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CREATIVE DRAMA IN TEACHING ENGLISH LANGUAGE: A SYSTEMATIC REVIEW OF THE LITERATURE

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ABSTRACT

There has been a growing interest around the world in using creative drama to deliver English to non-native learners. This systematic literature review aims to 1) identify studies that assess the influence of creative drama techniques as a medium to deliver English to learners, 2) describe challenges to English teaching and learning processes in the classroom, 3) summarize the motivations to use educational creative drama in English classes, Methods: Thirty-five studies were eligible for inclusion after searching papers in the Web of Science, Science Direct and EBSCO databases published between 2009 and 2019. Findings suggest that English learning and teaching processes have three levels of obstacles: language acquisition, language skills and language teaching. The motivations to use creative drama to teach English in the classroom are illustrarted related to learners, learning skills and teachers.

Introduction and Literature Review

Recently, new trends have emerged in teaching English. Teaching English has become of interest to many scholars and educationists to a varying extent. The language teaching and learning process is still complicated, especially if the target language is foreign. There exist a lot of obstacles, such as unfamiliar pronunciation of sounds, memorizing and recalling new

vocabulary and using new grammatical rules and sentence structures (Gabitova, Shayakhmetova, & Beisembayeva, 2018). Hence, it is essential to involve learners, help them overcome obstacles and ensure they retain knowledge (Mokhtar, Halim, & Kamarulzaman, 2011). Traditional teaching techniques, such as drilling and memorizing, work for specific language purposes but not with communication skills. Moreover, learners need to feel motivated, interested and love what they learn. To deliver a target language successfully, many different techniques are employed. Finally, it can be concluded that drama is one of the best methods, as it balances thoughts and feelings (Gabitova et al., 2018).'Creative drama is like a chameleon, poking its head in and out of various curriculum areas and looking more like literature or social studies than the art form rooted in theatre'(Pinciotti, 1993).

Creative drama is not a novelty. In contrast, it has grown in human societies' history since its emergence. It is a way of delivering desires, thoughts, ideas and issues. Dramatic activities are like children's imaginative and natural play, which is based on the social, psychological and educational environment daily.

Drama in education is found under many terms, including developmental drama (Cook, 1917), creative dramatics(Ward, 1930), educational drama (Way, 1967), the mantle of the expert (Bolton, 1985; Heathcote & Herbert, 1985), informal drama(Wanger, 1998) and process drama (O'Neill, 1995). The style of its activities is seen as creative instruction rather than sufficient medium to change and motivate the way one thinks and acts in connection with oneself and others. It is a comprehensive learning medium that arises from the natural play of kids and uses art theatre to create and improve learners ' delicacy and self-awareness of oneself and others around the world, and to cultivate children's dramatic imagination. In the light of different representations, it can be said that creative drama introduces activities where learners behave creatively to play their roles. During exercises, learners are expected to imaginatively represent characters of others or themselves into different situations using verbal utterances and body language (Holden, 1981).

Moreover, dramatic learning activities feed and strengthen person and team abilities and improve learners' capacity to express their thoughts, images and emotions via dramatic action with others. Equally important, creative drama aims to create suspense in a social environment and develop children's ability to connect fantasy with practice, not just in drama but for everyday purposes. Participants turn into partners in a joint significance adventure by traveling through time and place, but always connected to here and now, to find themselves in other universes. Under the supervision of adults, creative drama practices freely develop and improve awareness, skills, disposition and feelings through engagement and cooperation. Fundamental cognitive and emotional skills are encouraged and enhanced during creative drama activities (Anderson & Loughlin, 2014;Stinson, 2015). These skills enable participants to think in others' shoes, solve problems, collaborate with others and change innovative ideas into action.

In brief, creative drama activities prepare participants for a successful academic future and social life.

The objectives of this study are to 1) identify studies that evaluate the influence of creative drama techniques on English acquisition 2) highlight challenges to English teaching and learning processes in the classroom 3) summarize the motivations for the increasing demand for using creative drama to teach English 4) summarize recommendations from previous studies and 5) identify the countries where creative drama is investigated most.

Methods

Literature Searching

For the use of creative drama to teach English in classrooms, the author conducted a systematic review of the following databases: Web of Science, Science Direct and EBSCO. The relevant literature search was held on 8 and 9 November 2019. The search terms used were *English language*, *education*, *teaching*, *drama*, *educationaltheatre*, *imagination*, *role play* and *storytelling*.

Selection of the Articles

The author considered the following criteria for the inclusion of articles in the review:
- Articles written in English from 2010-2019
- Articles on creative drama techniques under art- and musical-based approaches
- Articles on drama techniques for teaching English
- Article on drama techniques and speaking skill anxiety
- Articles from Web of Science, EBSCO and Science Direct
- Articles on creative drama, drama techniques and drama strategies

The author considered the following criteria for exclusion from the review:
- Closed articles
- Drama articles related to culture, health, medicine, politics, nursery and translation fields
- Articles on digital/online/technological drama techniques
- Articles on drama as a course or subject
- Articles on drama as films, tv, media, theatre, news, novels, plays, journals, storybook exposure and literature
- Articles on drama techniques combined with ethnic or ideological topics

Data Extraction

The extracted data included publication year, author name, article title, author country, journal name, research objectives and variables, research design, sample size, age and gender. It also included instruments for collecting data, type of data analysis, theories, results, challenges, motivations, recommendations and drama techniques used based on the PRISMA guidelines by the author herself (Fig. 1).

Identification

729 articles identified:

63 identified from Web of Science

229 identified from EBSCO

437 identified from ScienceDirect

21 duplicated articles removed

708 articles identified for screening after duplicates removed

Screening

529 articles excluded

520 articles excluded (titles and abstract not relevant)

9 closed articles (8 articles at EBSCO and 1 at Web of Science)

Eligibility

179 full-text articles assessed for eligibility

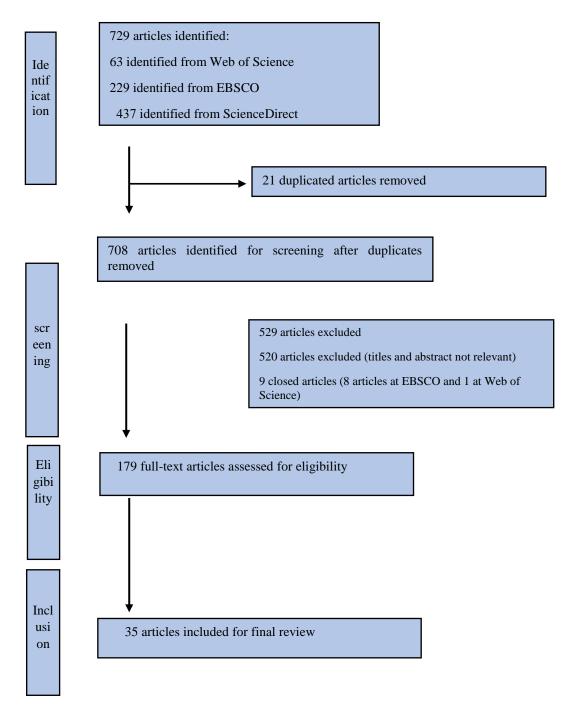**Inclusion**

35 articles included for final review

Figure 1. Flow chart of article search and selection process

Results

Outcome of the Systematic Search

A total of 708 articles were identified from the systematic search using the above-mentioned search terms from Web of Science, Science Direct and EBSCO after the exclusion of duplicates. Titles and abstracts of these papers were screened for their relevance to creative drama to teach English. A total of 9 articles were closed, so they were excluded. A total of 179 full-text articles were reviewed and, finally, 35 articles were included in the study following the PRISMA guidelines (Fig. 1).

Discussion

Challenges

Researchers have mentioned a variety of challenges, which are classified into three groups related to their topic: English teaching and learning processes, language acquisition and language skills. Each contains different levels and branches shown in Fig. (2).
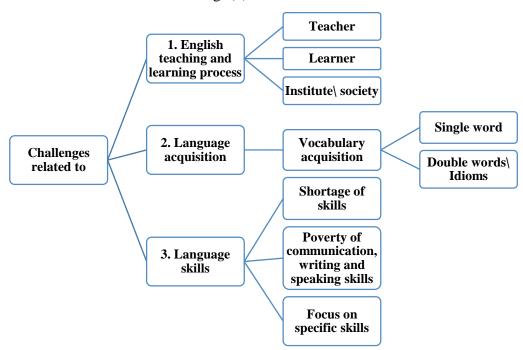

Figure 2. shows the primary classification of Challenges found

Challenges Related to English Teaching

Teaching and learning English as a foreign or second language have a lot of challenges, which have been identified through the systematic review. The obstacles are classified into three major areas: teachers, learners and institutes.

At the first level, teachers have complained about different types of challenges at various levels, namely abilities, resources and personalities.

Preparation is a challenge for teachers, as they must choose a suitable time to use different activities, such as games (Dundar, 2013). Playful exercises and preparing and/or selecting the right text can also be an obstacle for instructors (Araki-Metcalfe, 2012;Haag, 2018). Moreover, teachers shoulder the extra burden of preparing students for tests (Sağlamel & Kayaoğlu, 2013;Sanacore & Palumbo, 2010). As a result, student outcomes and the concentration on technical elements when preparing content are considered as standards to evaluate teachers' performance (Li, Kenzy, Underwood, & Severson, 2015;Emert, 2010). Planning communication courses and stimulating activities are also obstacles for teachers (Araki-Metcalfe, 2012;Dundar, 2013).

Some instructors rely on traditional teaching approaches such as drilling and grammar-translation, which fail in teaching communication, and ignore

art-based techniques, including the use of drama to teach English (Araki-Metcalfe, 2012;Gabitova et al., 2018; Greenfader & Brouillette, 2013). For instance, games and role-play are missing in English classes (Dundar, 2013;Fong, Bhattacharyya, & Nordin, 2018). At the same time, few empirical studies explore the implementation and assessment of various autonomy methods for students (Baranovskaya & Shaforostova, 2018).

ESL teachers lack resources and time (Nordin, Sharif, Fong, Mansor, & Zakaria, 2012). Many English teachers are not qualified enough or do not take any teacher training abroad (Araki-Metcalfe, 2012). At the same time, they lack sufficient drama training and experience to meet their learners' requirements successfully (Doecke, 2015; Greenfader & Brouillette, 2017; Wong, 2014). Although drama training coursesare expensive (Wong, 2014), pre-service teachers' needs have been identified in terms of drama and drama in education. By contrast, in-service teachers' needs have been ignored in the same conditions (Wong, 2014).

Furthermore, teachers face difficulties when using current (conventional) curricula because their content restricts game usage and some do not appear attractive. Moreover, time constraints contradict curricula content coverage. Planning curricula and making it relevant to learner's lives is always complicated. Some have complained about the lack of appropriate English grade materials. Similarly, educational drama is not used in regular schools, and there is not much space for applying it. Equally, bilingual art researchers identify a shortage of relations between art engagement and content in schools and lack of academic context linked with suitable language learning practices. Moreover, the absence of English-speaking skills and improvisation activities leads to social anxiety (Araki-Metcalfe, 2012;Dundar, 2013;KaÇMaz & Aksu AtaÇ, 2017;Uchiyama, 2011;Doecke, 2015;Li et al., 2015;Gonen & Veziroglu, 2010;DeCoursey & Trent, 2016;Anderson & Loughlin, 2014; Fong et al., 2018).

A large number of students reduce teachers' enthusiasm. As a result, they do not encourage students to talk and to develop trust in language usage. In addition, some teachers may fail to inspire students to understand or use the language outside the school setting. In brief, the most challenging part of teaching students is motivation (Ntelioglou, 2011;Fong et al., 2018;Khonbi & Sadeghi, 2017;Li et al., 2015).

Teachers' personality includes confidence, differences and skills. Researchers have found a deficiency in teachers' confidence. For instance, less confident teachers lose their motivation at an early stage, hesitate to use the drama and require confirmation that using drama activities in the second language classroom is advantageous. Therefore, they are unable to manage drama class environments, as the relationship between students and the loss of control due to the change in power dynamic threaten teachers (Uchiyama, 2011;Wong, 2014;Nordin et al., 2012;Baranovskaya & Shaforostova, 2018).

Individual differences between the teachers are of three types:responses, attitudes and identities. Teachers' responses differ one from another towards required curricula, expectations, views and the term *drama*. On the other

hand, teachers have different attitudes toward improving their fluency, pronunciation and appreciating for the value of art and drama in high school classrooms. Furthermore, teachers have different understandings of their artist and educator identities, leading to the congruence between these identities, so they wear their artistic identities in their English classrooms in varied ways (Wong, 2014; Talhelm, 2015;Araki-Metcalfe, 2012;Galante & Thomson, 2017).

Researchers have documented many challenges related to **teachers' skills**. English instructors have poor English communication skills and lack bilingual proficiency and inadequate professional training. As a result, they show hesitance in selecting suitable content and in developing children's' oral language and vocabulary (Uchiyama, 2011;Leon-Henri & Jain, 2017; Dundar, 2013;Haag, 2018;Stinson, 2015).

The next area of language teaching challenges is related to learners. Problems are classified into the learner's role, confidence, curriculum, involvement and responses, skills, and environment, and background. First, researchers have found that the learner's role is still passive; students reject answering and asking questions. Instead, they remain inefficient and dependent; therefore, educators control most of the speech. Moreover, the teacher starts and monitors discussions in classes, which means the course is a teacher-centred learning approach (Dora To, Phoebe Chan, Lam, & Tsang, 2011;Greenfader & Brouillette, 2013;Stinson, 2015;Baranovskaya & Shaforostova, 2018).

Second, some students are hesitant to participate in a lesson and fear making errors when speaking or being laughed at by their friends. Some societies have specific cultural characteristics that lead to inefficient and dependant students (Dora To et al., 2011;Nordin et al., 2012;Dora To et al., 2011).

Third, curricula have been criticized because they fail to include what students should master. They lack sufficient information, responsive students' dialog and real exposure to English language practices. Moreover, some content does not meet learners' interests (KaÇMaz & Aksu AtaÇ, 2017;Dora To et al., 2011). In general, there is a need for diverse methods, resources and modes of education among pre-teen students since they have different learning styles and intelligences (Uchiyama, 2011; Demircioǧlu, 2010).

Fourth, researchers agree that skills and abilities are challenging areas in creating learners' own script, practising improvisation exercises, engaging in role-plays with low proficiency and improving linguistic competences (Dundar, 2013;Fong et al., 2018;Ntelioglou, 2011). Finally, other researchers discuss learners' environments and backgrounds. For example, Greenfader, Brouillette and Farkas (2015) explain that some students come from non-English speaking backgrounds, while others are doubly at risk of weak English learning because of poverty and pressure. Undeniably, students who have different experiences with greater cultural diversity are not persuaded by drama as a technique of learning (Greenfader & Brouillette, 2017;Sanacore & Palumbo, 2010;Leon-Henri & Jain,

2017;Ntelioglou, 2011). Three researchers have criticized the environment inside EFL classrooms, as it lacks humanity (Anderson & Loughlin, 2014). Sağlamel & Kayaoğlu (2013) describe classes in typical schools as 'dull ' and 'pedestrian'. Anderson & Loughlin (2014) agree, calling for urgent development and change.

The last major area of challenges related to the English teaching process emanates from the institute, which includes school, family and society. School culture can be observed through its attitudes towards pupils and learning policy. In general, English teachers are considered guilty for students' weak results; they even face difficulties by using current (conventional) curricula. The test-orientated education system forbids teachers to participate in drama exercises in their classrooms because they need to obey and finish the curriculum within the specified time to prepare students for the test. Several educators complain because of time constraints and do not use drama in the class; others lack resources. Moreover, some families continue to be firmly committed to standardized tests to measure students' progress and outcomes (Talhelm, 2015;Emert, 2010;Araki-Metcalfe, 2012;Nordin et al., 2012;Haag, 2018;Nordin et al., 2012;DeCoursey & Trent, 2016;Li et al., 2015). As a result, didactic dramatization capabilities have not been fully revealed (Gabitova et al., 2018).

Challenges Related to Language Acquisition

One of the most critical challenges facing educators is developing children's oral language and vocabulary skills (Stinson, 2015). Those who have delved in such issues discussed them from two significant aspects: **single words** and **compound words** (i.e. idioms). The first group has talked about the difficulty of single-word acquisition concerning acquisition of the vocabulary or recalling its items. Other challenges are more concerned with vocabulary teaching issues such as continuing ignorance, downplaying at formal methods and insufficient space for practising target vocabulary (Demircioğ lu, 2010;Kalogirou et al., 2019).

The second group has talked about the difficulty of compound-word (idiom) acquisition concerning the lack of research on the role of formal phrase teaching in developing language skills and the difficulty of recognizing, grasping and converting idiom structures and meaning (L1). There are many reasons for idioms' syntactic and pragmatic features, meaning features and usages and practices (Khonbi & Sadeghi, 2017). Stinson (2015) agrees, highlighting a lack of assessment standards of acquisition.

Two pieces of research have mentioned the acquisition of the target language from aspects besides vocabulary: Uchiyama (2011), who criticized the lack of empirical studies in investigating second language (L2) development using storybooks, and Atas (2015), who investigated anxiety about foreign language acquisition.

<u>Challenges Related to Language Skills</u>

Three significant areas have been discussed regarding language skills challenges: a shortage of language skills required; poverty of communication, writing and speaking skills; and focus on specific skills. For this class, a total of 12 papers discussed different related challenges.

The first group has talked about the challenges in terms of the lack of language skills required among learners from different points of view, such as the learners' ability to engage in extended conversations and to employ overall structure correctly and to employ cognitive skills as oral fluency. To date, only a limited section of researchers has examined how oral communication techniques can impact language learning among learners and investigated students' skills to boost, manage and meaningfully stamp extended communication. In addition, the lack of language skills required leads to hesitant students. They have found it quite challenging to understand the value of a foreign English language and struggle with illiteracy during foundation and intermediate levels. Fong et al. (2018) have highlighted the need to improve English skills from employees' perspectives (Galante & Thomson, 2017;Al-gahtani & Roever, 2013;Dora To et al., 2011;Araki-Metcalfe, 2012;O'Neill, Banoobhai, & Smith, 2016).

Even after thirteen years of English learning, the Ministry of Education laments efforts to master English communication skills at the levels of primary, secondary and undergraduate. There are many reasons for this deficit. The first is the misuse of teaching methods such as teaching communication skills in drilling and memorizing by heart. Secondly, some teachers ignore teaching oral language skills because learners do not use them in daily life outside the classroom.University professors have stated that the time students spend in the university is not enough to solve their deficit to master L2 speaking skills. Thirdly, time limits are crucial obstacles to improving communication skills (Fong et al., 2018;Gabitova et al., 2018; Greenfader et al., 2015;Araki-Metcalfe, 2012;Galante & Thomson, 2017). Moreover, writing skills are also poor among learners and need to be improved (Mokhtar et al., 2011;Stinson, 2015). By contrast, Uchiyama, T. (2011) has talked about the same issue from the teacher's point of view by explaining the poor skills of English teachers, especially those of writing and communication. This lack of proficiency contributes to social anxiety and an increasing lack of confidence (Fong et al., 2018).

Whereas some researchers have highlighted poor skills, others have criticized the focus on specific skills and ignorance of others. In this regard, some English classes generally focus more on teaching reading and writing than on oral skills (Fong et al., 2018). Others focus on the use of physical activities (KaÇMaz & Aksu AtaÇ, 2017). Moreover, some conventional methods in classrooms focus just on cognitive skills and neglect emotional ones (Dora To et al., 2011). Atas (2015) has concentrated on speaking, moving and acting obstacles. On the other hand, Stinson (2015) has emphasized the value of speaking skills paralleled with technical development.

Motivations

Motivations are grouped into three categories: linguistic skills, learners and teachers. Each is classified into various levels and branches; the main ones are shown in Figure 3.
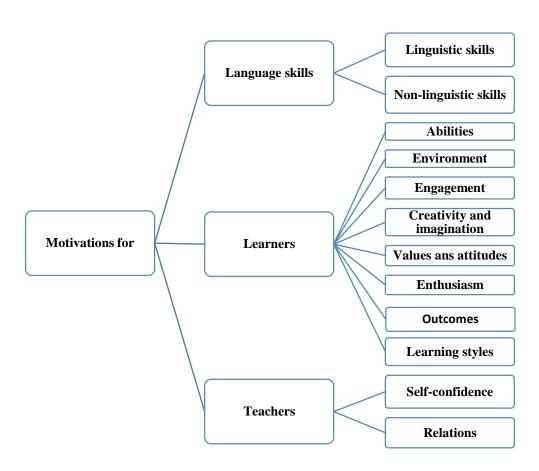

Figure 3. shows the main classifications of motivations mentioned for using creative drama

Motivations Related to Language Learning Skills

Creative drama integrates the four language skills: listening, speaking, reading and writing (Nordin et al., 2012). During the systematic review, skills' motives underly two significant aspects: **linguistic skills** and **non-linguistic skills**. The first group has assured the ability of creative drama to join all language skills (listening, reading, speaking, grammar and writing) from real experiments. Most authors have agreed that the use of creative drama improves communication skills among young beginnersand intermediate learners in the target language, whether they are verbalor nonverbal. It also improves fluency and pronunciation, especially as it allows practising speaking and listening skills. In brief, creative drama boosts the oral use of language. Additionally, some of them have agreed that creative drama includes all facets of increasing **vocabulary** gain and use (Fong et al., 2018; KaÇMaz & Aksu AtaÇ, 2017; Talhelm, 2015;

O'Neill et al., 2016;Greenfader & Brouillette, 2017;Baranovskaya & Shaforostova, 2018;Gabitova et al., 2018;Kalogirou et al., 2019; Leon-Henri & Jain, 2017; Nordin et al., 2012;Khonbi & Sadeghi, 2017;Stinson, 2015;Greenfader et al., 2015; Galante & Thomson, 2017;Haag, 2018;Atas, 2015)

Creative drama also enhances writing skills positively among learners and increases their outcomes (Dundar, 2013;Demircioğ lu, 2010;Nordin et al., 2012). In addition, it builds and enhances reading skills among learners as a long-life interest (O'Neill et al., 2016;Sanacore & Palumbo, 2010;Talhelm, 2015;Li et al., 2015;Dundar, 2013;Mokhtar et al., 2011;Nordin et al., 2012;Demircioğ lu, 2010). By contrast, Sanacore & Palumbo (2010) have studied the effect of creative drama on teachers' reading skills. They have found that it helps junior teachers with poor experience to teach independent reading effectively.

Motives of using drama on non-linguistic skills have been discussed with regard to three skills: social and morality, emotional and cognitive. Researchers have found that creative drama enhances learners' social skills and lowers learners' passive ones. In addition, it prepares learners for daily life situations and lets them benefit from other experiences and individual stories (Li et al., 2015;Mokhtar et al., 2011;Gonen & Veziroglu, 2010;Talhelm, 2015;Fong et al., 2018).

Many authors have assured the positive effect of creative drama on improving emotional skills (e.g. feelings and sympathy), lowering negative feelings of isolation and fear of refusal and training learners to deliver their emotions. Moreover, it enhances learners' emotional intelligence and sensitivity skills. On the other hand, it improves their cognitive skills(e.g. imagination, intention, critical thinking and opinions). It teaches them to solve problems and particular issues such as equity and collaboration. As a result, they gain a better level of consciousness (Anderson & Loughlin, 2014;Stinson, 2015;KaÇMaz & Aksu AtaÇ, 2017;Li et al., 2015;Mokhtar et al., 2011; Gonen & Veziroglu, 2010;Gabitova et al., 2018;Demircioğ lu, 2010; Leon-Henri & Jain, 2017;Sanacore & Palumbo, 2010;Sağlamel & Kayaoğlu, 2013;Fong et al., 2018;Emert, 2010;Talhelm, 2015;Haag, 2018).

Motivations Related to Learners

Dramatic transformation helps EFL/ESL learners (Araki-Metcalfe, 2012). Motives for learners' development have been discussed from 12 main aspects: ability, environment, engagement, memorization and understanding, creativity and imagination, values and attitudes, behaviours, outcomes, enthusiasm, creation, styles and needs, and self-confidence. A total of 9 papers have talked about the positive impact of creative drama on improving learners' ability to take part in extended interactions or linking speech, signs, and movement with language or theme texts. Naturally, children have a capacity for dramatic narrative that can be employed (e.g. stories form learners' individuality) to retell stories in various realizations of values and opinions. In general, dramatic practices improve learners' abilities for all ages and levels, such monolingual and bilingual literacy abilities (Al-gahtani & Roever, 2013;Greenfader & Brouillette,

2017;Nordin et al., 2012;Gonen & Veziroglu, 2010; Greenfader & Brouillette, 2013;Demircioǧlu, 2010;Mokhtar et al., 2011;Greenfader et al., 2015).

Creative drama techniques have a perfect impact on students' environment since they create a comfortable, enjoyable, fun, healthy, lively and pleasant atmosphere. As a result, learners feel free to create uncertain decisions without stress, fear of being wrong, anxiety and threatening feelings. In addition, they provide a collaborative, meaningful, enthusiastic, relaxing and constructivist learning environment. This warm, safe and heartening class gains learners' attention. Educational drama provides them with an essential relief atmosphere to express ideas and opinions, discover learners' gifts and put them in others' shoes, so they feel free and safe. In general, drama inquiry-based learning enables learners to apply their acquired knowledge and skills from their academic subjects into social and environmental issues (Greenfader & Brouillette, 2013;Sanacore & Palumbo, 2010;Mokhtar et al., 2011;Kalogirou et al., 2019;Gonen & Veziroglu, 2010;Araki-Metcalfe, 2012;Atas, 2015;Sağlamel & Kayaoğlu, 2013;Li et al., 2015; Dundar, 2013;Emert, 2010;DeCoursey & Trent, 2016;Fong et al., 2018;Dora To et al., 2011;Greenfader & Brouillette, 2017;Demircioǧlu, 2010;Anderson & Loughlin, 2014;Uchiyama, 2011;KaÇMaz & Aksu AtaÇ, 2017).

Twenty-two researchers have agreed that drama techniques enhance different kinds of learners' involvement in classrooms, such as verbal engagement, real and communicative participation in the right situation and intellectual contribution. Moreover, drama activities allow learners to take part actively rather than passively to solve various issues and practice how English functions within the fictional world. As a result, learners love participating in drama-based activities and working with others (Dundar, 2013;Stinson, 2015;Kalogirou et al., 2019;Leon-Henri & Jain, 2017;Gonen & Veziroglu, 2010;Greenfader & Brouillette, 2017;Uchiyama, 2011;Anderson & Loughlin, 2014; Doecke, 2015;Lei & Huang, 2012;Emert, 2010;Galante & Thomson, 2017;Araki-Metcalfe, 2012).

Researchers have assured that creative drama techniques enhance **creativity** skills, as they allow learners to become creators who construct an imaginary world for themselves to express their imaginative thoughts and have fast reflective thinking skills(KaÇMaz & Aksu AtaÇ, 2017;Baranovskaya & Shaforostova, 2018;Talhelm, 2015;Dora To et al., 2011;Mokhtar et al., 2011;Anderson & Loughlin, 2014;Greenfader & Brouillette, 2017; Dundar, 2013;Sağlamel & Kayaoğlu, 2013;Leon-Henri & Jain, 2017; Stinson, 2015).

Learners' **values and attitudes** are fundamental aspects that have been influenced positively since creative drama techniques build and improve positive learning attitudes among students and reduce negative ones, such as sex discrimination (Leon-Henri & Jain, 2017;Gonen & Veziroglu, 2010). Creative drama shapes learners' behaviour papers and enhances spontaneity and readiness for language learning (Talhelm, 2015;Gabitova et al., 2018).

There are many motivations for using creative drama to enhance enthusiasm levels in learners of different grades. Fifteen authors have revealed that drama activities boost learners' passion to learn English to use it generally. Moreover, they push them to collaborate, attend class activities, take part actively and explore new data. Also, they enhance weak language learners. As a result, outcomes of learners in English and other subjects improve (Dundar, 2013;Baranovskaya & Shaforostova, 2018;Greenfader & Brouillette, 2017;Kalogirou et al., 2019;Leon-Henri & Jain, 2017;Dora To et al., 2011;Sağlamel & Kayaoğlu, 2013;Li et al., 2015;Atas, 2015;Mokhtar et al., 2011;Nordin et al., 2012;Anderson & Loughlin, 2014;Greenfader & Brouillette, 2013;Araki-Metcalfe, 2012).

Authors have agreed creative drama activities meet various language learning styles: visual, auditory and kinetic. Moreover, they meet learners' progress and expression needs since they let learners know what they want to do and to achieve what they wish to (Sağlamel & Kayaoğlu, 2013;Ntelioglou, 2011;O'Neill et al., 2016;Li et al., 2015;DeCoursey & Trent, 2016).

Motivations Related to Teachers Themselves

Creative drama affects instructors' self-confidence positively in introducing EFL (Araki-Metcalfe, 2012; Wong, 2014). How does that happen? The authors believe that it works as a facilitator within teachers' hands. In other words, it allows teachers to deliver English content more efficiently (Uchiyama, 2011; Sağlamel & Kayaoğlu, 2013;Khonbi & Sadeghi, 2017;Gonen & Veziroglu, 2010;Dundar, 2013). Second, it encourages the adoption of new teaching styles and manners by instructors who form modern teaching perspectives, ideas and opinions (KaÇMaz & Aksu AtaÇ, 2017; Wong, 2014). Third, it helps junior teachers with poor experience to explain independently and effectively, understand the subject matter better and reform texts with learners (Sanacore & Palumbo, 2010;Wong, 2014;Stinson, 2015). Finally, it enhances teachers' fast reaction skills to deal with the unpredictability of the drama classroom (Wong, 2014).

From another point of view, teachers' relations are also affected by creative drama. It allows teachers and learners to work in partnership and break principals' and teachers' fixed social rules (Baranovskaya & Shaforostova, 2018;Stinson, 2015;Araki-Metcalfe, 2012). As a result, authority moves between student-student, student-teacher and role–role(Stinson, 2015). When that happens, both teachers and learners are able to evaluate learning progress (Baranovskaya & Shaforostova, 2018).

Conclusion and Recommendations

Drama is an ancient approach that has appeared since the arousing of communities(Gabitova et al., 2018) and formed daily life (Doecke, 2015). According to previous authors, creative drama is an effective method to improve English teaching and learning since it helps to deal with various challenges during the process. Hence, teachers should help, encourage, and involve learners in drama activities. On the other hand, researchers are advised to examine the effects of creative drama training courses on teachers' performance in helping learners to deliver both ideas and views

(Galante & Thomson, 2017;Araki-Metcalfe, 2012). Moreover, coming researchers may inspect the feasibility of creative drama activities for enhancing fluency, accent, understanding in original content (Galante & Thomson, 2017). The capacity for creative drama pedagogy to blend multimodal forms of communication and apply dialogic space for learners to be responsible for their learning process should be checked (Ntelioglou, 2011;Wong, 2014).

Greenfader et al. (2015)have advised future researchers to compare teaching oral skills through creative drama at the treatment group and another teaching style at the control group. It is also recommended for coming studies to make sure there are no systematic differences in pre-test scores (Greenfader & Brouillette, 2017).

At the language anxiety level, future studies examine the influence of creative drama on lowering foreign language anxiety with larger samples (Sağlamel & Kayaoğlu, 2013).

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