifically, the results of Ye and Ma's (2012) test, which consisted of three nonverbal picture subtests in which subjects were asked to draw according to the corresponding questions and then scored (the scoring criteria were based on the contribution of each dimension of creative thinking), showed that the general trend of creative thinking among 2-6 year-olds was more fluency than variability and more variability than novelty and that there were large individual differences in creative thinking among 2-6 year old. There are large individual, gender, and age differences in creative thinking among 2-6 year old (Ye & Ma, 2012).

The selection and use of the above assessment tools are important guidelines for this study, especially the "Topaz (Torrance) Graphical Creative Thinking Test (Type A) Guidance and Research Manual". The comparison of the high and low scores on the three dimensions of creative thinking - originality, fluency, and flexibility - was done by comparing the high and low mean values of the three after descriptive statistics. At the same time, compared to the subjectivity of many IQ tests and other creative thinking ability tests, the wide applicability, maturity and perfection degrees of the TTCT test are more persuasive to be trusted. The TTCT-Figural test has one of the largest norming samples, valuable longitudinal validations, and high predictive validity over a very wide age range and it can be fair in terms of gender, race, community status, and for persons who have a different language, socioeconomic status, and culture. Therefore, this research will use the Torrance Tests of Creative

Thinking-Figural as the measurement of the pre-school students' creative thinking ability.

2.3.4 Summary of the Creative Thinking

In the literature review of creative thinking, this research mainly reviews the origin and development of creative thinking, the influencing factors of children's creative thinking, the measurements of creative thinking, and the research on the evaluation tools for children's creative thinking. The literature review of this part provides a certain foundation for the influence channel of drama education on children's creative thinking, and also provides a certain foundation for this research to divide pre-school children's drama education into four dimensions: fluency, flexibility, originality, and refinement.

2.4 The Measurements of Creative Thinking

From the existing literature, there are three main methods of quantitative research on creative thinking, which are described below.

2.4.1 The University of Chicago Creativity Test

In the 1960s, Chicago psychologists Geitzels and Jackson invented a test to measure creativity, which was divided into five subtests, some of which were derived from Guilford's experiments. The test is divided into five subtests, some of which are derived from the Guilford test (Sawyer et al., 2003). The five subtests are word association, usage test, hidden graphics, completion of fables, and composition problems. The test is applicable to children from upper elementary school to high school and can be used in groups. The number of responses, novelty, and variety correspond to fluency, uniqueness, and variability, respectively (Sawyer et al., 2003).

2.4.2 Woolrich-Kegan Test

In the 1960s, Wallich and Kagan invented the Wallich-Kagan Test (Wallace & Gruber, 1989), a divergent thinking test that focused on associative aspects. Firstly, the test focuses on the productivity of thought connections and unique perspectives; secondly, there is no time limit on the test, which is also a game, and the atmosphere is relaxed and enjoyable (Huang, 2015). The test has five items, two of which are graphic, including pattern meaning and line meaning, and three of which are verbal, including examples, multiple uses, and finding common ground. The test is evaluated on the basis of both the number of responses that the participant associates with the task and the unique point of view, and is only applicable to young elementary and middle school students (Huang, 2015).

2.4.3 Torrance Tests of Creative Thinking

The Torrance Tests of Creative Thinking (TTCT) were developed by Dr. E. Paul Torrance and his associates in 1966. They have been reformed four times in 1974, 1984, 1990, and 1998. There are two forms (A and B) of the TTCT-Verbal and two forms (A and B) of the TTCT-Figural. However, in the scope of this critique only the TTCT- Figural will be examined. Scholastic Testing Service, Inc. (in Bensenville, IL.) holds the copyright for the TTCT and has provided a 1998 norms manual for the test (Kim, 2006). The TTCT can be administered as individual or group tests and used for kindergarten through graduate students (Said-Metwaly, Van den Noortgate, & Barbot, 2021). They require 30 minutes working time so speed is important, while artistic quality is not required to receive credit.

The TTCT was a part of a long-term research program emphasizing classroom experiences that stimulate creativity (Swartz, 1988). Torrance (1966, 1974) defined creativity as "a process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying the difficulty; searching for solutions, making guesses, or formulating hypotheses about the deficiencies: testing and retesting these hypotheses and possibly modifying and

retesting them; and finally communicating the results" (Said-Metwaly et al., 2021). Torrance (1966, 1974) has suggested the following uses for the test:

- 1) To understand the human mind and its functioning and development
 - 2) To discover effective bases for individualizing instruction
 - 3) To provide clues for remedial and psychotherapeutic programs
- 4) To evaluate the effects of educational programs, materials, curricula, and teaching procedures.
 - 5) To be aware of latent potentialities.

In another words, the original purposes of the TTCT-Verbal and Figural were for research and experimentation, general use for instructional planning, and determining possible strengths of students. Therefore, the purposes are for inclusion of higher scoring students rather than exclusion of lower scoring students for individualizing instructional programs (Huang, 2015; Kim, 2006). Although there have been several revisions of the TTCT-Figural manual, the test itself has remained unchanged. The first edition in 1966 measured fluency, flexibility, originality, and elaboration, which were taken from the divergent-thinking factors found Guilford's Dimensions of Aptitude (Said-Metwaly et al., 2021). The scoring process was as follows:

- 1) Fluency by the number of interpretable, meaningful, and relevant responses to the stimulus.
 - 2) Flexibility by the variety of categories of relevant responses;
- 3) Originality by responses which are unexpected, unusual, unique or statistically rare; The second edition measured the same four scoring variables as that of 1966 (Torrance, 1974). The stimuli of the TTCT of 1984 are identical to that of 1966 and 1974. However, the scoring procedures were changed in the third edition, TTCT of 1984. Two norm-referenced measures of creative factors, abstractness of titles and resistance to premature closure, were added to fluency, originality, and elaboration; but the measure of flexibility was eliminated. Thirteen criterion-referenced measures which Torrance (1990) called "creative strengths" were also

added to the scoring. The creative strengths were: emotional expressiveness, storytelling articulateness, movement or action, expressiveness of titles, synthesis of incomplete figures, synthesis of lines or circles, unusual visualization, internal visualization, extending or breaking boundaries, humor, richness of imagery, colorfulness of imagery, and fantasy (Suherman & Vidákovich, 2022).

2.4.4 Summary of the Measurements of Creative Thinking

This part of the literature review mainly helps this research to provide a good basis for the measurement tools and content of pre-school children's creative thinking. Through literature review, among these measurement tools of creative thinking, the TTCT tests has one of the largest norming samples, and valuable longitudinal validations and high predictive validity over a very wide age range (Cropley, 2000). The TTCT-Figural can be fair in terms of gender, race, community status, and for persons with who have different language, socioeconomic status, and culture (Cramond, 1993; Torrance, 1977). Therefore, this research divides children's creative thinking into four dimensions, namely fluency, flexibility, originality, and refinement, and intends to test these four dimensions by using Torrance Tests of Creative Thinking-Figural.

2.5 The Previous related research
Several channel Several channels through which drama education may have an impact on creative thinking are explored as follows.

2.5.1 Drama Education Provides an Environment for Creative Thinking

Creative thinking is an integral part of everyday life and may be reflected in all of a child's activities, and it is necessary for creative thinking to be a natural part of the curriculum and learning environment. The design and implementation of a creative thinking curriculum are based, above all, on the different learning environments in which education takes place. For example, even children of the same age differ in their

learning styles, interests, life circumstances, and willingness to learn (Huang, 2015). These differences affect what they need to learn, how their learning is structured and what kind of help they need from teachers or others, etc. (Zhang, 2018). It is very beneficial for young children to make connections between the curriculum and their interests and life experiences. Tomlinson (2000) states that the core job of teachers and kindergartens is to maximize the abilities of each child, while it is a challenge to try to accommodate a wide range of children's needs in the same classroom. However, differentiation in education, providing several different learning experiences that are tailored to the different needs of young children, and creating good and opportunistic learning environments will benefit young children to maximize their development.

Isbell (2012) argue that most children in their early years will naturally exhibit creative thinking if they live in a supportive environment. They point out that many creative adults have the same personalities that Torrance identifies as being visible in young children, such as curiosity, expressiveness, spontaneity, confidence, playfulness, a love of adventure, idea development, and self-motivation. For the early childhood teacher, providing an environment that encourages creative thinking while providing the child with an adequate knowledge base and skills in the application of knowledge and skills is one of the key goals of education (Zhang, 2018). The curriculum is a guide for teachers in deciding what to give children. Runco (2008) states that creative thinking is developed based on how the curriculum is given to children.

Drama education is process oriented (Van de Water, 2021). Its focus is on the participants actively working within the art form, using the same instruments that actors use, mind, body, heart, but to different ends. The benefits of drama education as a teaching method are multiple: drama education can reach students who are not reached through traditional methods, it engages students who are not engaged through traditional methods (Dennis, 2021), it connects students to themselves and others, it transforms the traditional learning environment, and challenges students who are already considered successful under traditional paradigms.

2.5.2 Drama Education Enriches the Growth Levels of Creative Thinking

Mayesky (2012) suggested that the best curriculum for young children to encourage their creativity is a whole curriculum that reduces artificial fragmentation of the content of the curriculum. She has previously elaborated in some detail on how to adapt the curriculum to encourage creative thinking in young children, summarizing the following points: 1) The curriculum must be developmentally appropriate for young children to ensure that they engage in active activities; 2) Focus on children's interests in the curriculum and choose materials and activities that are meaningful to them; 3) Provide a variety of materials to encourage creative thinking exploration in children's bodies and minds; 4) The curriculum is designed to take into account children's different learning types and multiple intelligences; 5) Encourage children's different thinking and curiosity, allowing them to ask questions and demand solutions to problems, affirming and motivating children to ask questions and be curious through grading; 6) Ensure a tolerant atmosphere in which children are provided with opportunities to interact and communicate with other children and adults. Integrated programs, on the other hand, tend to focus on a defined theme or project and are designed around a unit of study. An integrated curriculum unit will cover a variety of content areas including health, language, social, science, and art. An integrated curriculum provides the theme and framework for the activities that children are expected to undertake and drama education fits into the concept and characteristics of such an integrated curriculum (Mayesky, 2012).

Specifically, in an integrated drama education activity, children can experience more complete learning. Zhang (2018) divides the steps of creative drama into six: 1) Imagination; 2) Focuses, outlining an idea from the imagination; 3) Organizes, analyzing the idea outlined in the second step; 4) Creates, both the problem; 5) Self-expression; 6) Communication. In these steps, children can experience a complete and integrated learning process. For example, when studying a unit on the theme of taste, children can use verbal activities such as children's songs and physical activities such as performances to stimulate self-expression and imagination in their creative thinking. The performance component of drama education, in particular, can be visual,

fun, and varied, making it enjoyable for children to participate and actively explore (Huang, 2015).

2.5.3 Summary of the Previous Related Research

From the existing research, there is relatively little direct research on the relationship between drama education and creative thinking, and only a handful of empirical studies. However, the existing scholarly research suggests that drama education may have a significant impact on creative thinking. For example, Smogorzews has published literature on the development of children's creativity based on the storytelling cueing method and suggested that storytelling activities are beneficial in improving young children's creative thinking (Smogorzewska, 2012, 2014; Smogorzewska & Szumski, 2018).

2.6 Summary of Literature Review

Through the collation of domestic and abroad research, scholars have focused on the value of drama education, such as drama education on the social, linguistic, and emotional aspects of young children, while research combining drama teaching strategies with creative thinking is yet to be explored. The use of drama education teaching strategies allows learning objects to feel the meaning of knowledge and can promote mental as well as physical development when learners experience all aspects of life in drama education. Drama education in pre-school is programmed according to the five domains of activity, meeting the concepts of pre-school development required by each document. As a researcher, it is important to sort out the existing knowledge and experience of previous generations and grasp the value of research on drama education teaching strategies in order to discover more knowledge systems that are suitable for the development of pre-school education drama, so that frontline teachers, as well as pre-school, can better guide pre-school children to carry out meaningful drama education activities so that they can find another way to innovate and develop, and gradually find a suitable path for the development of China's pre-school childhood education.

In conclusion, considering the wide applicability, maturity and perfection degrees of the TTCT test, and immature development of pre-school children's language and thinking, in this research, the Torrance Tests of Creative Thinking - Figural will be used to test the fluency, flexibility, originality and refinement of pre-school children's creative thinking ability. Before the TTCT test, the scoring standard will be determined. After the TTCT test, the software Stata 17 MP2 will be used for statistical processing and data analysis. According to the statistical data, this research will analyze the scores of four dimensions of 1) Creative Thinking (or Fluency), 2) Flexibility, 3) Originality and 4) Refinement, to obtain the development level of creative thinking of pre-school students before and after receiving drama education. On this basis, it further analyzes the gender and age differences of their creative thinking.



Chapter 3

Research Methodology

In this chapter, the researcher will explain the research population and samples, research instrument, research location, data collection process and data analysis in details.

3.1 population and samples

3.1.1 Research Population

The research population are 238 pre-school students of the Chengdu Jinjiang District Youshi Hebin Kindergarten which is a public kindergarten located in ChengDu City, SiChuan Province, China. The following Table 3.1 shows the amount of the pre-school students in each class in this experiment school.

Table 3.1 The Number Details of the Pre-School Students in Each Class of Chengdu Jinjiang District Youshi Hebin Kindergarten

Serial Number	Class's name	Number of the pre- school students
1	Junior Class 1	22
2	Junior Class 2	21
3	Junior Class 3	21
4	Middle Class 1	22
5	Middle Class 2	22
6	Middle Class 3	22
7	Middle Class 4	21
8	Senior Class 1	22
9	Senior Class 2	22

Table 3.1 The Number Details of the Pre-School Students in Each Class of Chengdu Jinjiang District Youshi Hebin Kindergarten (Continued)

Serial Number	Class's name	Number of the preschool students
10	Senior Class 3	22
11	Senior Class 4	21
	Total population	238

3.1.2 Research Samples

Because this research needs to compare whether pre-school students' creative thinking ability produced significant changes before and after the implementation of drama education, therefore, a treated group participating in drama education and a control group with similar conditions to the treated group are needed to compare the changes before and after the drama education in this experiment. Therefore, the researcher chose Senior Class 1 & 2 as the treated group and the control group respectively. The reasons for choosing Senior Class 1 & 2 are as follows:

1) Compared with Junior Class and Middle Class, the age of Senior Class students is generally distributed between 5-6 years old, which is considered one of the fastest developing stages of creative thinking ability. Moreover, these preschool students in Junior Class are more familiar with the course study and more cooperative with the teaching arrangement because they are more mature.

2) Judging from the pre-school student's structure and background of Senior Class 1 & 2, it meets the requirements of similar conditions between the treated group and the control group, which is due to the random allocation principle adopted by Chengdu Jinjiang District Youshi Hebin Kindergarten in the initial class allocation. To be specific, Chengdu Jinjiang District Youshi Hebin Kindergarten uses the computer program for the simple random sampling method, all pre-school students' ID numbers will be stored in the computer and the program will automatically draw 21-22 students to form one class.

3.2 Research Instrument

According to the research objective and data collection process of this study, the research instrument of this study is Torrance Tests of Creative Thinking-Figural test that need to be used before and after the experiment. The specific introduction, the validity and reliability of this research instrument in this study are described below.

3.2.1 Torrance Tests of Creative Thinking (TTCT)

Referring to Torrance Test of Creative Thinking (TTCT) and Li, J., Li, Y., Chen, and Wei (1997), the researcher makes some appropriate changes to the TTCT-Figural test to accommodate Chinese students and uses the modified TTCT-Figural test as a research instrument to assess the development of pre-school children's creative thinking before and after the drama lessons. The TTCT-Figural test is divided into three parts: verbal, sound and word, and figural tests. Based on the physical and mental development of the children and their language development, the figural test was chosen, i.e., the Torrance Creative Thinking-Figural scale developed by Torrance was used to test the creative thinking skills of the pre-school children in both the experimental and control groups before and after the implementation of the drama education program (Ye, 2020).

The TTCT- Figural test consisted of three parts: the construction picture, the incomplete picture, and the parallel line test. The construction picture was an egg-shaped picture on which the children were asked to construct an imaginative picture; the incomplete picture was a test in which the children were given ten incomplete abstract pictures to complete and name. Twelve pairs of parallel lines were provided to the children and the children were asked to draw different shapes. The average time spent per child on the test was 40 minutes (See Appendix B for details.) In the TTCT-Figural test, pre-school children use the construction picture, the incomplete picture, and the parallel line test to draw more pictures. These pictures can be imaginary but not real, new inventions, and devices, or innovative thinking. There is no limit to the number of pictures that can be drawn; the children can draw as many as they wish.

The TTCT-Figural test consisted of three ability dimensions, which the researcher focuses on are fluency, variability and originality. The descriptions of these three dimensions are defined as follows:

1) Fluency

Fluency is scored based on the number of valid drawings made by the child within the time limit, with each valid drawing being scored as one. Preschool Children should not draw more elements than those provided in the test. They should describe what they are drawing and not just doodle without ideas.

2) Variability

Variability is scored based on the number of types of drawings made by the children within the time limit, with each type being scored as one.

3) Originality

Originality has a high correlation with statistical frequency, meaning that the lower the statistical frequency the higher the originality. The teachers will evaluate the pre-school children's completed pictures manually with the help of a 5-point Likert's scale of 5 = "very unique", 4 = "unique", 3 = "average", 2 = "common", and 1 = "very common"

3.2.2 Validity and Reliability of Research Instrument

1) Validity

Validity, accuracy and truthfulness, refers to the degree to which a measurement instrument or tool can be accurately measured what needs to be measured, and can generally be divided into two categories: face validity and construct validity.

Specifically, face validity refers to the ability of the designed questions to represent the content or topic to be measured, and the expert method is often used to evaluate face validity. Therefore, the researcher will invite five experts to evaluate the validity of the research instrument. The five experts consist of one Thai expert and four Chinese experts, each of them is bilingual. Since the participants of this experiment are all Chinese pre-school children, the drama lesson will be taught and the creativity measurement using the TTCT-Figural test will be conducted in Chinese. Therefore, the research instruments used in this study will be also professionally translated for unambiguous assessment by the five experts.

Construct validity refers to the degree to which a certain structure is reflected in the measurement results and corresponds to the measured value. The analysis of construct validity is usually performed using factor analysis. The main function of factor analysis is to extract a number of common factors from the total number of variables in the scale, each of which is highly correlated with a specific group of variables, and these common factors represent the basic structure of the scale. In the factor analysis of this research instrument, this study refers to the studies of Torrance (1966) and Wechsler (2006), and focuses on the significance and KMO (Kaiser–Meyer–Olkin) values. When the significance is less than 0.05, it means that the research instrument is suitable for doing factor analysis, then look at the KMO value, if this value is higher than 0.8, it means that the validity is high; if the KMO value is between 0.7 and 0.8, it means that the validity is good; if the KMO value is between 0.6 and 0.7, it means that the validity is acceptable, if the KMO value is less than 0.6, it means that the validity is poor. The poor questions will be neither corrected nor deleted from the questions list.

2) Reliability

Reliability that the stability or reliability of the measurement results, refers to the same method of repeated measurements of the same object, the results are consistent with the degree of the previous measurement results, that is, the test method

is not subject to random error interference. For the analysis of reliability, Cronbach's Alpha Coefficient (Cronbach, 1951) is used in this study.

The higher the Alpha-coefficient will refer to the higher the reliability. The following criteria of acceptable and unacceptable of Cronbach's Alpha Coefficient in Table 3.2 will be used in this study.

Table 3.2. Acceptable and Unacceptable Levels of the Cronbach's Alpha Coefficient

Alpha Coefficient	Implied Reliability
Lower than 0.60	Unacceptable
Between 0.60 and 0.65	Undesirable
Between 0.65 and 0.70	Minimally acceptable
Between 0.70 and 0.80	Respectable
Between 0.80 and 0.90	Very good
Higher than 0.90	Comsider shortening the scale

Source: DeVellis, 1991

Before conducting the formal measurement, the researcher will randomly select a trial group of 20 pre-school children of the same age, who are not in the research sample group, to conduct the reliability test of the research instruments, calculate the Cronbach's Alpha Coefficient of their test results to verify the reliability of this research instruments.

3.3 Research Location

The experimental site of this research is at Chengdu Jinjiang District Youshi Hebin Kindergarten which is located in Chengdu City, Sichuan Province, China. The kindergarten chosed to conduct the drama education programs is a public kindergarten, with enrollment divided by lot and randomly assigned classes, so that the differences in family background and overall development of the children in the classes are not significant.

3.4 Data Collection Process

Before conducting the data collection process, the research will prepare two important tasks as follows.

1) Prepare the drama lessons

The design of drama education lessons is very important in this research. In order to better achieve the experimental effect, the following guidelines were followed in the selection and design of drama lessons:

First, excellent drama lessons were preferred, and drama lessons with high quality and rich story contents that could withstand deduction were selected. When designing the drama education lessons, this study mainly refers to the drama lesson design ideas and lesson contents of the book "Dramatic Arts 110 and Dramatic Arts 120" (Bossé et al., 2021) and "Improvising Real Life: Personal Story in Playback Theatre" (Salas & Varea, 2013).

Second, according to Piaget's Cognitive-developmental Stage Theory of children, and in accordance with children's age characteristics and life experiences, choose drama lessons that are suitable for children's cognitive development level and closely related to children's life experiences for teaching.

Third, in line with the purposes of the study and the three dimensions of creative thinking ability, choose drama lessons with novel contents, rich forms, and mainly open plots to provide children with enough space for imagination and creativity. Combining the aforementioned guidelines and school curriculum related, the following 12 drama lessons are designed for this study.

- (1) Big Green Monster (Part 1)
- (2) Big Green Monster (Part 2)
- (3) Taste of the Moon (Part 1)

- (4) Taste of the Moon (Part 2)
- (5) Mr. Moody Chef (Part 1)
- (6) Mr. Moody Chef (Part 2)
- (7) Little Grasshopper Learns to Tune up (Part 1)
- (8) Little Grasshopper Learns to Tune up (Part 2)
- (9) Beast Country (Part 1)
- (10) Beast Country (Part 2)
- (11) A Thousand Changing Hands
- (12) I Want to Grow up Fast

The manual of these 12 drama lessons for drama education experiment are shown in Appendix A. Specifically, the manual includes the teaching objectives of the 12 drama education lessons, the teaching priorities and difficulties, teaching aids preparation, teaching process and the outcomes of each lesson.

2) Training the cooperative teachers

Since the researcher alone cannot teach all the drama lessons in the kindergarten independently and at the same time, the researcher has some cooperative teachers affiliated with the selected kindergarten to co-teach.

The cooperative teachers (Details in Appendix C) of the participating kindergarten will receive conceptual training, content training, and data training for the students test prior to teaching. This pre-course training allows the cooperative teachers team to understand pre-school drama education and the actual situation of the selected kindergarten. The cooperative teacher's training is achieved mainly through lectures, group exchanges, and one-on-one personalized instruction.

At the same time, every member of the cooperative teacher's group will be trained and tested by the researcher according to the scoring criteria of the TTCT-Figural test, so they could understand the scoring rules and then score the pre and post test scores of the pre-school children's creative thinking properly.

During the course of the program, the cooperative teachers will be asked to teach weekly lessons in pre-school children's drama education. In addition, since pre-school children's drama lesson requires certain props and teaching environment, all cooperative teachers will prepare relevant teaching props for this children's drama education, including props for scene-setting and props used in the teaching process. The props are such as various colorful stickers, watercolor pens, flashlights, letter hand signs, aprons, bells and drums, capes, and finger puppets, etc. These materials are selected, organized, and used by the teachers of the teaching team in this children's drama education activity and they are considered in terms of economy, practicality, and cutting-edginess first, and then will be finally determined.

After the preparation, the data collection will be conducted and described in the following steps.

3.4.1 Pre-School Children's Basic Information Collection before the Drama Lesson

The basic information collection of the experimental subjects before the drama teaching activities is aiming to collect the data of the control variables of this research's Ordinary Least Squares (OLS) regression model. To be more specific, in the basic information collection of the pre-school children, the following four data were collected: 1) pre-school children's age, This variable will be referred to as "age" hereinafter; 2) pre-school children's gender. This variable will be referred to as "gender" hereinafter; 3) whether the pre-school children had participated in drawing lessons. This variable will be referred to as "experience" hereinafter; and 4) whether the pre-school children's parents worked in the arts field, including four jobs: art jobs, theater and film jobs, music jobs, and dance jobs. This variable will be referred to as "influence" hereinafter.

The researcher has communicated and clarified with the parents of the preschool children participating in the study to obtain the permission. Due to personal privacy, this part of the data will be kept strictly confidential and used only for the academic research of this study. This ethical issue, the researcher will follow the RSU Ethics Review Board regulation and will submit for a certificate approval before data collection.

3.4.2 Course Process Assessment during the Drama Lesson

In the process of studying the effects of drama lessons, the previous implementation of the course is the basis and prerequisite for the later one. The data collection in this process is mainly to better observe the reaction of the experimental participants to each drama teaching and then to achieve the Research Question 3 which is to design a pre-school drama education program by applying from the results of the study for kindergarten school teachers to use. In the process of drama lesson, attention is paid not only to the specific performance of the pre-school children in the implementation of the activities, i.e. to the changes in the pre-school children's language, movements, expressions and tone of voice during the drama education, but also to the teachers' teaching strategies in the implementation of the drama education, i.e. whether the pre-school children in the older classes have developed their creative thinking through the drama education activities in which the teachers have used drama teaching strategies. Therefore, in order to gain more insight into the developmental status of the pre-school children in the drama lesson, including the pre-school children's responses and behavioral performance, the teachers' instructional strategies, and the implementation status of the drama lesson, three observers are assigned to record and evaluate the lesson process during each lesson. The following scale as shown in Table 3.3 will be used in this study to conduct a course process assessment of the drama lesson.

Table 3.3 Lesson Process Record and Assessment of Each Drama Lesson

Lesson name		Date	
Observers name		Teachers	
		Evaluation	
	Teacher's performance		
Lesson process	Children's performance		
Lesson process	Lesson organization		
	process		

For every drama lesson, as far as teaching time is concerned, each drama lesson for pre-school children takes at about one hour, which can be roughly divided into three stages: 5 minutes for warm-up activities, 45 minutes for theme education and interactive teaching, and 10 minutes for relaxation activities and content review. In the theme education and interactive teaching sessions, the duration was longer than in the daily pre-school children's program, mainly because 22 pre-school children will participate in the drama lesson, and each child would have a separate one-on-one interaction session, so the overall teaching time and interaction time was longer. After several trial teaching sessions, the shortcomings of the long duration have not been demonstrated in the trial teaching for the time being due to the fun and interactive nature of early childhood drama education.

In addition, these twelve drama lessons do not only allow pre-school children to experience the fun of drama education or drama games but also stimulate their potential creative thinking by guiding them to observe, feel, and express their different opinions. These 12 drama education lessons integrate multiple areas of learning, integrating a key concept or theme into a program of learning and teaching activities to promote the whole development of pre-school child.

All data collected will be kept strictly confidential and will only be used for academic research as agreed by every participant. The participants' personal information and the data will be removed within 2 years after the completion of this program.

3.4.3 Pre-School Children's Creative Thinking Tests via TTCT-Figural Test Before and After the Drama Lesson

In this research, the researcher used the Torrance Tests of Creative Thinking (TTCT) figural tests as a research instrument to assess the development of pre-school children's creative thinking before and after the drama education. The pre-test will be administered on September 1th, 2022 and the post-test on November 30th, 2022. The test procedure, test items, test content, and test time (10:00 a.m. on the same day) will be the same for both the pre-test and post-test. Each pre-school child of the selected kindergarten in the experimental and control groups will participate in the TTCT-Figural test.

The TTCT-Figural test requires the pre-school children to complete the drawing activity independently, complete the abstract and incomplete drawings, and name the completed drawings within a specific time. At the same time, the pre-school children are assisted in the naming process because their writing skills are not yet developed.

3.5 Data Analysis

This study will use a mixed-method to verify the research hypotheses and research questions to draw conclusions.

The quantitative data will be analyzed to investigate the Research Question 1 and 2 which are to investigate the influence of drama education on the pre-school children's creative thinking based on Torrance Tests of Creative Thinking and whether the age and gender of pre-school children impacts the promotion of creative thinking in drama education. The data analysis will be done using the software Stata 17 MP2 software with a fully functional license.

Therefore, referring to existing studies, we use an Ordinary Least Squares (OLS) methodology to assess the positive effect caused by drama education. To be

more special, the data analysis will be carried out according to the following steps:

Firstly, this study will use the sample *t*-test to compare and analyze the mean and standard deviation of the pre-test and post-test results of the sample.

Secondly, this study will use Pearson correlation coefficient analysis to initially analyze the effect of implementing drama lesson on pre-school children's creative thinking.

Finally, this study will use OLS regression model to empirically analyze the impact of drama lesson on pre-school children's creative thinking and to explore the moderating effect of gender and age on this relationship. The OLS regression model is shown below:

$$\begin{aligned} creativity_i &= \alpha_0 + \alpha_1 lesson_i + \alpha_2 age_i + \alpha_3 gender_i + \alpha_4 experience_i \\ &+ \alpha_5 influence_i + \varepsilon_i \end{aligned}$$

Where $creativity_i$ is the dependent variable of this study, i.e., the creative ability of pre-school children, the value of this variable is obtained from the TTCT-figural test. $lesson_i$ is the independent variable of this study, i.e., whether or not to participate in the drama lesson. The meanings of control variables, including age_i , $gender_i$, $experience_i$ and $influence_i$, are explained in "3.4.1 Pre-School Children's Basic Information Collection before the Drama Lesson". ε_i is the residual term. i presents every pre-school child who participate in the drama lesson.

The qualitative data will investigate the Research Question 3 which is to design a pre-school drama education program by applying from the results of the study for kindergarten school teachers to use. The data for the qualitative analysis are mainly from the course assessment during the process of the drama lesson, i.e., Table 3.3 shown in this chapter. Because the qualitative analysis is more subjective, the qualitative analysis in this study will be conducted through team discussion and expert evaluation by all the teachers who participated in the drama lessons, to better

summarize the experience of the drama lessons and the feedback from the pre-school children, improve the design of the drama lessons, and realize this study's exploration of Research Question 3.



Chapter 4

Data Analysis

According to the research methodology in chapter 3, this study will use a mixed-method to verify the research objectives and research hypotheses to draw conclusions.

The research objectives 1 (corresponding to hypotheses 1) and objectives 2 (corresponding to hypotheses 2 and 3) are to investigate the influence of drama education on pre-school children's creative thinking based on Torrance Tests of Creative Thinking and to investigate whether the age and gender of pre-school children impact the promotion of creative thinking in drama education, the quantitative data analysis will be done using the software Stata 17 MP2 software with a fully functional license.

The research objectives 3 which is to design a pre-school drama education program by applying from the results of the study for kindergarten school teachers to use, the qualitative data mainly is the text materials and the feedback from students and teachers collected from drama education will also be analyzed in this chapter.

4.1 Quantitative Model Specification

According to the research objectives and research questions, this study used OLS regression model to empirically analyze the impact of drama lesson on preschool children's creative thinking and to explore the moderating effect of gender and age on this relationship. The OLS regression model is shown below:

$$creativity_i = \alpha_0 + \alpha_1 lesson_i + \alpha_2 age_i + \alpha_3 gender_i + \alpha_4 experience_i + \alpha_5 influence_i + \varepsilon_i$$

The explanation of every variable is as follows:

creativityi: the dependent variable of this study, i.e., the creative ability of pre-school children, the value of this variable is obtained from the TTCT-figural test. Since this study wants to investigate the effect of drama lesson on children's creative ability, the dependent variable in this study is the difference between the creative scores before and after the drama lesson, i.e., the creative ability scores after the drama lesson minus the creative ability scores before lesson. To be more specific, the creative ability consists of three parts. They are 1) Fluency: scored based on the number of valid drawings made by the child within the time limit, with each valid drawing being scored as one. 2) Variability: scored based on the number of types of drawings made by the children within the time limit, with each type being scored as one. 3) Originality: The teachers will evaluate the pre-school children's completed pictures individually with the help of a 5-point Likert's scale of 5 = "very unique", 4 = "unique", 3 = "average", 2 = "common", and 1 = "very common". The scoring process for Originality is divided into three steps: First, get the sum of Fluency and Variability; Second, sort the sum in descending order; Finally, assign a value of 5 to the first percentile, assign a value of 4 to the second percentile, assign a value of 3 to the third percentile, assign a value of 2 to the fourth percentile, and assign a value of 1 to the fifth percentile. In order to make the scores process systems of Fluency and Variability comparable with Originality, before calculating the creativity value of the sum of Fluency, Variability, and Originality, the researcher also assigned the same values to the same percentiles to Fluency and Variability.

 $lesson_i$: the independent variable of this study, i.e., whether or not to participate in the drama lesson. When the sample child attended to the drama lesson, $lesson_i = 1$, otherwise $lesson_i = 0$.

 age_i : the pre-school children's age.

 $gender_i$: the pre-school children's gender. $gender_i = 1$ if the sample child is a boy and $gender_i = 0$ if the sample child is a girl.

 $experience_i$: an indicator whether the pre-school children had participated in drawing lessons. $experience_i = 1$ if the sample child had participated in any drawing lessons before this experimental, and $experience_i = 0$ if sample child never attended in any drawing lessons.

 $influence_i$: an indicator used to measure whether the pre-school children's parents worked in the arts field, including four jobs: art jobs, theater and film jobs, music jobs, and dance jobs. $influence_i=1$ if the sample child's parents worked in the arts field, or $influence_i=0$ if their parents worked in the other field.

 ε_i is the residual term. i presents every pre-school child who participate in the drama lesson.

4.2 Descriptive Statistics

Before regression analysis, the researcher used simple descriptive statistics on the quantitative data to preliminarily observe the data distribution and data form. The descriptive statistics of the all variables in this study are shown in Table 4.1. Among all the variables, *creativity1*, *fluency1*, *variability1*, and *originality1* means the TTCT ability scores before the drama lesson, and *creativity2*, *fluency2*, *variability2*, and *originality2* indicate the TTCT ability scores after the drama lesson. From Table 4.1, it can be seen that the minimum value of creativity is -9, the maximum is 11, and its standard deviation is 4.13. This indicates that there is a large gap in creativity ability between the treated group and control group.

For the treated group (lesson=1) data, the mean value of their *creativity* was 1.91, which indicates that the overall creativity ability of the children in this group was improved after the drama lesson. In addition, the maximum value of *creativity* was 11

and the minimum value was -5, indicating that there were different effects of the drama lesson on different individual pre-school children. Specifically, the mean value of *creativity* increased from 8 to 9.91 after the drama lesson, the mean value of *fluency* increased from 5.68 to 13.18 after the drama lesson, which was a significant increase. The mean of *variability* increased from 3.5 to 7.41 after the drama lesson, and the mean of *originality* increased from 2.86 to 3.36 after the drama lesson, i.e., the TTCT scores of the treated group all improved after the drama lesson.

For the control group (lesson=0) data, the mean value of *creativity* was -1.41, indicating that the overall creativity ability of the children in this group decreased during the experimental period. However, similar to the treated group, the maximum value of *creativity* for the pre-school children in this group was 8 and the minimum value was -9, indicating that different levels of creativity change existed for different individual pre-school children. Specifically, the mean value of *creativity* in the control group decreased from 7.91 to 6.5 in the two TTCT tests, and the mean value of *fluency* increased from 5.32 to 11.27, which is a significant increase. The mean value of *variability* increased from 3.41 to 5.91 in the two TTCT tests, but the mean value of *originality* decreased from 2.68 to 2.32 in the two TTCT tests.

Combining the data of the control group (lesson=0) and the treated group (lesson=1), on the one hand, before the drama lesson, the differences between the treated group's *fluency* (5.68 and 5.32 for the treated and control groups, respectively), *variability* (3.5 and 3.41 for the treated and control groups, respectively), *originality* (2.86 and 2.68 for the treated and control groups, respectively), and *creativity* (8 and 7.91 for the treated and control groups, respectively) were not significantly different from the control group, but all the scores of the treated group were better than those of the control group. On the other hand, after the drama lesson, the difference between the treated group's *fluency* (13.18 and 11.27 for the treated and control groups, respectively), *variability* (7.41 and 5.91 for the treated and control groups, respectively), *originality* (3.36 and 2.32 for the treated and control groups, respectively), and *creativity* (9.91 and 6.5 for the treated and control groups,

respectively) and the control group's increased, especially the *fluency* and *creativity*, and the data of the treated group were still all better than those of the control group.

Table 4.1 The Descriptive Statistics of the All Variables

	Variables	Observations	Standard deviation	Min	Max	Mean	Median
lesson=0	creativity	22	3.72	-9	8	-1.41	-1.5
	creativity1	22	2.94	3	13	7.91	8
	creativity2	22	2.69	3	11	6.5	6.5
	fluency1	22	2.57	1	10	5.32	6
	fluency2	22	3.15	2	15	11.27	12
	variability1	22	1.33	1	5	3.41	3.5
	variability2	22	1.11	3	7	5.91	6
	originality1	22	1.25	1	5	2.68	3
	originality2	22	1.04	1	4	2.32	2
	age	22	0.55	4.5	6.1	5.26	5.32
	gender	22	0.46	0	1	0.73	1
	experience	22	0.51	0	1 Sit	0.5	0.5
	influence	22	0.46	0	01	0.27	0
lesson=1	creativity	22	3.9	-5)//	11	1.91	1
	creativity1	22/8/3/200	2.78	3	13	8	9
	creativity2	22	3.13	5	15	9.91	10
	fluency1	22	3.01	1	10	5.68	5.5
	fluency2	22	4.33	5	19	13.18	13
	variability1	22	0.91	2	5	3.5	3.5
	variability2	22	1.68	4	10	7.41	7.5
	originality1	22	1.36	1	5	2.86	3
	originality2	22	1.53	1	5	3.36	3
	age	22	0.5	4.59	6.16	5.43	5.47
	gender	22	0.51	0	1	0.45	0
	experience	22	0.51	0	1	0.5	0.5
	l		l	l	l	l	l

Table 4.1 The Descriptive Statistics of the All Variables (Continued)

	Variables	Observations	Standard deviation	Min	Max	Mean	Median
	influence	22	0.39	0	1	0.18	0
Total	creativity	44	4.13	-9	11	0.25	0
	creativity1	44	2.83	3	13	7.95	8
	creativity2	44	3.36	3	15	8.2	8
	fluency1	44	2.77	1	10	5.5	6
	fluency2	44	3.86	2	19	12.23	12.5
	variability1	44	1.13	1	5	3.45	3.5
	variability2	44	1.6	3	10	6.66	7
	originality1	44	1.29	1	5	2.77	3
	originality2	44	1.4	1	5	2.84	3
	age	44	0.52	4.5	6.16	5.35	5.43
	gender	44	0.5	0	1	0.59	1
	experience	44	0.51	0	1	0.5	0.5
	influence	44	0.42	0	1	0.23	0

4.3 *t*-test

In this study, three *t*-tests were conducted as follows. Also in this study, the relationship between creativity and lesson, and between creativity and all the control variables was verified by using One-Way Analysis of (Co)Variance (ANCOVA), and the results were the same as the t-tests. The detailed One-Way Analysis of (Co)Variance (ANCOVA) results were shown in Appendix H. The ANCOVA analysis indicated the same results as analyzed by STATA Program. Therefore, the data analysis results of this study were verified and confirmed the accuracy.

Firstly, *t*-test on the *creativity* ability scores of the treated and control groups before the drama lesson. The result showed that there was no significant difference between the two groups. The result of the *t*-test is shown in Figure 4.1.

Group	0bs	Mean	Std. Err.	Std. Dev.	[95% Conf.	Interval]
0	22	7.909091	.6273323	2.942449	6.604482	9.2137
1	22	8	.5921565	2.77746	6.768543	9.231457
ombined	44	7.954545	.4263451	2.828053	7.094739	8.814352
diff		0909091	.8626675		-1.829672	1.647854
		0.00				

Figure 4.1 The *t*-test on *creativity* Performance before Drama Lesson

Secondly, the researcher conducted a t-test on the creativity ability scores of the treated and control groups after the drama lesson. The results showed that there was a significant difference in the creativity ability scores between the two groups. The result of the t-test is shown in Figure 4.2.

Group	0bs	Mean	Std. Ern.	Std. Dev.	[95% Conf.	Interval]
0	22	6.5	.5726448	2.685942	5.30912	7.69088
1	22	9.909091	.6674533	3.130633	8.521046	11.29714
combined	44	8.204545	.5063858	3.358983	7.183321	9.22577
diff		-3.409091	.8794407		-5.182699	-1.635483
11.66	(0)	- mean(1)				= -3.8764

Figure 4.2 The *t*-test on *creativity* Performance after Drama Lesson

Lastly, the researcher conducted a *t*-test on the difference in *creativity* ability scores of the treated and control groups before and after the drama lesson. The results showed that the difference in *creativity* ability scores between the two groups was significantly different. The result of the *t*-test is shown in Figure 4.3.

Group	0bs	Mean	Std. Err.	Std. Dev.	[95% Conf.	Interval]
0	22	-1.409091	.7940773	3.724553	-3.060465	.2422833
1	22	1.909091	.8320139	3.902491	.1788233	3.639359
ombined	44	. 25	.6221128	4.126629	-1.00461	1.50461
diff		-3.318182	1.150133	7	-5.63627 2	-1.000092
diff =	mean(0)	- mean(1)		1100	ť	-2.8850

Figure 4.3 The *t*-test on *creativity* Performance Difference before and after Drama Lesson

4.4 Correlation Coefficient Analysis

Based on the descriptive statistics, this study also analyzed for the correlation between the main variables. The results of the Pearson correlation coefficient analysis of the main variables in this study are shown in Table 4.2. From Table 4.2, it can be seen that the independent variable (lesson) and the dependent variable (creativity) in this study are highly positively correlated (correlation coefficient = 0.407***), which is in line with the theoretical analysis and research hypothesis of this study.

creativity lesson experience influence gender age creativity 1 0.407*** 1 lesson 0.166 0.168 1 age -0.277* -0.244

-0.123

0.047

0.275*

0

-0.211

1

-0.217

Table 4.2. The Pearson Correlation Coefficient Analysis

0

-0.108

Note ***, **, and* are significant levels at 1%, 5%, and 10% respectively.

4.5 Variance Inflation Factor Test

0.095

-0.1

gender

experience

influence

Multi-collinearity among variables refers to the high correlation among the variables in the linear regression model, i.e., the measure of the dependent variable can be expressed by more than one independent variable, which makes a certain overlap and crossover among the independent variables and makes the linear regression model estimation results inaccurate.

The multi-collinearity analysis of each main variable in this study is shown in Table 4.3. From Table 4.3, it can be seen that since the maximum value of Variance Inflation Factor (VIF) of the main variables included in this paper is less than the general empirical value of 10, therefore, multi-collinearity does not exist among the main variables in this study, i.e., the selection of each variable in this study meets the selection conditions of the empirical test.

Variable	VIF	1/VIF
influence	1.26	0.795221
lesson	1.17	0.856305
gender	1.16	0.861537
age	1.15	0.872104
experience	1.07	0.935272
Mean VIF	1.16	

Table 4.3 The Variance Inflation Factor Test

4.6 Regression Analysis Results

In this section, the researcher tested the three hypotheses which are shown in Figure 4.4:

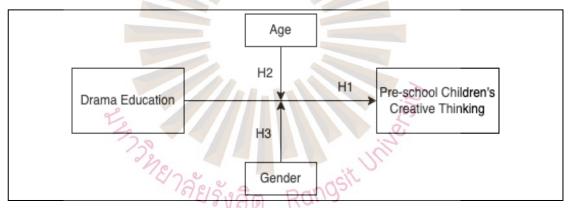


Figure 4.4 Research Hypotheses

Specifically, these research hypotheses are:

- H1: Drama education has a positive impact on pre-school children's creative thinking.
- H2: The effect of drama education on the promotion of creative thinking is more pronounced when the pre-school children are older.
- H3: The effect of drama education on the promotion of creative thinking is more pronounced when the pre-school children are female.

4.6.1 Hypothesis 1 Testing Result

H1: Drama education has a positive impact on pre-school children's creative thinking.

Using the model constructed before, this study first tests the Hypothesis 1 that drama education has a positive impact on pre-school children's creative thinking, i.e., the promotion effect of drama education on creative thinking, and the results of its empirical analysis are shown in Table 4.4. Column (1) of Table 4.4 only shows the result of drama education (lesson) and creative thinking (creative) without adding any control variables to the model, while column (2) shows the result of incorporating the control variables of age, gender, experience, and influence. From the results of the baseline regression shown in Table 4.4, participation in the drama lesson (i.e., the variable lesson) significantly promotes the creative thinking (i.e., the variable creative) regardless of the inclusion of control variables ($\beta = 2.6831**$).

Table 4.4 The Regression Analysis Result of Hypothesis 1

	(1)	(2)
L.	creativity	creativity
lesson	3.3182***	2.6831**
18/72/2	(1.1501)	(1.2400)
age	Van Rais	0.9407
		(1.0621)
gender		-1.3475
		(1.3503)
experience		0.5194
		(1.1431)
influence		-1.1419
		(1.5186)
_cons	-1.4091*	-5.3246
	(0.7941)	(6.0916)

	(1)	(2)
	creativity	creativity
N	44	44
r2_a	0.146	0.107
F	8.3235	2.2801

Table 4.4 The Regression Analysis Result of Hypothesis 1 (Continued)

4.6.2 Hypothesis 2 Testing Result

H2: The effect of drama education on the promotion of creative thinking is more pronounced when the pre-school children are older.

According to hypothesis 2 of this study, the age of pre-school children may have a moderating effect on the facilitation effect of the above drama lesson on creative thinking. Therefore, the mean of age (mean of age = 5.35) was taken for all the experimental children in this study, and those who were older than the mean age were classified as the older age group, 24 in total, and those who were younger than the mean age were classified as the younger age group, 20 in total. Columns (1) and (2) of Table 4.5 show the regression results for the younger age group, and columns (3) and (4) show the regression results for the older age group. From Table 4.5, it can be seen that the effect of drama lesson on the promotion of creative thinking is more significant (β =3.2989**) in the regression results for the older age group compared to the younger age group. The Hypothesis 2 assuming that the effect of drama education on the promotion of creative thinking is more pronounced when the pre-school children are older has been approved.

Note 1) Standard error is in parentheses.

^{2) ***, **,} and* are significant levels at 1%, 5%, and 10% respectively.

Table 4.5 The Regression Analysis Result of Hypothesis 2

	(1)	(2)	(3)	(4)
	creativity	creativity	creativity	creativity
	(younger age	(younger age	(older age	(older age
	group)	group)	group)	group)
lesson	4.2323*	2.4976	2.6713**	3.2989**
	(2.0598)	(1.7193)	(1.2695)	(1.4649)
age		7.4005*		5.4859*
		(3.7401)		(2.9832)
gender		-3.1280		2.3836
		(1.8246)		(1.8277)
experience	44	2.3324		-0.7847
		(1.7529)		(1.2485)
influence		-1.1377		1.6614
		(1.6287)		(1.6708)
_cons	-1.4545	-35.7765*	-1.3636	-34.9348*
	(1.4042)	(18.7929)	(0.8307)	(18.1072)
N	20	20	24	24
r2_a	0.144	0.360	0.124	0.183
F	4.2219		4.4276	1.8631

Note 1) Standard error is in parentheses.

4.6.3 Hypothesis 3 Testing Result

H3: The effect of drama education on the promotion of creative thinking is more pronounced when the pre-school children are female.

According to hypothesis 3 of this study, the gender of the pre-school children may have a moderating effect on the aforementioned drama lesson's facilitation effect on creative thinking. Therefore, in this study, all experimental children were divided

^{2) ***, **,} and* are significant levels at 1%, 5%, and 10% respectively.

into boys (boy group) and girls (girl group), and there were 26 and 18 children in the two groups, respectively. Columns (1) and (2) of Table 4.6 show the regression results for the girl group, and columns (3) and (4) show the regression results for the boys group. From Table 4.6, it can be seen that the effect of drama lesson on the promotion of creative thinking is more significant (β =4.5061***) in the regression results of girl group compared to boy group. The Hypothesis 3 assuming that the effect of drama education on the promotion of creative thinking is more pronounced when the preschool children are female has been approved.

Table 4.6 The Regression Analysis Result of Hypothesis 3

	(1)	(2)	(3)	(4)
	creativity	creativity	creativity	creativity
	(girl group)	(girl group)	(boy group)	(boy group)
lesson	3.9167**	4.5061***	2.4000	2.4299
	(1.4937)	(1.5501)	(1.6140)	(1.6031)
age		-2.5760		2.8274**
		(1.7900)		(1.2951)
gender		0.0000	· in	0.0000
2	2	(0.0000)	25	(0.0000)
experience	DNE/200 W	-1.9599	Illi	2.2297
	E/79 818	(1.5566)	Jit o	(1.4458)
influence	731	-1.1112		1.2833
		(1.3524)		(2.2241)
_cons	-1.1667	13.7599	-1.5000	-17.7893**
	(0.9816)	(9.4087)	(1.0489)	(7.0304)
N	18	18	26	26
r2_a	0.194	0.313	0.043	0.173
F	6.8756	2.7610	2.2111	3.4702

Note 1) Standard error is in parentheses.

^{2) ***, **,} and* are significant levels at 1%, 5%, and 10% respectively.

Chapter 5

Conclusions, Discussions and Recommendations

This chapter mainly summarizes all the data analysis results as conclusions and then puts forward discussions, corresponding recommendations, and implications of the education according to the conclusions drawn in this study.

5.1 Conclusion

The researcher draws the following three conclusions from the all the regression analysis in Chapter 4:

- 1) Drama education has a positive impact on pre-school children's creative thinking.
- 2) The effect of drama education on the promotion of creative thinking is more pronounced when the pre-school children are older.
- 3) The effect of drama education on the promotion of creative thinking is more pronounced when the pre-school children are female.

5.2 Discussions

From the conclusions of this study, the research is basically in the same direction as the findings of the previous literature. For the reasons that drama education may have a positive impact on pre-school children's creative thinking ability, there may be two main points:

On the one hand, drama education provides a good environment for the development of creative thinking ability. Isbell and Raines (2012) argued that most young children will naturally demonstrate creative thinking if they live in a supportive environment. They noted that many creative adults share the same personalities that Torrance identified as visible in young children, such as curiosity, expressiveness, spontaneity, self-confidence, playfulness, risk-taking, idea development, and self-motivation. For early childhood teachers, providing an environment that encourages creative thinking ability while providing pre-school children with an adequate knowledge base and the skills to apply knowledge and skills is one of the key goals of education (Zhang, 2018). This process-oriented feature of drama education (Van de Water, 2021) allows its participants to fully use different teaching tools as well as fully coordinate their minds, bodies, and hearts during the teaching and learning process, providing a fully engaged teaching and learning environment for participants (Dennis, 2021) who are pre-school children in this experimental.

On the other hand, drama education enriches the growth levels of creative thinking. Mayesky (2012) suggested that the best curriculum for young children to encourage their creativity is a whole curriculum that reduces artificial fragmentation of the content of the curriculum, such as: 1) The curriculum must be developmentally appropriate for young children to ensure that they engage in active activities; 2) Focus on children's interests in the curriculum and choose materials and activities that are meaningful to them; 3) Provide a variety of materials to encourage creative thinking exploration in children's bodies and minds; 4) The curriculum is designed to take into account children's different learning types and multiple intelligences; 5) Encourage children's different thinking and curiosity, allowing them to ask questions and demand solutions to problems, affirming and motivating children to ask questions and be curious through grading; 6) Ensure a tolerant atmosphere in which children are provided with opportunities to interact and communicate with other children and adults. For drama education, all six points above can be reflected in the design of the curriculum and content of drama education, especially points 5 and 6 above. Specifically, in the drama curriculum designed in this study, the one-on-one interaction between teachers and pre-school children and the questioning session can fully encourage the pre-school children to think and reflect deeply and widely, and this environment that encourages them to ask questions can also allow them to better use their creative thinking ability and divergent thinking ability.

5.3 Recommendations for Future Study

Based on the research conclusion of this study, the researcher mainly puts forward the following three recommendations:

Firstly, according to the conclusion 1 of this study, drama education has a positive impact on pre-school children's creative thinking. Therefore, the proportion of drama education in kindergartens should be appropriately increased to enrich the curriculum system design of kindergartens and improve the creative thinking ability of pre-school children.

Secondly, according to the conclusions 2 and 3 of this study, the effect of drama education on the promotion of creative thinking is more proactive when the preschool children are older or female. Therefore, in the process of drama education teaching, teachers should pay attention to the acceptance of drama education by younger students or boys.

Finally, from the information collected in the drama course of teaching, it is clear to see that the course time should be appropriately reduced when designing the course of drama education. It is more appropriate to have a drama class for about half an hour. At the same time, the course should be adjusted and focused according to the specific characteristics of the student audience, so as to maximize the drama course effect. Specific revised contents and improvement methods are shown in the next section.

5.4 Educational Implications

To get the revised drama education program which is the research objectives 3 of this study, the qualitative data mainly is the text materials and the feedback from students and teachers collected from drama education.

In the revised drama education program, the change is not only focused on the specific performance of the pre-school children in the implementation of the activities, i.e. to the changes in the pre-school children's language, movements, expressions and tone of voice during the drama education, but also to the teachers' teaching strategies in the implementation of the drama education, i.e. whether the pre-school children in the older classes have developed their creative thinking through the drama education activities in which the teachers have used drama teaching strategies.

In order to achieve the above-mentioned revision objectives, the qualitative data collection was carried out mainly through the following Table 5.1. Specifically, the feedback information includes the pre-school children's responses and behavioral performance, the teachers' instructional strategies, and the implementation status of the drama lesson.

Table 5.1 Lesson Process Record and Assessment of Each Drama Lesson

Lesson name	TIVAD RUI	Date	
Observers name		Teachers	
	Evaluation		
	Teacher's performance		
Lesson process	Children's performance		
Lesson process	Lesson organization		
	process		

According to the feedback information obtained in the course records, this study mainly revises the drama education program in the following two aspects.

5.4.1 Course Time

The current course time is too long and needs to be shortened. For the previous drama education programs, as far as teaching time is concerned, each drama lesson for pre-school children takes at about one hour, which can be roughly divided into three stages: 5 minutes for warm-up activities, 45 minutes for theme education and interactive teaching, and 10 minutes for relaxation activities and content review.

Although during this one-hour period, 22 pre-school children have a separate one-on-one interaction session, that is, not every pre-school child needs to study or interact for one hour. But when teachers interact with other pre-school children, the other children who have not interacted also need to stay in the classroom rather than do something else, which not only increases the "class" time of pre-school children, but also challenges the attention and coordination ability of drama curriculum teachers.

Therefore, in the revised drama education programs, the researcher divides the pre-school students in each class into two groups, and reduce the overall course time by reducing the waiting time in the interactive process. Specifically, the revised drama education programs will only take half of the hour, including 5 minutes for warm-up activities, 20 minutes for theme education and interactive teaching, and 5 minutes for relaxation activities and content review. Although the total teaching time is the same for drama teachers, the burden of pre-school children is reduced, which can greatly improve the drama teaching effect.

5.4.2 Content Design

In the previous design concept of drama education programs, the researcher mainly designed it according to Piaget's cognitive-developmental stage theory of children. The content design can be mainly divided into novel contents, rich forms, and mainly open plots to provide children with enough space for imagination and creativity. But from the conclusion of this study, the effect of drama education on the

promotion of creative thinking is more proactive when the pre-school children are older or female. Therefore, for younger pre-school children or boys, the content involves the increase of elements that should pay more attention to imagination and creativity. For example, in the younger pre-school children or boy groups, more guiding and open question designs should be added to increase their creative thinking through active and critical thinking.



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Appendix A Manual of Drama Lessons Activities



绿色大妖怪(1)教案 Manual of Big Green Monster (Part 1) Lesson

教学目标 Teaching Objectives:

- 1.通过绘本尝试角色扮演。To try role-playing through picture books.
- 2.体验戏剧游戏带来的乐趣。To experience the fun of dramatic play.

教学重点和难点 Teaching Priorities and Difficulties:

尝试角色扮演 To try role-playing through picture books

教具准备 Teaching Aids Preparation:

幻灯片、高高怪图片、蜥蜴怪图片、摇摇怪图片

Slides, Tall Monster pictures, Lizard Monster pictures, Wiggle Monster pictures

教学步骤 Teaching Process:

一、PPT 观察怪物(约 10 分钟)

I. Slides to observe the monster (about 10 minutes)

- (1)谈话导入: "小朋友们这是什么呀? (指认五官)小朋友们真聪明,今天 xx 老师还带了一些东西,小朋友们来猜猜是什么?
- (1) Talking introduction: "What is this?" (Point out the five senses). Today teacher X. also brought some things to let children to guess what is it?

(2)出示 PPT 道具——眼睛

T("老师"的缩写,以下是同义词):"提问"看一看谁来说一说这个东西是什么样子的? 什么颜色? 什么形状的? 你觉得它像什么?(老师将道具贴于黑板上)

- (2) Show slides props eyes
- T (Abbreviation for "teacher", the following is synonyms): "Question" Take a look who can tell us what this thing looks like? What color is it? What shape is it? What does it look like to you? (Teacher puts the prop on the board)
- (3)接着出示 PPT 道具——鼻子
- T: "看一看谁来说一说这个东西是什么样子的?"你觉得它像什么?(老师将道具分开贴于黑板上)
- T: 好,我们再看一看其他东西(接着出示 PPT 道具——嘴巴)"看一看谁来说一说这个东西是什么样子的?"你觉得它像什么?那接下来,我们把刚才的三样东西贴在一起瞧一瞧。
- (3) Then show the slides prop the nose
- T: Look who can say what this thing looks like? What does it look like to you? (The teacher will separate the props and stick them on the board)
- T: OK, let's look at something else (then show the slides prop the mouth) "Take a look who is going to say what this thing looks like?" What does it look like to you? Next, let's stick the three things we have just seen together and have a look.

(4)老师将三个五官贴在一起

- T: "看看这是什么?""对,这是一张脸,咦,它还少了什么呢?"原来它还少了 耳朵和头发。(幼儿自由回答,老师趣味性的贴出耳朵和头发)接下来我们把五官 移到一张绿色的纸上。念动咒语,哇,它怎么变成了一个绿色的大妖怪呢。你 们怕它吗?它可怕吗?在动画片里你还见过什么样的怪物?
- (4) The teacher sticks the three features together
- T: Look what this is? Yes, it's a face, eh, what's missing from it? It turns out it is also missing the ears and hair. (Children answer freely and the teacher playfully sticks out the ears and hair). Next, we move the five senses onto a green piece of paper. Chant the incantation and wow, how it has turned into a big green demon. Are you guys scared of it? Is it scary? What other kinds of monsters have you seen in cartoons?

二、角色扮演+教师入戏(约 20 分钟)

II. Role-playing + teacher entering the scene (about 20 minutes)

先进行怪物模仿+三位固定的小怪物

Monster imitation + three fixed little monsters

- (1)(老师出示第一个怪物的图片——高高怪)老师入戏边演边介绍高高怪特点。哈哈哈哈。
- T: 亲爱的朋友们,我是高高怪,我有长长的手,长长的腿,我走起路来很慢很慢,因为我太高了容易摔跤,也容易踩到别的小怪物,你们能不能来学我走路呢?来,起立!(小朋友们一起起立模仿老师动作)老师边走边说"我们一起去学校报名吧,来和我一起跨过小水沟,跨过小树林,跨过小山坡,哇,小朋友好厉害!好,回去休息吧。我们再请出另外一位。"
- (1) (Teacher shows a picture of the first monster the Tall Monster) Teacher enters the scene and introduces the features of the Tall Monster while acting. Hahahahaha.
- T: Dear friends, I am the Tall Monster, I have long arms and long legs, I walk very slowly and slowly because I am too tall and I tend to fall and step on other little monsters, can you come and learn to walk like me? Come on, stand up! (Children stand up together and imitate the teacher's movements) The teacher walks and says "Let's go to school together and sign up. Okay, go back and rest. Let's bring out another one."
- (2)(老师出示第二个怪物的图片——蜥蜴怪)老师入戏边演边介绍蜥蜴怪特点。 T: "亲爱的小朋友们,我是蜥蜴怪。我走路的时候喜欢在地上爬行,今天我要去学校报名了,小朋友们也变成小蜥蜴怪和我一起去吧,来,起立。变成小蜥

- 蜴,和我一起爬过小水沟,爬过小树林,爬过小山坡,到了! 谢谢你们的陪伴,回去吧。
- (2) (The teacher shows a picture of the second monster the lizard monster) The teacher enters the scene and introduces the characteristics of the lizard monster while acting.
- T: Dear children, I am the Lizard Monster. I like to crawl on the ground when I walk. Today I have to go to school for registration, so children also become little lizard monsters and go with me, come on, stand up. Turn into little lizards and crawl with me through the little ditch, through the little woods, over the little hill, here we are! Thank you for your company, go back.
- (3)(老师出示第三个怪物的图片——摇摇怪)老师入戏边演边介绍摇摇怪特点。 T: "大家好,我是摇摇怪,我走路会一直摇,不走路也会摇,小朋友陪我一起去报名吧。来,起立! (小朋友们一起起立模仿老师动作)老师边走边说"走过小水沟,走过小树林,走过小山坡,我也到了,谢谢小朋友的陪伴。回去休息吧。"
- (3) (Teacher shows a picture of the third monster the wobbly monster) Teacher enters the scene and introduces the characteristics of the Wobbly Monster while acting. T: Hello everyone, I am the Wobbly Monster, I walk and shake all the time, I also shake when I don't walk, children accompany me to sign up. Come on, stand up! (Children stand up together and imitate the teacher's movements.) The teacher walks and says, "After walking through the ditch, through the woods and over the hill, I have arrived. Let's go back and rest."

三、放松活动(约5分钟)

III. Relaxation activity (about 5 minutes)

老师总结"感谢小朋友们把三个小怪物送到了学校,刚才大家和它们玩的很开心,它们可爱吗?你们还怕这些怪物吗?对,怪物其实不可怕,它们也愿意和小朋友们做朋友,所以你们以后在交朋友的时候,不能因为别人的外表去评价别人,我们要学习跟每个人都交朋友。那现在你们想不想去怪物学校玩呢?我们下次再去吧。好,下课,起立,小朋友们再见!

The teacher summarizes: "Thank you to the children for sending the three little monsters to school. Are you still afraid of these monsters? Yes, monsters are not scary and they are willing to be friends with children, so when you make friends in the future, you should not judge people because of their appearance. So, do you want to go to the monster school now? Let's go next time. All right, class dismissed, stand up and goodbye children!

绿色大妖怪(2)教案 Manual of Big Green Monster (Part 2) Lesson

Teaching Objectives:

- 1、尝试角色扮演
- 2、体验戏剧游戏带来的乐趣
- 3、回忆故事并能在教师的引导下进行故事环节的复述
- 4、进行简单台词练习
- 1. To try role-playing
- 2. To experience the fun of dramatic play
- 3. To recall the story and be able to retell the story parts under the guidance of the teacher
- 4. To practice simple lines

Teaching Priorities and Difficulties:

- 1. To try role-playing
- 2. To practice simple lines

Teaching Aids Preparation: Slides

Teaching Process:

- 一、暖身活动:角色扮演+肢体表演"进门(约8分钟)
- I. Warm-up activity: role-play + physical performance "Enter the door" (about 8 minutes)

T:我们上节课认识了三位怪物朋友,大家还记得它们吗? (个子很高的高高怪,喜欢在地上爬行的蜥蜴怪,走路总是摇晃的摇摇怪)今天,是怪物学校开学的日子,这三位朋友要去学校报道,结果发现学校新修了一所大门,现在呢我要请两位小朋友来变成一扇大门。引导孩子复习台词并进行扮演

- A: 我是高高怪,我有长长的手,长长的腿,我走起路来很慢很慢,因为我太高了容易摔跤,也容易踩到别的小怪物,现在我们要进门了,大家小心哦! (老师站在门旁边指引小朋友穿过门)
- B: 我是蜥蜴怪。我走路的时候喜欢在地上爬行,现在我们要进门了,大家小心哦(老师站在门旁边指引小朋友穿过门)
- C: 我是摇摇怪,我走路会一直摇,现在我要进门了,大家小心哦(老师站在门旁边指引小朋友穿过门)。

老师:欢迎大家来到怪物学校,现在请大家坐在座位上吧

T: We met three monster friends in the last lesson, do you still remember them? (Tall Monster who is very tall, lizard monster who likes to crawl on the ground and Wobbly Monster who always walks). Today, it is the opening day of the monster school and these three friends are going to report to the school, but they find that a new gate has been built. Guide the children to review their lines and act them out.

Phrase 1: I am the Tall Monster, I have long hands and long legs, I walk very slowly because I am too tall and I tend to fall and step on other little monsters, now we are going to enter the door, be careful! (The teacher stands next to the door and guides the children through it)

Phrase 2: I am the Lizard Monster. I like to crawl on the floor when I walk, now we are going to enter the door, watch out!

Phrase 3: I'm a Wobbly Monster, I walk and wobble all the time, now I'm going to enter the door, watch out (the teacher stands next to the door and guides the children through the door).

二、主题课程

II. Thematic Lesson

1.观察 PPT (约 2 分钟)

T: 老师"上次除了这三位朋友,我们还认识了一个绿色大妖怪(出示 PPT)可是呢有些小朋友还是觉得他很可怕,于是 xx 老师学到了一个咒语,可以让他消失,这句咒语是 "我不怕我不怕拥有勇气我不怕"(点击 PPT 让幼儿观察)2.观察 PPT 查看变化: (约 10 分钟)

看! 咦! 消失了吗? 仔细看看 有没有什么不见了(老师有意识的指一下头发 不见了)看来我一个人的力量是不够的,不能让怪物全部消失,我要请一个朋友帮助我老师与一名幼儿同念咒语'我不怕我不怕拥有勇气我不怕'(点击 PPT 让幼儿观察)咦! 消失了吗? 仔细看看 有没有什么不见了? (耳朵)这个办法有效,我要多请几个朋友帮助我。

观察 PPT 查看变化:老师与一半幼儿同念咒语 '我不怕我不怕拥有勇气我不怕'(点击 PPT 让幼儿观察)咦!消失了吗?仔细看看 有没有什么不见了?(鼻子和脸)看来我们的能量真有效,团结就能打败怪物。我们一起试试 全部小朋友都到我旁边来

观察 PPT 查看变化: 老师与所有幼儿同念咒语 '我不怕我不怕拥有勇气我不怕'(点击 PPT 让幼儿观察)哇 大怪物只剩下什么了? (眼睛)现在你们还怕它吗? 让我们最后大声的说一次咒语,把眼睛也送走吧。(老师带领幼儿重复一次咒语,点击 PPT 留下空白页)

T: 小朋友们,只要你们有了勇气,再可怕的怪物都吓不倒你们,咒语你们都学会了吗?今天小朋友们不仅充满了勇气,眼睛也很厉害能观察到很多细节的地方。接下来我们来玩一个戏剧游戏。

3. 猜猜游戏: (约10分钟)

大家请仔细观察老师,老师的衣服,帽子,鞋子,裤子是什么样子的?现在请

小朋友们弯下腰闭着眼睛,我说三二一才能看哦,来三二一大家看看老师有什么变化呢?(如帽子不见了)小朋友们真厉害,我们再玩一次。(重复语言组织,老师细节变化)

现在我要请小朋友们一起来玩这个游戏,请四位小朋友,待会来看看他们会发生什么样的变化呢?(重复语言组织,幼儿位置变化)

好 非常棒!我们现在再请一组,我要把他们变成一座门,待会来看看门会有什么变化。(重复语言组织,幼儿动作变化)

1. Observe the slides (about 2 minutes)

T: Last time, in addition to these three friends, we also met a Big Green Monster (show slides), but then some children still think he is scary, so the teacher learned a spell that can make him disappear, the spell is "I am not afraid I am not afraid to have courage I am not afraid" (Click on the slides for children to observe)

2. Observe the slides to see the changes: (about 10 minutes)

Phrase 1: Look! Huh! Has it disappeared? Look carefully Is there anything missing (The teacher consciously points to the hair). It seems that my strength alone is not enough to make the monster all disappear, I have to ask a friend to help me.

The teacher and a child recite the mantra together 'I am not afraid I am not afraid to have courage I am not afraid' (click on the slides for children to observe) Huh! Has it disappeared? Look closely. Is there anything missing? (Ears) This works, I'm going to ask a few more friends to help me.

Phrase 2: The teacher and half of the children chant the mantra 'I am not afraid I am not afraid I have courage I am not afraid' (Click on the slides for the children to observe)

Huh! Has it disappeared? Look closely. Is there anything missing? (Nose and face). It seems that our energy is really effective and together we can defeat the monster. Let's try it together. All the children come to me.

Phrase 3: The teacher and all the children chant the mantra 'I am not afraid, I am not afraid, I have courage, I am not afraid' (Click on the slides for the children to observe)

Wow, what is left of the big monster? (eyes) Are you still afraid of it now? Let's say the mantra out loud one last time and send the eyes away too. (Teacher leads children to repeat the incantation once, click on the slides to leave a blank page)

T: Children, as long as you have courage, even the scariest monsters cannot scare you. Today the children are not only full of courage, but their eyes are also very good at observing many details. Next, we will play a drama game.

3. Guessing game: (about 10 minutes)

Please look carefully at the teacher. What does the teacher's clothes, hat, shoes and trousers look like? Now ask the children to bend down and close their eyes, I say three, two, one in order to see oh, come three, two, one everyone to see what changes the teacher has? (e.g. the hat is missing)

Children are great, let's play again. (To repeat language organization, teacher details change)

Now I'm going to ask the children to play this game together. Ask four children to come and see how they change later. (Repeat language organization, children's positions change)

OK Very good! We're going to ask another group and I'm going to turn them into a door, so come and see what happens to the door later. (Repeat language organization, children's movement changes)

三、放松活动: (约5分钟)

III. Relaxation activity (about 5 minutes)

今天小朋友们都观察了很多细节的部分,很厉害,小朋友回家也可以和爸爸妈妈一起玩玩这样的游戏,多锻炼锻炼观察力,对我们以后小朋友的学习会很有帮助。下节课呢,我们要一起去怪物学校参加怪物的化妆舞会。请小朋友们把自己装扮成各种不同的小怪物,我们一起玩。

小朋友"请爸爸妈妈帮助自己一起用各种材料制作并装扮成不同的小怪物,并帮他们准备一段自我介绍,让他们在下次活动时来参加'怪物学校的开学典礼'"

The children have observed a lot of details today, which is very impressive. Children can also play such games with their parents at home and exercise their powers of observation, which will be very helpful for our children's learning in the future. In the next lesson, we will go to the Monster School for a monster costume party. Please dress up as different kinds of monsters and we will play together.

Children will ask their parents to help them make and dress up different monsters with a variety of materials and help them prepare a short introduction for their next activity, the 'Monster School Opening Ceremony'.

尝尝月亮(1)教案 Manual of Taste of the Moon (Part 1) Lesson

Teaching Objectives:

- 1、通过观察光影使儿童充分发挥想象。
- 2、使幼儿能够体验到光影剧场的乐趣。
- 1. To enable children to give full play to their imagination through observation of light and shadow.
- 2. To enable children to experience the fun of light and shadow theater.

Teaching Priorities and Difficulties:

- 1、发挥想象力
- 2、了解影子剧场
- 1. To Use Imagination
- 2. To Understand shadow theater

Teaching Aids Preparation: Animal silhouette, wooden sticks, torch.

Teaching Process:

一、暖身游戏: 节奏行进(5min)

I. Warm-up game: rhythm marching (about 5 minutes)

教师利用摇铃发出节奏声,指挥儿童以相同步速在指定区域进行自由走动,熟练后增加难度,教师可以发出不同的指令,如变成老鼠走,变成小鸟飞行,变成青蛙跳跳等等。

Teachers use rattles to make rhythmic sounds, directing children to walk freely in the designated area at the same pace, increasing the difficulty after proficiency, teachers can issue different instructions, such as becoming a mouse to walk, becoming a bird to fly, becoming a frog to jump and so on.

二、主题课程

II. Thematic Lesson

1、故事引入(5min)

小朋友们都知道我们的中秋节吗?中秋节是中国传统节日,中秋节那天都要吃什么呢?(月饼)中秋节那天月亮是什么形象的?(又大又圆)

าลัยรังสิต Rangsi

今天梅梅老师要给小朋友们 介绍一个新朋友他的名字叫做影子剧场,接下来我们听他给我们讲一个关于月亮的故事,让我们掌声欢迎他。

2、利用影子剧场开始讲述(10min)

先利用影子剧场先变出各种动物、孩子们来进行猜测。有一天,一只小海龟下定了决心,要一步一步爬到最高的山上去摸一摸月亮。爬到山顶,月亮近多了。可是,小海龟还是够不着。

教师提问: (海龟能摸到月亮吗?有什么办法能让海龟摸到月亮?它的好朋友

是谁?那它会怎样邀请它的好朋友帮忙?)

我们接着看。

于是海龟叫来了大象。"大象,你到我背上来,说不定我们够得到呢!"

月亮想: "这是在和我玩游戏吧!"

大象的鼻子往上一伸,月亮轻轻地往上一跳。

大象够不着,它叫来了长颈鹿。

还是没能够到月亮怎么办呢?

3、开始进行讨论(5分钟)

教师语言: 还是没能够到月亮怎么办呢? 小朋友们能不能找到什么办法再来帮助他们呢

4、戏剧游戏: 抓月亮游戏(5分钟)

引导孩子在教室走起来,当老师喊<mark>停的时候变成小动物,当老师喊抓月亮的时候,所有小朋友做抓月亮的动作,可利用讨论出来的办法来做。</mark>

1. Story introduction (about 5 minutes)

Do children know our Mid-Autumn Festival? The Mid-Autumn Festival is a traditional Chinese festival, what do we eat on the Mid-Autumn Festival? (Moon cake) What is the image of the moon on the Mid-Autumn Festival? (Big and round)

Today, teacher X. wants to introduce a new friend to the children, his name is Shadow Theater, next we listen to him to tell us a story about the moon, let's applaud him.

2. Use the shadow theater to start the story (about 10 minutes)

First, use the shadow theater to change into various animals and children to make guesses.

One day, a little turtle made up his mind to climb to the highest mountain step by step to touch the moon. Climbing to the top of the mountain, the moon is much closer. However, the little turtle still couldn't reach it.

Teacher's question: (Can the turtle touch the moon?) What is the best way for the turtle to touch the moon? Who is its best friend? (And how would he invite his best friend to help him?)

Let's continue to watch.

So, the turtle called the elephant. "Elephant, come on my back, maybe we can reach it!"

The moon thought, "This is a game with me!"

The elephant's trunk went up, and the moon jumped up gently.

The elephant couldn't reach it, so he called the giraffe.

Still not able to reach the moon what to do?

3. Start a discussion (about 5 minutes)

Teacher language: still not able to reach the moon what to do? Can the children find any way to help them again?

4. Drama game: catch the moon game (about 5 minutes)

Guide the children to walk up in the classroom, turn into small animals when the teacher shouts to stop, and when the teacher shouts to catch the moon, all the children do the action of catching the moon, which can be done by using the methods discussed.

三、放松活动(5分钟)

III. Relaxation activity (about 5 minutes)

小朋友们那我们下节课我们再来看看这些小动物们会出什么办法,看他们能不能吃到月亮,我们下节课见。

Children then we will come back in the next lesson to see what these little animals will come up with to see if they can eat the moon, we will see you in the next lesson.

วัทยาลัยรังสิต Rangsit

尝尝月亮(2)教案 Manual of Taste of the Moon (Part 2) Lesson

Teaching Objectives:

- 1、进行简单角色扮演
- 2、体验戏剧游戏带来的乐趣
- 3、进行简单台词练习
- 1. To perform simple role-playing
- 2. To experience the fun brought by drama games
- 3. To practice simple lines

Teaching Priorities and Difficulties:

- 1. Role play
- 2. Line practice

Teaching Aids Preparation: Animal silhouettes, wooden sticks, torches

Teaching Process:

一、暖身游戏: 抓小鱼(5min)

I. Warm-up game: catch the little fish (about 5 minutes)

老师用两只手来表现海浪和小鱼,当老师表演小鱼的手从海浪的这只手下跳出来的时候,小朋友要伸手去抓。依次增加难度,当几个小朋友来表演海浪和小鱼,其他小朋友来抓小鱼。

The teacher uses two hands to show the waves and small fish, when the teacher performs small fish hands from the waves under this hand, children should reach out to grab. Increase the difficulty in turn, when a few children to perform the waves and small fish, other children to catch the small fish.

二、主题课程

II. Thematic Lesson

- 1、复习之前故事情节(5分钟)
- 2、利用影子剧场开始讲述(10分钟)

教师语言: 如果真的能吃到天上的月亮,想想月亮是什么味道呢?让我们接下来看看故事里的动物们是怎么想的,我们一起来听故事。

爬到山顶,月亮近多了。可是,小海龟还是够不着。海龟叫来了大象。

"大象,你到我背上来,说不定我们够得到呢!"月亮想: "这是在和我玩游戏吧!"大象的鼻子往上一伸,月亮轻轻地往上一跳。

大象够不着,它叫来了长颈鹿。然后长颈鹿叫来了斑马,斑马叫来了狮

子,狮子叫来了狐狸,狐狸叫来了猴子,猴子叫来了老鼠。

月亮看着老鼠,心想:"这么个小不点儿,肯定捉不到我的。"

月亮已经玩累了,这回它没有动。想不到,"咔嚓!"

老鼠咬下一片月亮。它给动物们都分了一口月亮,大家都觉得,这是它们吃过的最好吃的东西。

一条小鱼看着这一切,怎么也闹不明白: "为什么它们要那么费力,到高高的天上去摘月亮?这不是还有一个嘛,喏,就在水里,在我旁边呀。

3、进行简单扮演(10分钟)

J教师语言: 小动物们终于品尝到了月亮的味道

月亮:这是在和我玩游戏吧!"

小动物: 我们尝尝你的味道

月亮: 你们这么个小不点儿,肯定捉不到我的。"

小动物: 我们一定会的

引导孩子进行台词角色扮演,老师来扮演月亮,孩子来扮演海龟、大象、长颈鹿、斑马、狮子、老鼠,、小鱼

1. Review the previous storyline (about 5 minutes)

2. Use shadow theater to start the story (about 10 minutes)

Teacher's language: If you can really eat the moon in the sky, think about what the moon tastes like. Let's see what the animals in the story think next, let's listen to the story together.

Climbing to the top of the mountain, the moon was much closer. However, the little sea turtle still couldn't reach it. The turtle called the elephant. "Elephant, you come on my back, maybe we can reach it!" The moon thought, "This is a game with me!" The elephant's trunk went up, and the moon jumped up gently.

The elephant couldn't reach it, so he called the giraffe. Then the giraffe called the zebra, the zebra called the lion, the lion called the fox, the fox called the monkey, the monkey called the mouse.

The moon looked at the mouse and thought, "Such a small little thing, certainly can't catch me."

The moon is tired of playing, this time it did not move. Unexpectedly, "Ka-ching!" The mouse bit off a piece of the moon. It gave the animals a bite of the moon, and they all thought it was the best thing they had ever eaten.

A small fish looked at all this and could not understand: "Why do they have to go to so much trouble to pick the moon high up in the sky? Here is another one, well, in the water, next to me ah.

3. Perform simple play (about 10 minutes)

Teacher X: the little animals finally tasted the moon.

Moon: This is playing a game with me!"

Small animals: Let's taste you.

Moon: You're so small, you won't catch me for sure."

Critter: We will.

Guide the children to role-play the lines, the teacher to play the moon, children to play the turtle, elephant, giraffe, zebra, lion, mouse, small fish.

三、放松活动(5分钟)

III. Relaxation activity (about 5 minutes)

教师播放轻柔音乐,请幼儿想象自己在品尝月亮,询问小朋友自己品尝到的是什么味道的。

The teacher plays soft music and asks the children to imagine that they are tasting the moon and asks them what they taste.

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莫迪主厨(1) 教案 Manual of Mr. Moody Chef (Part 1) Lesson

Teaching Objectives:

- 1. 幼儿能够在指令游戏中快速的做出反应。
- 2. 幼儿能够联系生活经验,大胆表达自己生气的时候会有什么表现。
- 3. 幼儿理解故事情节,清晰的知道厨师先生生气的时候可以用波浪线和锯齿线表现。
- 1. Children are able to respond quickly in the instruction game.
- 2. Children can relate to their life experience and boldly express what they will do when they are angry.
- 3. Children understand the storyline and clearly know that Mr. Chef can use wavy lines and jagged lines when he is angry.

Teaching Priorities and Difficulties: Children understand the storyline and clearly know that Mr. Chef can be shown with wavy lines and jagged lines when he is angry.

Teaching Aids Preparation: Paper Theatre "Mr. Moody Chef"

Teaching Process:

一、暖身活动(10min)

I. Warm-up activity (about 10 minutes)

情绪表现:幼儿两两一组面对面站立。教师发出开心/生气/难过的指令,幼儿与幼儿面对面表现出来。这样幼儿不仅可以自己表现情绪,也可以观察好朋友的情绪。(幼儿在看着好朋友的过程中可能会总是笑,教师要认真引导和强调)Emotional expression: Children stand in pairs facing each other. The teacher will give the command of happy/angry/sad and the children will show it face to face with each other. In this way, children can not only show their own emotions, but also observe their friends' emotions. (Toddlers may always laugh during the process of watching their best friends, teachers should guide and emphasize carefully)

二、主题活动

II. Thematic Lesson

1. 导入 5min

教师询问幼儿生气的时候他们是什么表现?什么样的表情,会做些什么样的行为(会打人、会哭、会敲桌子等)。然后引导幼儿表演出来生气的样子。

2. 纸剧场讲故事 15min

教师拿出纸剧场讲述《心情不好的厨师先生》的故事。

3. 梳理故事情节 5min

厨师先生生气的变成了"波浪线""锯齿线"。

1. Introduction (about 5 minutes)

The teacher asks the children what they do when they are angry. What kind of expression, what kind of behavior will they do (will hit, will cry, will knock on the table, etc.). Then guide the children to act out how they look when they are angry.

2. Paper Theater Storytelling (about 15 minutes)

The teacher takes out the paper theater and tells the story of "Mr. Chef in a Bad Mood".

3. Sort out the storyline (about 5 minutes)

Mr. Chef becomes "wavy lines" and "jagged lines" when he is angry.

三、放松活动(5min)

III. Relaxation activity (about 5 minutes)

播放音乐,回顾故事情节。

Play music and review the storyline.



莫迪主厨(2) 教案 Manual of Mr. Moody Chef (Part 2) Lesson

Teaching Objectives:

- 1. 在游戏中愿意主动探索不同身体部位表达不同情绪的方式。
- 2. 了解不同的线条分别表达什么样的情绪。
- 3. 能够通过线条画出自己的情绪
- 1. Be willing to actively explore the way different body parts express different emotions in the game.
- 2. Understand what kind of emotions are expressed by different lines.
- 3. Be able to draw their own emotions through lines

Teaching Priorities and Difficulties: Be able to draw their own emotions through lines

Teaching Aids Preparation: Watercolor pencils, A4 white paper

一、暖身活动(5min)

Teaching Process:

身体情绪

- (1) 用表情来表达情绪: 开心、难过、生气。
- (2) 用手来表达情绪。
- (3) 用头的动态来表达情绪。
- (4) 用脚的动态来表达情绪。
- (5) 用整个身体来表达情绪。

I. Warm-up activities (about 5 minutes)

Physical emotions

- 1. Use expressions to express emotions: happy, sad, angry.
- 2. Use hands to express emotions.
- 3. Use head dynamics to express emotions.
- 4. Use the dynamics of the feet to express emotions.
- 5. Use the whole body to express emotions.

二、主题活动

II. Thematic Lesson

1. 简单回顾故事情节,梳理厨师先生生气的时候会用波浪线和锯齿线表示。 5min

2. 情绪线条 5min

开心: 圆圈(当开心的时候会开心的跳舞)抛物线(开心到跳高)

伤心: 虚线(当伤心的时候会哭泣)

教师一边跟幼儿讲述一边将线条画在白板上或者大白纸上。

3. 情绪表达 15min

教师给幼儿分发白纸与水彩笔,让幼儿分别用线条画下他现在的情绪。 教师观察幼儿的绘画并且询问幼儿情绪,将幼儿的情绪用文字记录在幼儿的绘画纸上。

1. Review (about 5 minutes)

Briefly review the storyline and sort out the wavy lines and jagged lines that Mr. Chef uses when he is angry.

2. Emotion lines (about 5 minutes)

Happy: circle (when happy will dance happily) parabolic line (happy to jump high) Sad: dashed line (crying when sad)

The teacher draws the lines on the white board or on a large white paper while talking to the children.

3. Emotional expression (about 15 minutes)

The teacher gives the children white paper and watercolor pencils and asks them to draw their current emotions with lines.

The teacher observes the children's drawings and asks them about their emotions, and records their emotions in words on their drawing paper.

三、放松活动(5min)

III. Relaxation Activity (about 5 minutes)

告诉幼儿可以将自己的情绪线条画带回家,跟爸爸妈妈讲一讲。

Tell the children that they can take their line drawings of their emotions home and tell their parents about them.

小蚱蜢学调音(1)教案

Manual of Little Grasshopper Learns to Tune Up (Part 1) Lesson

Teaching Objectives:

- 1、通过手指偶练习孩子的想象力
- 2、通过戏剧游戏体验戏剧课的乐趣
- 3、尝试角色扮演
- 4、通过故事进行肢体练习
- 1. To practice children's imagination through finger puppets
- 2. To experience the fun of drama class through drama games
- 3. To try role play
- 4. To practice bodywork through stories

Teaching Priorities and Difficulties:

- 1. Role play.
- 2. Imagination exercise

Teaching Aids Preparation: Finger Puppets

Teaching Process:

- 一、暖身活动: 肢体班剪刀石头布(5min)
- I. Warm-up activity: physical class rock-paper-scissors (about 5 minutes)

教师引导孩子先进行手上的剪刀石头布观察,再进行身体的剪刀、石头、布的 模仿练习

Teachers guide children to observe scissors, rock, paper on their hands first, and then practice imitation of scissors, rock, paper on their bodies

二、 主题课程

II. Thematic Lesson

ายาลัยรังสิต Rangsit Vi 1. 图片导入(5分钟)

教师出示蚱蜢与狗尾巴草的图片,幼儿观察蚱蜢和狗尾巴草的特点,认识蚱蜢 与狗尾巴草

2、故事讲述(10分钟)

螃蟹国王要嫁女儿了,螃蟹国王说:我一定要为我宝贝女儿选一个优秀的丈 夫,他一定是很厉害的,很特别的一位。这时候,在狗尾巴草丛里,看见了一 直蚱蜢先生不停的在跳高。毛毛虫爬过去问:小蚱蜢,你在干什么呢?小蚱蜢 说:我在练习跳高呢!螃蟹国王要嫁女儿了,我会跳高,我相信只要我能跳的 更高,一定会成为最特别的那一位。

教师一边表演小蚱蜢跳高,一边读儿歌"

这时候,有一只孔雀正在抖动她的尾巴,毛毛虫爬过去问:孔雀帅哥,你在干

什么啊?孔雀说:我正在练习开屏呢!我一定会成为很特别的那一位,然后娶螃蟹公主。还有小鸟正在练习飞翔,小白兔练习跳远等。

- 3、教师引导学生进行创编(5分钟) (小青蛙练习游泳、小猴子练习爬树)
- 4、戏剧游戏 123 变 (5 分钟)

模仿各种小动物练习(孔雀、小鸟、小青蛙、小猴子)

5、讨论思考(5分钟)

教师提问: 到底是谁成为了螃蟹公主的丈夫

1. Picture introduction (about 5 minutes)

Teachers show pictures of grasshoppers and dogwood, children observe the characteristics of grasshoppers and dogwood, recognize grasshoppers and dogwood

2. Story-telling (about 10 minutes)

King Crab is going to marry his daughter. King Crab says: I must choose an excellent husband for my baby daughter, he must be a very powerful and special one.

At this time, in the dogwood bush, Mr. Grasshopper was seen jumping high all the time. The caterpillar crawled over and asked: A little grasshopper, what are you doing?

The little grasshopper said: I am practicing the high jump! The King Crab is going to marry his daughter and I can jump high. I believe that if I can jump higher, I will be the most special one.

The teacher reads the children's song while performing the grasshopper's high jump.

At this time, a peacock was shaking her tail, and the caterpillar crawled over and asked: What are you doing, handsome peacock?

The peacock said: I'm practicing opening my screen! I'm going to be the very special one and marry the crab princess.

The bird is practicing flying, the rabbit is practicing long jump, etc.

3. Teacher guide students to create (about 5 minutes)

Little frog practicing swimming, little monkey practicing climbing trees.

4. Drama game 123 variations (about 5 minutes)

Imitate various small animals to practice (peacocks, birds, small frogs, small monkeys)

5. Discussion and reflection (about 5 minutes)

Teacher questions: who became the husband of the crab princess in the end

三、放松活动(5分钟)

III. Relaxation activity (about 5 minutes)

放音乐小动物们进狂欢练习

Play music small animals into the carnival practice.



小蚱蜢学调音(2)教案

Manual of Little Grasshopper Learns to Tune Up (Part 2) Lesson

Teaching Objectives:

- 1、大胆的进行手指剧表演
- 2、学会《小蚱蜢学跳高》儿歌及手指游戏
- 1. Boldly perform finger plays
- 2. Learn the "Little Grasshopper Learns to Jump High" children's song and finger games

Teaching Priorities and Difficulties:

- 1. Finger performance
- 2. Children's song practice

Teaching Aids Preparation: Finger Puppets

Teaching Process:

一、暖身活动(抓蚱蜢 5min)

I. Warm-up activity: (catching grasshoppers for 5min)

老师一只手代表狗尾巴草丛,一只手的两根手指头代表小蚱蜢,当蚱蜢跳出草丛的时候,幼儿拍手代表抓住了蚱蜢。(类似打地鼠游戏)

The teacher represents the dogwood bush with one hand and the two fingers of one hand represent the small grasshopper. When the grasshopper jumps out of the bush, the children clap their hands to represent that they have caught the grasshopper. (Similar to gopher game)

二、主题课程

II. Thematic Lesson

- 1、复习之前的故事(5分钟)
- 2、继续进行故事讲述(5分钟)

这一天,螃蟹公主的远亲大会开始了,孔雀帅哥(走过来):大家好,我是孔雀,我有闪闪惹人爱的尾巴,我觉得我是很特别的一位。小鸟飞过来:大家好,我是小鸟,我的翅膀虽然小,但是能让我体验在天空自由飞翔,我认为我是很特别的一位。小白跳过来、毛毛虫也爬过来。最后,小蚱蜢来了:小蚱蜢,学跳高,一跳跳上狗尾巴草;腿一弹,脚一翘,"哪个有我跳得高",哪个有我跳得高,风一吹,草一倒,哎呀,我的腰,像个大面包,赶快回家贴药膏。

3、进行手指偶练习(10分钟)

教师带领孩子讲行小蚱蜢动作练习

4、配合儿歌和手指进行整体练习(5分钟)

1. Review the previous story (about 5 minutes)

2. Continue the storytelling (about 5 minutes)

On this day, Princess Crab's distant family meeting began. Handsome Peacock (came over): Hello, everyone, I am Peacock, I have a shiny tail, I think I am a very special one.

Birdie flies over: Hello, I am a birdie, my wings are small, but I can experience flying freely in the sky, I think I am a very special one. White jumped over and caterpillar crawled over.

Finally, the little grasshopper came: little grasshopper, learn to jump high, a jump on the dogwood; leg a pop, foot a buck, "which has me jumping high", which has me jumping high, the wind blows, grass a fall, oops, my waist, like a big bread, hurry home to apply ointment.

3. Practice finger puppets (about 10 minutes)

Teacher X. leads children to practice the movements of the little grasshopper.

- 4. Whole practice with children's songs and fingers (about 5 minutes)
- 三、放松活动:进行合作表演(5分钟)
- III. Relaxation activity: perform cooperative performance (about 5 minutes)

老师表演螃蟹公主,小朋友们用手指表演小蚱蜢进行情景表演呈现 The teacher will perform the crab princess, and the children will perform the grasshopper with their fingers to present the scene.

าลัยรังสิต Rangsit

野兽王国(1)教案 Manual of Beast Country (Part 1) Lesson

Teaching Objectives:

- 1、聆听并回应故事,对故事中的片段进行表演。
- 2、辨认阿奇和妈妈的行为动机和感觉,辨认自己和妈妈的关系,并将之运用到戏剧互动中。
- 1. Listen and respond to the story and act out segments of the story.
- 2. Identify the motives and feelings of Archie's and Mama's behavior, identify their relationship with Mama, and apply them to dramatic interactions.

Teaching Priorities and Difficulties:

- 1. Snippet play
- 2. Drama interaction

Teaching Aids Preparation: Archie hand puppet, apron, bell drum

Teaching Process:

一、暖身游戏:全身上下动一动(约10分钟)

I. Warm-up game: move the whole body (about 10 minutes)

教师引导孩子逐一探索身体每个部位该怎么动,先让手指开始动起来,将身体不同的部位连接成连续性的动作最后定格成一个雕像或者动物。

The teacher guides children to explore how each part of the body should move one by one, first let the fingers start to move, connect different parts of the body into a continuous movement finally framed as a statue or animal.

二、主题活动(约40分钟)

II. Thematic Lesson (about 40 minutes)

1、介绍阿奇

利用手偶介绍阿奇的外形、穿着和人物特点

T: 我的名字叫做阿奇,爸爸每天都要上班,妈妈也每天忙着做家务,没时间管我,更没有时间陪我玩,家里只有我一个小孩,没有玩伴,我觉得很孤独。这是我最喜欢的睡衣、只要我穿上它,就会变成野兽,可以到处玩,不过我妈妈昨天很生气,因为我变成野兽跟她吵起来了。妈妈很生气不让我吃完饭,还把我关到房间里面。

2、定格画面+情景表演

- (1) 先做孩子调皮动作的定格和妈妈生气动作的定格
- (2) 请孩子分角色分组表演不同调皮的孩子和妈妈所发生的事情

4、讨论分析+情景表演

- (1) 妈妈生气了可以做什么乖巧的事情让妈妈开心,讨论出 2~3 个有效的办法 (如扫地、拖地、帮妈妈按摩等)
- (2) 请孩子分组讨论台词并进行场景扮演

5、教师入戏

教师入戏扮演妈妈学生扮演阿奇,教师和孩子进行表演,当妈妈面对阿奇时,阿奇表现良好,当妈妈背对阿奇时,阿奇做出各种调皮的事情。(如各种吵闹的声音)

1. Introduce Archie

Use hand puppets to introduce Archie's appearance, dress and character characteristics

T: My name is Archie. My father has to go to work every day, and my mother is busy doing housework every day, so she has no time to take care of me, and even less time to play with me, I am the only child in the house, and I feel very lonely without a playmate. This is my favorite pajamas, as long as I wear it, I will become a beast, can play everywhere, but my mother was very angry yesterday, because I became a beast and argued with her. My mom was very angry and didn't let me finish my meal and locked me in my room.

2. Freeze frame + scene performance

- (1) Do the freeze frame of children's naughty actions and mom's angry actions first
- (2) Ask children to perform in groups in different roles what happens between different naughty children and their mothers

3. Discuss and analyze + performance

- (1) What good things can you do to make your mother happy when she is angry, discuss 2~3 effective ways (such as sweeping, mopping, helping your mother to massage, etc.)
- (2) Ask children to discuss lines and play scenes in groups

4. The teacher enters the scene

The teacher enters the scene to play the mother and the students play Archie. The teacher and the children perform, when the mother faces Archie, Archie behaves well, when the mother turns her back to Archie, Archie does all kinds of naughty things. (Such as various noisy sounds)

三、放松活动(约5分钟)

III. Relaxation activity (about 5 minutes)

聆听音乐回顾今天故事的内容。

Listen to the music to review the content of today's story.



野兽王国(2)教案 Manual of Beast Country (Part 2) Lesson

Teaching Objectives:

- 1、聆听并回应故事,对故事中的片段进行表演。
- 2、探究现实生活中的房间和幻想森林中的各是对象,并尝试进行表达出来。
- 1. Listen and respond to the story and act out the pieces of the story.
- 2. Explore the real-life room and the fantasy forest in each is an object, and try to carry out the expression out.

Teaching Priorities and Difficulties:

- 1. Snippet play
- 2. Expression in imagination

Teaching Aids Preparation: Archie hand puppet, apron, bell drum

Teaching Process:

- 一、暖身游戏:看我变成小野兽(约10分钟)
- I. Warm-up game: Watch me become a small beast (about 10 minutes)

教师引导孩子想象野兽是是什么样子并进行表演,再邀请孩子围圈站,老师从1数到10孩子们站住原地从人类一点一点变成野兽。

Teachers guide children to imagine what a beast is like and perform, and then invite children to stand in a circle, the teacher counted from 1 to 10 children stand in place from human little by little into a beast.

二、主题活动(约40分钟)

II. Thematic Lesson (about 40 minutes)

1、回顾故事

阿奇如何惹妈妈生气了,妈妈如何对待阿奇的

2、场景搭建+表演

教师引导孩子讨论阿奇的房间有什么,进行阿奇房间场景搭建表演并进行互动,老师可以对房间中物体进行询问如何使用,如何开关(书桌、衣服、柜子、电视、垃圾桶等等)

3、讲述故事+场景搭建

那天晚上, 阿奇穿上狼外套在家里撒野, 没完没了。

妈妈不让他吃饭,让他回房里反思,

那天晚上,阿奇的房间里长出了一片树林,长啊长...

藤蔓爬满了天花板,四壁变成了旷野,阿奇前面出现了一片破涛翻滚的大海,还有一条"阿奇"号小船。

- (1) 讲述阿奇进入房间的故事,进入神秘的深林
- (2) 讨论深林中有什么,场景搭建阿奇的房间并根据老师的描述请孩子从房间

的搭建变成深林的场景搭建。

- 4、教师入戏+情景表演
- (1) 学生表演房间中的家具引导学生搭配音乐变成深林里不同的植物
- (2) 教师披上布变成阿奇,进入房间后与家具进行互动,播放音乐家具跟随音 乐变成深林
- (3) 转换角色邀请孩子上来表演。
- T: 哼,妈妈不让我吃完饭还把我关在房间,真是太过分了(踢凳子、开关电视)

1. Recall the story

How did Archie make his mother angry and how did she treat Archie.

2. Scene building + acting

The teacher will guide the children to discuss what is in Archie's room, perform and interact with the scenes in Archie's room, and ask the teacher how to use the objects in the room and how to open and close them (desk, clothes, cupboard, TV, garbage can, etc.).

3. Tell the story + build the scene

That night, Archie put on a wolf's coat and ran wild in the house, endlessly. Mom didn't let him eat and sent him to his room to reflect. That night, a forest grew up in Archie's room, growing and growing... Vines crawled all over the ceiling, the four walls turned into a wilderness, and a sea of tossing waves appeared in front of Archie, along with an "Archie" boat.

- (1) Tell the story of Archie entering the room and entering the mysterious deep forest.
- (2) discuss what is in the deep forest, scene building Archie's room and according to the teacher's description, please ask the children from the construction of the room into the deep forest scene building.

4. Teacher into the scene + scene performance

- (1) Students perform the furniture in the room to guide students with music into different plants in the deep forest.
- (2) the teacher draped cloth into Archie, enter the room and interact with the furniture, play music furniture to follow the music into the deep forest.
- (3) Switch roles and invite children to come up and perform.
- T: Hum, mommy won't let me finish eating and lock me in the room, it's too much

(kick the stool, switch the TV)

三、放松活动(约5分钟)

III. Relaxation activity (about 5 minutes)

回顾阿奇的经历并预告故事后续的发展。

Review Archie's experience and preview the subsequent development of the story.



千手观音教案 Manual of A Thousand Changing Hands Lesson

Teaching Objectives:

知识:认识手的功能及重要性

技能: 能运用手来做动作、搬东西、帮助别人,并且可以用手来进行律动歌唱

游戏

态度: 愿意学习并了解新的事物

1. To recognize the functions and importance of the hands

- 2. To use hands to make movements, carry things, help others, and use hands to perform rhythmic singing games
- 3. To learn and understand new things

Teaching Priorities and Difficulties:

- 1. Singing activities with the hands
- 2. The use of hands in life

Teaching Aids Preparation: White gloves, English alphabet cards

Teaching Process:

一、暖身游戏:身体可以怎么动(约10分钟)

I. Warm-up game: how the body can move (about 10 minutes)

老师让学生思考,从头到手,各个部位可以做什么动作,从手部动作,做到玩乐动作。老师请学生围成圆圈,并轮流示范其他学生模仿。

教师出示英文字母的卡片,问学生认识哪些字母,是否会用身体把字母扮演出来。如:老师先说字母 A,请一位学生扮演出来,之后,老师再请两名学生共同扮演。最后两个学生用手扮演不同字母。

The teacher asks students to think about what movements they can do in each part, from their head to their hands, from hand movements, to playful movements. The teacher asks the students to form a circle and take turns to demonstrate other students to imitate.

The teacher X. shows the cards of the English letters and asks the students which letters they know and if they can play the letters out with their bodies. For example, the teacher first says the letter A and asks one student to act it out, after that, the teacher asks two more students to play it together. Finally, two students play different letters with their hands.

二、主题课程

II. Thematic Lesson

1、引发思考: 老师出示白手套,告诉大家白手套代表了小男孩的手,请学生讨论手可以做什么事情,手对人有什么重要性。(5分钟)

- 2、手部动作: 首先是老师先做手部动作, 学生猜测动作的名称及作用, 例如: "抓、提、打、抖、指挥等。再邀请学生上台带上手套表演不同动作, 让下面的小朋友猜测手的动作是什么, 有什么用? (10分钟)
- 3、翻译坐针毡: 教师告诉幼儿,手今天很想和小朋友们聊聊天,现在老师将"手"请到教室里来,接受大家的访谈。请幼儿思考一会儿要问"手"一些什么问题(教师前期可预设一些问题: 如手还可以做什么?喜欢什么?如何清洁?有什么伤心和力不从心的事?(10分钟)
- 4、手语创作:老师引导学生进行手语创作,不同动作代表不同字词,例如:我 很生气、我很饿、快点回来、妈妈我爱你等。(5分钟)
- 5、手语歌:老师伴着儿歌,带领学生以手部动作来做《上学歌》的歌曲内容,重复练习。最后进行分组,一半幼儿唱歌,一半幼儿做手语歌,双方交换。 (10 分钟)
- 6、学生思考一句感谢手的话,并且说出手对自己的重要性。

1. Provoke thinking (about 5 minutes)

The teacher shows the white glove and tells everyone that the white glove represents the little boy's hand. Ask students to discuss what things the hand can do and what importance the hand has to people.

2. Hand movements (about 10 minutes)

First, the teacher first does hand movements, students guess the name and role of the action, for example: "grasp, lift, hit, shake, command, etc. Then invite students on stage with gloves to perform different actions, so that the following children guess what the hand movements are and what they are used for?

3. Translate sitting on the needle (about 10 minutes)

The teacher tells the children that the hand is eager to talk to the children today, and now the teacher invites the hand into the classroom to be interviewed. Ask children to think about what questions to ask the "hand" in a moment (the teacher can pre-set some questions: such as what else can the hand do? What do they like? How do you clean them? What are the things that make you sad or overwhelmed?

4. Sign language creation (about 5 minutes)

The teacher guides the students to create sign language with different movements representing different words, for example: I am angry, I am hungry, come back soon, I love you mom, etc.

5. Sign language song (about 10 minutes)

The teacher accompanies the children's song and leads the students to do the content of

the song "School Song" with hand movements, repeating the exercise. At the end of the session, groupings will be made, with half of the children singing and half doing the sign language song, with both sides swapping.

6. Pre-end of the class

Students think of a phrase to thank their hands and say how important they are to them.

三、放松活动(约5分钟)

III. Relaxation activity (about 5 minutes)

肌肉松一松:老师播放音乐,让幼儿闭上眼睛。让手部与身体慢慢进入静态动作,之后身体完全舒展在地上。等学生完全安静,教师说出有一些人可能因为意外没有了手,但他们一样很勇敢的生活,我们应该心怀感恩,庆幸可以获得手的帮助,请学生轻轻将手拿到嘴边,给手说一句感谢的话。

Loosen up your muscles: The teacher plays music and has the children close their eyes. Let the hands and body slowly enter into static movements, after which the body is completely stretched on the floor. When the students are completely quiet, the teacher says that there are people who may not have hands because of accidents, but they are just as brave to live. We should be grateful and thankful that we can get the help of hands, and ask the students to gently bring their hands to their mouths and give them a word of thanks.

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我想快开长大教案 Manual of I Want to Grow Up Fast Lesson

Teaching Objectives:

知识:知道恐龙卵生、大小及其成长过程,懂得火山爆发会引发地震

技能: 能好好锻炼身体, 善用自己的特点, 照顾弟弟妹妹。遇到危险懂得应

付。

态度: 遇事不要害怕,要冷静、勇敢、学会坚持,总会成长。

- 1.To know that dinosaurs are oviparous, their size and their growth process, know that volcanic eruptions can cause earthquakes
- 2. Can exercise well, make good use of their characteristics, and take care of their younger siblings. Know how to cope with danger when encountered.
- 3. Don't be afraid of things, be calm, brave, learn to persevere and always grow.

Teaching Priorities and Difficulties:

- 1. The organization and form of the game of Animal Parade is very important, and the process emphasizes the control of the teacher's instructions to the children.
- 2. Innovation in the ending of the story

Teaching Aids Preparation: Colored pencils, large white paper

Teaching Process:

一、暖身游戏:动物大游戏(约10分钟)

I. Warm-up game: big animal game (about 10 minutes)

老师请学生扮演不同的动物,自由行走,当老师发出指令时,学生马上进行猜拳,输的同学要跟在赢的同学后面排列成队伍,跟在最前面的动物做同样的动作,继续巡游。之后,老师发出指令,让每个队伍最前面的学生猜拳,输的跟在赢的队伍后面,一直进行到剩下最后一种动物最后。动物游行变成恐龙游行。

The teacher asks the children to play different animals and walk freely. When the teacher gives instructions, the students immediately make a guessing game and the losing ones have to follow the winning ones to arrange themselves into a team and do the same action with the animals at the front of the line to continue the parade. After that, the teacher issued instructions for the students at the front of each team to guess, the losing one follow the winning team, and carry on until the last of the last animals left. The animal parade becomes a dinosaur parade.

二、主题课程

II. Thematic Lesson

1、故事讲述:老师利用 PPT 讲故事,讲到小恐龙带着恐龙蛋逃命狂奔的情节,老师可以特别强调小恐龙的困惑:他觉得姐姐什么都可以做到,自己却什么都做不了。老师还可以刻意告诉学生,小恐龙非常期望自己长大,问大家见到大

恐龙为拯救恐龙蛋而狂奔时,有什么想法。

- 2、建构空间: 学生分别画出小恐龙的巢穴、水潭周边、火山区。老师带领学生分组逐一扮演以上的空间。先是静态再到动态,最后加入恐龙家族的角色。
- 3、墙上角色: 学生分组画出不同角色的外形,要画出小恐龙,恐龙爸爸,恐龙妈妈,恐龙姐姐,大恐龙的特点。并且讨论提炼各个恐龙的特点。然后各组逐一向大家介绍。
- 4、角色扮演: 学生分成五组,分别扮演不同角色,小恐龙,恐龙爸爸,恐龙妈妈,恐龙姐姐,大恐龙,每组扮演同一个角色,组内同学先一起讨论扮演角色的表情,动作和台词,例如。大恐龙在追小恐龙的一刻,大恐龙和小恐龙分别会有什么表情,动作与台词。
- 5、片段扮演: 学生分成三组,分别扮演三个片段,1小恐龙未能成高很不开心。2姐姐可以做很多事情,而自己不能、3小恐龙带着恐龙蛋逃命。老师讲故事内容,学生按老师的要求进行分段表演,首先,老师用旁述的方式指导学生动作,扮演,之后老师指导学生加入台词。最后学生分组自行扮演片段。
- 6、老师入戏:老师利用恐龙角入戏,扮演三角龙博士,教小恐龙如何逃命,如何跑得快,如何躲避要伤害自己及蛋宝宝的大恐龙,如何应对危险,遇事如何保持冷静及勇敢。
- 7、创新结局+片段扮演:学生按照三角龙博士的建议,分组创作新结局。并把 故事排练成片段扮演。

1. Storytelling

The teacher uses slides to tell a story about the little dinosaur running for his life with the dinosaur eggs. The teacher can especially emphasize the little dinosaur's confusion: he thinks his sister can do everything, but he can't do anything. The teacher can also deliberately tell the students that the little dinosaur is very much looking forward to growing up and ask them what they think when they see the big dinosaur running wild to save the dinosaur eggs.

2. Constructing space

Students draw the little dinosaur's nest, the area around the waterhole, and the fire area. The teacher leads groups of students to play the above spaces one by one. First static then dynamic, and finally add the role of dinosaur family.

3. Role on the wall

Students draw the appearance of different roles in groups, to draw the characteristics of the little dinosaur, dinosaur father, dinosaur mother, dinosaur sister, and big dinosaur. And discuss and refine the characteristics of each dinosaur. Then each group will introduce to everyone one by one.

4. Role play

The students were divided into five groups to play different roles, Little Dinosaur, Dinosaur Dad, Dinosaur Mom, Dinosaur Sister, and Big Dinosaur, each group played the same role, and the students in the group first discussed together the expressions, actions and lines of the role, for example. The moment the big dinosaur is chasing the little dinosaur, what expressions, actions and lines will the big dinosaur and the little dinosaur have respectively.

5. Clip play

Students divide into three groups and play three fragments: 1. the little dinosaur is very unhappy when he fails to become high; 2. the sister can do many things, but she cannot; 3. the little dinosaur escapes with the dinosaur egg. First, the teacher instructed the students to act and play by narration, and then the teacher instructed the students to add lines. Finally, students play the segments by themselves in groups.

6. The teacher enters the scene

The teacher uses the dinosaur corner to play Dr. Triceratops and teaches the little dinosaur how to escape, how to run fast, how to avoid the big dinosaur that wants to hurt itself and the baby eggs, how to deal with danger, how to stay calm and brave when things go wrong.

7. Innovative ending + clip play

Students create new endings in groups according to Dr. Triceratops' suggestions. And rehearse the story as a play.

Rangsi

三、放松活动(约5分钟)

III. Relaxation activity (about 5 minutes)

良心巷: 学生分两排站立,中间形成一条窄巷。轮流大声祝福由老师扮演的走过窄巷的小恐龙,庆祝他终于成长了。作业: 思考自己如果是小恐龙,长大之后要去哪里冒险。并将冒险的经过画成四格画面,第二节课带到教室与同学分享。

Alley of Conscience: Students stand in two rows, forming a narrow alley in the middle. Take turns to wish aloud the little dinosaur played by the teacher who walks through the narrow alley to celebrate that he has finally grown up.

Homework: Think about where you would go on an adventure if you were the little dinosaur when you grew up. Draw a four-panel picture of the adventure and bring it to class in the second period to share with your classmates.

Appendix B

Torrance Tests of Creative Thinking – Figural and Scorecard



A Sample of Torrance Tests of Creative Thinking – Figural For the Pre-School Children

The TTCT- Figural test consists of three parts: the construction picture, the incomplete picture, and the parallel line test. The construction picture is an egg-shaped picture on which the children will be asked to construct an imaginative picture; the incomplete picture is a test in which the children are given ten incomplete abstract pictures to complete and name. Twelve pairs of parallel lines are provided to the children and the children are asked to draw different shapes. The test time is 40 minutes. At the same time, the pre-school children will be assisted in the naming process because their writing skills are not yet developed.

2. The Incomplete Picture

3. The Parallel Line



A Sample of Teacher's Evaluation Sheet on TTCT Creative Thinking Scorecard for Pre-school Children

Please fill in the blank with pre-school children's true scores according to their actual situations and your satisfaction with their pictures.

No.	Fluency Scores	Variability Scores	Originality Scores	Total Scores
1				
2				
3		17.		
4				
5				
6				
7				
8	4			
9				
10				
11				
12	90	/////\	Sit	
13	320		10	
14	22	C. C	I This	
15		ักลียรังสิต Ro	ingsit	
16		00101		
17				
18				
19				
20				
21				
22				



List of Cooperative Teachers in the Selected Kindergartens

No.	Name	Gender	Working Affiliation	Teaching Task
1	Zhu**	Male	Sichuan University	Presentation and
				interactive teaching
2	Chen**	Female	Chengdu Jinniu	Presentation and
			Kindergarten	interactive teaching
3	Huang**	Female	Chengdu Jinniu	Presentation and
			Kindergarten	interactive teaching
4	Tang*	Male	Chengdu Jinniu	Presentation and
			Kindergarten	interactive teaching
5	Li**	Female	Chengdu Jinniu	Presentation and
			Kindergarten	interactive teaching



Appendix D

The List of IOC Check Experts and Invitation Letters



The List of Experts for IOC Check

Assoc. Prof. Dr. Yang Jiao

Vice Dean of Art college of Sichuan University

Assoc. Prof. Dr. Shuai Wang

Head of the Department of Drama and Film Directing, College of Movie and Media, Sichuan Normal University

Assoc. Prof. Dr. Yiming Yuan

Head of the Department of Film, Television and Drama, Art college of Sichuan University

Dr. Linna Lou

Lecturer in Music college, Sichuan Normal University

Dr. Boonsri Cheevakumjorn,

Former Associate Dean of Rangsit University International College, Lecturer in International Chinese College, Rangsit University.



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STC 4800/0342

November 8, 2022

Subject: Invitation for you to be an Index Item - Objective Congruence (IOC) expert

Dear Dr. Boonsri Cheevakumjorn International Chinese College Rangsit University

The Doctoral Degree Program in Education Studies, Suryadhep Teachers College at Rangsit University organized a Research Proposal Defense for Ms.Qiang Li, Student Number 6206099 (Asst.Prof.Dr. Supinda Lertlit is her advisor) on July 31st, 2022. Her research title is "Drama Education Influence on Creative Thinking: Pre-Schools in China". Currently, she is in the middle of the instrument design phase and has come up with the instrument for her study.

Thus, the Program would like to invite you to be our IOC expert for examining the research instruments and we believe that you will give useful suggestions to improve our student's research by accepting our invitation. Suryadhep Teachers College truly appreciates the kind support you will give us.

Sincerely yours,

Dr. Malivan Praditteera

Dean, Suryadhep Teachers College

Rangsit University



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STC 4800/0341

November 8, 2022

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Dear Dr. Linna Liu

Department of Music College

Sichuan Normal University

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STC 4800/ 0340

November 8, 2022

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Dear Associate Professor Dr. Shuai Wang

Department of Drama and Film Directing

College of Movie and Media, Sichuan Normal University

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Dean, Suryadhep Teachers College

Rangsit University



Muong-Aire, Poholyothin Rd.

(66) 2791 5757

STC 4800/0339

November 8, 2022

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Sichuan University

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Sincerely yours,

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Dean, Suryadhep Teachers College



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STC 4800/0338

November 8, 2022

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Dear Associate Professor Dr. Yiming Yuan

Department of Art College

Sichuan University

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กลัยรังสิต Rangsit

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Appendix E The List of IOC Check Experts and Invitation Letters



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STC 4800/ 0340

November 8, 2022

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Sincerely yours,

Dr. Malivan Praditteera

Dean, Suryadhep Teachers College



Muong-Aire, Poholyothin Rd.

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STC 4800/0339

November 8, 2022

Subject: Invitation for you to be an Index Item - Objective Congruence (IOC) expert

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Department of Art College

Sichuan University

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Sincerely yours,

Dr. Malivan Praditteera

Dean, Suryadhep Teachers College



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STC 4800/0338

November 8, 2022

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Department of Art College

Sichuan University

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Sincerely yours,

Malivan Praditteera, Ed.D.

Dean, Suryadhep Teachers College

Appendix F

Request for Permission to collect Data for a Doctoral Dissertation at Kindergarten





February 1, 2023

Subject:Request for Permission to Collect Data for a Docloral Dissertation at Chengdu Jinjiang District Youshi Hebin Kindergarten.

Principal of Kindergarten

Chengdu Jinjiang District Youshi Hebin Kindergarten.

Dear Ms XieLi:

My name is LiQiang, Student Number 6206099. Is now studying in the The Doctor of Education Program(Educational Studies), Suryadhep Teachers College at Rangsit University, Pathumthani, Thailand.I am currently planning to collect data for my dissertation. My dissertation title is Drama Education Influence on Creative Thinking: Pre-Schools in China.

I am doing this research to find out more about to explore the causal relationship between the development of preschool children's creative thinking and drama education, so as to provide more empirical support for the promotion of drama education in China and the development of Chinese preschool children's creative thinking. Thus, I would like to seek for your permission to conduct data collection at the Chengdu Jinjiang

District Youshi Hebin Kindergarten.

Sincerely thank you for your support and assistance to me

Yours sincerely,

Qiang Li

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XieLi



RSU-ERB.005-3e Legal Guardian Informed Consent Form (For legal guardians of children/minors under 12 years to sign)

Date (日期)//	
My name is(我的名字是)	I am (我今年)
years old(岁).My address is(我的地址是)	
	_and my telephone number is (我的
电话号码是)	I am a legal guardian of (我的
法定监护人是)	<u></u> .

I have already been informed as follows:

- The background and objectives of the research project
- The procedural details that the participant has to perform
- Possible benefits and risks of participating in the study (Including prevention and remediation plan if risk occurs)
- Expenses I will be responsible for

我已收到以下通知:

- 本研究项目的背景和目标
- 参与者必须执行的程序细节
- •参与研究的可能好处和风险(包括发生风险时的预防和补救计划)
- 我将负责的费用

I thoroughly read the information sheet for participant. I also received explanations and my questions were honestly answered by the principal investigator.

我仔细阅读了提供给参与者的信息表,我也得到了解释,我的问题也得 到了首席研究员诚实的回答。

I therefore allow my child to be a participant in this study.

因此,我允许我的孩子成为本研究的参与者.

I have the right to receive additional information on the benefits and risks of taking part in the study. I have the right to withdraw my child from participation at any time without penalty. My withdrawal will not affect my child's study in any way. I allow the researcher to use the participant's personal data obtained from this study, but do not permit publicly sharing my child's identity.

我有权获得有关参与研究的益处和风险的额外信息。我有权在任何时候 让我的孩子退出比赛而不受处罚。我的退出不会以任何方式影响我孩子的学习 。我允许研究人员使用从本研究中获得的参与者个人数据,但不允许公开分享 我孩子的身份。

If there are any abnormalities in my child, either physically or mentally, during my participation in this study, I will inform the researcher as soon as possible. If any adverse event occurs or there is a concern about the research

process, I will be able to contact: Qiang Li(The Principal Investigator's name) **Telephone number:** <u>+86</u>

13980733399 at any time.

如果在我参与这项研究期间,我的孩子有任何身体上或精神上的任何异常,我会尽快通知研究人员。如果发生任何不良事件或担心研究过程,我可以随时联系:<u>李蔷</u>(首席研究员姓名)电话号码:_+8613980733399。_

If my child is not treated as indicated in the information sheet, I will be able to contact the Research Ethics Committee of Rangsit University at Research Ethics Office of Rangsit University, 52/347 Phahonyothin Rd., Tambon Lak Hok, Amphoe Muang, Pathum Thani Province, 12000, Thailand (Building 1, 5th Floor, Room 504), Tel. 66-2791-5728, Fax 66-2791-5689.

如果我的孩子没有按照信息表中的指示对待,我将能够联系泰国兰实大学研究伦理办公室的研究伦理委员会,电话: 66-2791-5728, Fax 66-2791-5689.

I have thoroughly read and understand the information sheet. The signature below acknowledges my consent to let my child participate in this research project.

我已经彻底地阅读和理解了信息表。下面的签名确认我同意让我的孩子参与这个研究项目。

Signature(签名)	Signature (签名)
()	(Qiang Li
Participant's guardian(参与者的监护人	Principal Investigator(首席研究员)
	Date (日期)//
Date(日期)//	is is
In case the legal guardian is unable t	o read the consent form, I was present as a
witness for the consent process for this stud	y. I confirm that the participant's guardian
named above was acknowledge the informat	tion.
如果法定监护人无法阅读同意书,	段作为证人出席了本研究的同意过程。
我确认上述参与者的监护人承认该信息。	Kana
Signature(签名) ()
Witness Date(见证日期)/	

Appendix H One-way Analysis of (co) Variance (ANCOVA)



		Analysis	of Va	riance		
Sour	ce	SS	df	MS	F	Prob > F
Between	groups	121.113636	1	121.113636	8.32	0.0062
Within	groups	611.136364	42	14.5508658		
Tota	ıl	732.25	43	17.0290698		
Bartlet	's test for	Comparison	of cre	chi2(1) = 0.0 eativity by les		o>chi2 = 0
		Comparison		eativity by les		o>chi2 = 0
Bartlett Row Mear Col Mear	1-	Comparison	of cre	eativity by les		o>chi2 = 0

Figure 1 The one-way analysis of (co)variance on *creativity* Performance Difference and *lesson*

anova creativity i.less			1,5		
200	Number of obs =	4	4 R-square	d =	0.2108
723	Root MSE =	3.8995	9 Adj R-sq	Adj R-squared =	
Source	Partial SS	df	MS	F	Prob>F
Model	154.39168	Kana.	30.878336	2.03	0.0962
lesson	67.810098	1	67.810098	4.46	0.0413
age	9.1465957	1	9.1465957	0.60	0.4428
gender	16.639808	1	16.639808	1.09	0.3021
experience	2.7750604	1	2.7750604	0.18	0.6717
influence	8.0120707	1	8.0120707	0.53	0.4724
Residual	577.85832	38	15.206798		
Total	732.25	43	17.02907		

Figure 2 The one-way analysis of (co)variance on *creativity* Performance Difference and All Control Variables

Biography

Name Qiang Li

Date of birth October 5, 1982

Place of birth Si Chuan, China

Education background Si Chuan University, China

Bachelor of Theatre and Movies

Performance, 2004

Si Chuan University, China

Master of Arts, 2007

Rangsit University, Thailand

Doctor of Education in Educational Studies,

2023

The drama "To Be Released" won the Best Drama Award, Scholarship,

Award and Excellent Instructor Award in the

Sichuan Provincial College Student Campus

The participated in the teaching achievement

Exploration of Film Television and Dran

Arts Talent Training Syste

Innovation,

Exploration of Film Television and Drama

New Liberal Arts Talent Training System

Entrepreneurship and Social Practice, which

won the first prize of teaching achievement in

Sichuan Province and the special prize of

teaching achievement in Sichuan University,

2021

Research grant

Biography (Continued)

The participated in the teaching of the first prize of

Sichuan University's teaching achievement,

"Integrating Emotion, Remembering History,

Combining Knowledge with Practice:

Exploration and Practice of Innovative Drama

Talent Training Mode in the Vision of

Aesthetic Education", 2022

6-2-2801 Gaoxin Area, Shengbang Road, Chengdu

City, Sichuan Province, China

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Art College of Si Chuan University

Professional Teacher

Address

Email Address

Place of work

Work position