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Creative Drama at School and Creative Drama Activities^{*}

Twórcza drama w szkole i twórcze ćwiczenia dramowe

SUMMARY

In the past years, numerous efforts for reformation of the traditional education system were witnessed in connection with changes in society. The educational process needs to be organized in a way which ensures individual development of a person to a full extent of his or her capabilities in order to prepare him or her for the best possible integration into society. Pre-primary education is an important milestone in the education of children who are spontaneous in their actions and communication. This paper focuses on the use of a creative drama which uses experiential and cooperative teaching during creative activities which enhance the development of child's personality. Creative drama represents learning through experience and emphasizes the individuality of every person. Drama activities create space for gaining new experience and active participation in various creative drama situations.

Keywords: activity; creative drama; methods of creative drama

INTRODUCTION

By emphasizing the humanization of the educational process, we bring new, un-traditional, progressive and humanist strategies to schools. Strategies which are in line with the requirements of the present time. The pre-primary education process is

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sought to be organized in such a way that each child has the opportunity to engage in the creative process and spontaneous creative activities. Children receive an opportunity to explore, experiment, express themselves, their attitudes and emotions; experience and build new relations, and communicate with their surroundings. All positively affects healthy self-confidence.

In the paper, we will mainly focus on activating methods and creative drama. Creative drama, as part of the complex education of children, is based on learning through experience, self-activity and mutual communication and cooperation. We will provide an example of various techniques of creative drama to work with children of early age. Creative drama activities open space for all participants in the creative process to engage, express themselves and communicate. To engage in different roles in given situations, take responsibility for their decision-making, and experience the joy of learning.

ACTIVATING METHODS OF EDUCATION PROCESS

Creativity and activeness are important when working with children in pre-primary education. They are both means and goals which shape the personality of each child. Active movement is very close to children. As part of the education process, they should have the opportunity to express their views; experience success and joy; gain new knowledge and experiences as members of their peer group. The more the child is inspired by new ideas and stimuli, the more creative his or her activity becomes. As a result, all is reflected in his or her production of new thoughts and ideas. Child's creative activity is associated with his or her actions, as Karbowniczek (2007a) points out. And as he further emphasizes, it manifests itself at every life stage and every area, such as entertainment, social, cultural-artistic, or physical area.

Gejdoš (2007) stresses out the ambiguity of the concept of activity:

- as a condition that positively affects performance of actions,
- as organism's activity manifestation, which aims at achieving a general benefit,
- as an activity in different sense – as not demanding or a complex activity of a person,
- as a feature expressed in active states and activities.

A teacher is a decisive factor in the educational process. He is the one who can involve a child in the creative process by appropriately chosen methods. According to Zelina (2011, p. 22), the method is the generality of a path, a regulation and a description of activities. A method is a way how to get to and out of the way, how to carry out an organization of activities to achieve positive goals. In the broadest sense, we understand the method as a systematic sequence of certain activities which aimed at achieving a set goal (Turek 2014).

When working with children, a teacher can choose from a variety of methods. The choice of which is influenced by the purpose and content of the educational process; the composition of the group; as well as the lessons learned and the experience gained.

Currently, methods which are preferred are the ones which allow children to gain knowledge, skills, emotional experience and experience based on their own activity. These include activation methods which, according to Petlák (2004), to a greater extent, need to be utilized at all levels of education that lead to intellectual, cognitive, emotional and practical activity.

One of the authors, Karbowniczek (2007b), stresses out the importance of activating methods and their effect on:

- motivation of children to activity,
- liberation and regulation of cognitive activity,
- development of their creativity and creative expression,
- planning activities and anticipating the consequences of human activities,
- shaping one's own individuality and an awareness of the differences,
- developing skills that improve creative potential (abstraction, association, reflection, thinking),
- building social skills and,
- forming active participation in various activities in the group.

In pedagogical practice, a large number of activating methods used in work with children in pre-primary education exists. There is no uniform categorization of activating methods. According to several experts, activating methods include:

- creative drama – method based on learning through experience,
- brainstorming – method which essence is to produce as many ideas as possible about a particular problem,
- didactic game – method that aims to learn through play,
- discussion – method in which ideas are expressed through discussion,
- situational methods in which a teacher gives children a description of situations with tasks to perform that aim to motivate them,
- staging or role playing – bases on the direct experience of a child who learns more through role playing than through passive observation,
- problem-solving – uses project and cooperative learning,
- conceptual mapping/maps – method in which a teacher gives a keyword to a group and discusses it with all (Zelina 2011; Knapíková et al. 2002; Kotrba, Lacina 2007).

Activating methods, compare to traditional methods, are more demanding in preparation as well as realization. Problematic tasks are a base for all activating methods. They enable participants to use a variable approach in solving the problems, create new ideas, produce and learn new information. Through all, children gain new knowledge and skills, build knowledge system and develop their skills in practice.

The role of a teacher is crucial when applying activating methods in practice. A teacher must know them well in order to choose proper methods and a proper way to adapt them. Well-chosen activating methods support the interest of children in active participation in groups, solving tasks, finding answers to questions, proper acting in various drama situations, and experiencing the excitement as well as success from new learning.

Methods and tools need to be chosen well in order to involve children in the educational process as actively as possible. The school is the place where the child should feel secure, develop his or her personality at full potential, and have the opportunity for open and free communication. This helps a child to be fully engaged and to integrate the acquired knowledge, skills and experience into his life (Švábová 2014a).

Zelina (2011) introduces a concept of non-creative teaching in which a teacher uses methods based on direct relation, coercion or stereotypical teaching. This way he or she may not notice how a child responds to various situations. Only lower cognitive functions of a child are developed. Motivation is mainly achieved by external pressure on the performance of the child. It can be said that it is motivation through coercion or motivation through threatening. This motivation forms the basis for resistance to learning, but also to school and the teacher. Poor choice of methods and one-sidedness reduces the internal motivation of children. To improve it, a teacher needs to know as many methods and strategies of education as possible, create and verify different methods and procedures, and see if the methods are effective.

The attention of this paper is focused on creative drama which, as a method, has an irreplaceable place in pre-primary education. It is based on experiential learning that promotes the development of the child's creative potential, activity and own initiative in receiving and acquiring new knowledge. The contribution of creative drama is in gaining own experience, feeling new emotions during activities, positive perception and appreciation of oneself and others.

CREATIVE DRAMA IN THE EDUCATIONAL PROCESS

Creative drama is getting more into schools and hides a great potential. According to Valenta (2008), the creative drama shapes life, from which point of view it is a significant subject of a study of life experiences and situations. It is a study about life, about people, problems, relationships, decisions, and choices, as well as the morality of practical actions. It is anthropology in practice, psychology, and sociology, as well as theater and drama. According to Kollárová (2011), a creative drama is one of the alternative approaches in schools. Through various creative activities, it can show us the way which will teach us to perceive the surrounding world, think about it, and relate to it. The creative drama will teach to communicate with our surroundings – through words and movement.

Bekéniová (2012) is convinced that creative drama activities can effectively develop at least five key competencies of children, in particular: competencies of lifelong learning, social communication, problem-solving, social, personal, as well as competencies to perceive, understand and express culture through its instruments.

In kindergarten settings, creative drama can be understood as a complex of educational activities developing activeness, fantasy and imagination of children. Experiences of children of pre-school age gained through creative drama and drama play can positively influence their sensual development; enrich active and passive vocabulary; search for patterns and understand and create relations between them; stimulate creative thinking and problem solving; promote self-confidence and spontaneity; lead to expression of emotions; and support the development of fine and gross motor skills (Majzlanová, Pajdlhauserová 2014).

According to Bekéniová (2012), the content of creative drama is specific. A teacher introduces a topic of a particular situation and different tasks that the group solves. It is important that everyone is involved and has the opportunity to discover, experience and gain new knowledge.

The creative drama develops child's personality, emotions, empathy, creative approach to the surrounding world, a way of coping with life situations (Švábová 2008). As mentioned by Machková (1998), creative drama influences:

- social development,
- communication skills development,
- imagination and creativity,
- development of critical thinking skills,
- emotional development,
- self-awareness, self-control and positive self-evaluation,
- aesthetic development, learning about art and culture.

From the pedagogical point of view, we can characterize the creative drama as a method according to five important features:

- communication – children are placed into the situation in which they have the possibility to communicate with their peers and the environment and answer to given questions,
- interpretation – children are encouraged to interpret the situation in which they find themselves, evaluate and present their perception of the situation,
- imagination – children work with a story set in an imaginary environment with imaginary objects and partners, and develop their imagination and fantasy in drama activities,
- empathy – children relate to specific situations and identify with roles of other people and subjects, talk about their feelings, develop emotional side of their personality and the sensitive perception of their surroundings,
- sociability – children learn how to work with their peers in the group and in the environment, and look for a way to push their opinion through (Semjanová 1995).

We meet with positive responses to creative drama applied in practice. Methods of creative drama enrich emotionally the knowledge and experience process. Creative drama enables to model social roles and communication forms. A child becomes more interested in engagement and cooperation. It contributes to building his or her self-confidence and self-trust (Švábová 2014a).

The creative drama has multiple forms, methods, and different content focus. Nevertheless, it has a complex character because it involves the whole personality of the child, it is based on the respect of his or her own individuality, and builds on his or her experience and creative potential. Creative drama, thanks to its flexibility, can capture children's attention and create an environment for the successful integration of each child in the group. According to Hašková (2016), communication is essential for the creation of the more inclusive environment. Creative drama creates conditions that enable participants to be involved in different relations. Moreover, everyone receives a chance to develop his or her communications skills.

METHODS OF CREATIVE DRAMA

Podhájecká suggests teachers of pre-primary education to work in practice with methods that incorporate the maximum amount of child activation, such as heuristic methods, creativity development methods, problem methods, and interactive methods. Creative drama in education offers many interesting and exciting activities.

The methods and means of creative drama are specific and the success of their application in the pre-primary education of children depends, to a large extent, on the teacher's creativity, but also on his or her organizational skills. As stated by Rochovská and Krupová (2015), it is important that present pedagogues enable children to learn through discovery and exploration. Particularly because pre-primary education gives educators the opportunity to influence the way of thinking and actions of children from their earliest age. And children receive an opportunity to enjoy the happy moments of learning new things through a variety of creative activities on daily basis.

The most popular methods and means of creative drama include role play, improvisation, interpretation, drama play, dramatization, pantomime, play with a subject and a puppet play. All methods combine a game, creativity, communication, experimentation, observation, joy, tension and relaxation. The choice of particular method, as stated by Machková (2007), bases on the content and objectives of the educational process. Teachers must respect the social, physical and the emotional side of a child; the development stage of his way of thinking and perception of the world; and the level of previous experience with creative drama and its methods.

Improvisation is a creative method. As a part of daily pre-primary education activities with children, it has a large share in the development of their creativity. Children learn how to express themselves individually during spontaneous activities; uncover

their abilities; and create friendships with their peers and their surroundings. In the relations, children learn to perceive and understand their feelings and tolerate them.

Improvisation happens without preparation. Children respond to a word, a sentence, music, song, some dramatic situation or a fairy tale story. A teacher can also design real-life situations directly. The experience that arises from feelings of children during creative activities is the advantage of the improvisation.

Interpretation is a creative rendering of literature, songs and games with music and movement. When interpreting, children use various expressions in order to make their interpretation understandable for listeners. Improvisation and interpretation are mutually supportive and complementary. Pupils like to connect words with movement and music. It develops their imagination and movement expression. Interpretation is largely affected by the purpose and content of given tasks, activities and lessons. Interpretation uses simple texts, such as poems, rhythmical songs, counting rhymes, nursery rhymes, children's song, plays and simple fairy tales (Švábová 2008).

A role-play is a key method of creative drama. Role-play enables a whole range of communication techniques. It builds the self-confidence of the participants, allows participants to create a space for self-realisation, and promotes interaction in a group. It is a tool for relaxation and a tool to develop social skills of children. According to Machkova (2007, p. 95), the role play and fiction is a process in which a child walks in someone else's shoes "as if" he or she becomes someone or something else. This allows him or her to look at the world through the eyes of the others, giving them the chance to understand their role and to know others from the inside. Through role-play, children gain new experiences that allow them to deeply understand not-yet-known situations.

A child can play many roles through a role-play. Children can act as fairy tale characters; fly as birds above a city; jump as sparrows; act in a role of sad fairy, joyful sun, hard-working mole, wicked owl, diligent bee, or curious snowflake. Children can imitate people and various life situations, e.g. play a bus driver, a gardener, or a doctor. This method brings children the opportunity to interact and influence each other in decisions actions. This way they learn to understand and collaborate.

Drama play and improvisation are good preparation for children's lives. The play is the dominant activity of a child in his or her early age and takes most of the time of the day. Drama play is a play which has some idea and is based on mutual contact and communication between participants. Drama play uses various techniques. It supports creativity in play, works with text, words, musical and movements features. It is important to set a goal which we want to achieve through a play, situation in education process or in particular educational activity. Moreover, we can never forget it is still about a game, joy, and experience.

Dramatization follows after the practical experience of children with improvisation, interpretation and drama play. Children gradually search own ways of expression and acting in different situations. Dramatization is the method which creates space for own realization, creativity, fantasy and collaboration between participants.

Work with creative drama methods is an enriching experience for all participants – for the group which learns to act in different roles. And also for a teacher, who gains the possibility to get to know his or her group better. In order to achieve this effect, pedagogues must activate and motivate children through adequate and professional approach.

IDEAS FOR CREATIVE ACTIVITIES APPLYING METHODS OF CREATIVE DRAMA

In order to effectively apply creative drama activities in practice, a teacher must be well prepared. His role is to choose a story or a drama situation that is understandable and can motivate the whole group to be involved.

It is also important to prepare a safe environment that allows players to run, sit or lie down on the ground. In an inclusive school environment, a teacher gives the opportunity to every child to have fun and learn (Hašková 2016). He or she looks for new ways to improve the education and cohabitation of people at school, which turns into a “school for all” (Janoško 2013). A creative drama with many methods and exercises successfully contributes to inclusive education at school.

Work with children is revitalized through work with various items and props (hats, caps, scarves, puppets, cloak, umbrella, various material, suitcase, gloves, cup, book, bottle, or mug) (Švábová 2014c). Machková (2007) points out that work with creative drama is successful when the process is managed and guided by a creative, communicative and educated teacher who can manage a group, identify goals, content, and methods and ensure a smooth course of education.

At the beginning of the meeting, the teacher selects topics and games appropriate for age and experience of the group in order to relax the atmosphere and make everyone interested in engaging and creating. Mass improvisation is popular when the whole group works together. It includes various kinds of walks, such as walking as animals, fairy tale characters. Gradually, a work with drama situation or a story is introduced, following with additional tasks and ordinary life situations dealt with in a group.



Picture 1. Improvisation



Picture 2. Role-play

As the conclusion of activities, a teacher leads a discussion with participants. It is best to sit in a circle so everyone can see each other well (Švábová 2014b). During the reflection, he or she has can find out how the children felt about the tasks – which were easy and which were difficult to answer; how they worked together to accomplish tasks; what they would do otherwise, and what they want to repeat once more. We get to know not only verbal but also non-verbal reflection. Children can express themselves through pantomime, movement, gestures, individual or group drawing, or make a product.

JOYFUL JOURNEY BY CHOO-CHOO TRAIN

At the beginning of working with creative drama methods, a game, in which children travel by train, has proven to be a successful drama activity that children join spontaneously without any difficulties. In this game, children have the opportunity to play and impersonate different roles; express themselves in model situations, and communicate with their environment. A teacher prepares the stations or stops in advance according to a selected topic, pedagogical goal, and composition of the group.

In the beginning, the teacher prepares an interesting motivating story.

Methodology: The children sit in a circle and the teacher talks.

Teacher: *Children, today I have a surprise for you. We will go on a long way that is not ordinary but miraculous. Choo-Choo motor train has arrived and will take us to unknown places, going through magic (mysterious) stations and getting to different countries. We will play roles of various fairy tale characters and animals. We will explore new places and communicate, and respond to various words, music, and story. We always have to be careful to which places we enter and where we move.*

Mass improvisation and role play

Teacher (Choo-choo train): *Come on, kids, sit down, it's time to go on a trip! I'm a locomotive and you will be my wagons. Join me on a trip. Now the train is starting to move. To make this journey more cheerful, we will sing together (the teacher can create the melody according to his or her own fantasy).*

Note: Teacher and children will start imitating sounds of train, to reinforce the mood the teacher tries to achieve (shush-shush or clickity-clack of turning wheels, the rumble of the tracks, the dirge of the horn, the hiss of the brakes, etc.)

Shush-shush-shush-shush-shush (group starts to use hand gestures and arm movement to simulate moving train, from the slowest pace to faster).

Shush-shush-shush, don't stay pinned, train is rushing through the wind (movement of the feet and hands gets involved).

Once to the left, once to the right (tilt to the left, tilt to the right).

A great glory awaits us at the end of the ride (hands up).

Shush-shush-shush toot-too-toot (simulate train braking with right hand).

Teacher: *Stay! Station!*

Children: *Which station?*

Colorful country

Objective: Know basic colors and their shades.

Teacher: *Children, put our palms on our eyes and look to the distance. I am reading: Colorful country. Get off! Watch your steps, we will cross barriers and walk through this narrow sidewalk. We came to a large meadow. Be careful, something has happened here. Colors are lost! Our task will be to find lost colors. Now I will say a short sentence and at the end, you will hear the color. Your job will be to look for a subject of this color, stand up next to it and show where it is.*

Wise owl has lost a hat. The hat had this color: yellow, blue, red, white, purple, green (colors should be named one after another which has already been found by all children).

Kids start looking around and look for subjects with the given color.

Change: Teacher: *Now we are at a fish pond. We are watching fish swimming. Now we are changing to a fish. Fish was swimming under water and lost a scarf with yellow color.*

Change: Teacher: *We are airplanes now. We are flying in the sky with stretched hands. We are looking for color: blue, yellow, orange.*

Teacher: *Children, you have completed all the tasks. We have saved the Colorful country! Now we can continue our journey by choo-choo motor train. Hop on the train! We will sing the following song:*

All: *From a station to a station train is riding on its trail (children will hold hands together and start walking one by one).*

Horn is whistling, breaks are hissing, the train is rumbling on the rails.

Shush-shush-shush toot-too-toot! (children imitate turning of wheels with hands).

Teacher: *Stop! Station!*

Children: *What station?*

Music Station

Teacher: *We have entered a new country where musicians live. Now we are becoming musicians and start imitating a play on different music instruments. We will enrich our activity with singing and music. Let's stand in a circle and start walking behind each other in the rhythm of the song.*

A teacher can choose a traditional song or make up words to a song with fiddles, drums and trumpets and other music instruments that children will imitate. Good examples of such songs are: *My sme mali muzikanti* (Slovak children's song), *Ram sam sam* (Moroccan children's song), *I am the music man* (English children's song) or *Wir sind vier Instrumente* (German children's song).

When singing and imitating music instruments, children walk in a circle and imitate music instruments such as playing drums or violin.

An example of Slovak children song *My sme mali muzikanti:*

*My sme malí muzikanti, my vieme aj pekne hrať,
We are little musicians, we know how to play well
na bubienok zabubnovať, na husličky fidlovať
We can beat the drums and play a fiddle
Na tie husle fidli, fidli, na píšťalku nydli, nydli
Tootle-too a flute, violin does Deed-a-reedle
na bubienok tram-ta-rom, až sa trasie celý dom.
House is shaking from the drum, brum-badum.*

During the song/nursery rhyme, the group makes a pantomime using various musical instruments: piano, guitar, trumpet, cymbals, accordion, flute, or wooden percussion instruments.

Teacher: *Children, we played and sang. Join a miracle train and let's travel to a new country again.*

All: *From a station to a station train is riding on its trail (children will hold hands together and start walking one by one).*

Horn is whistling, breaks are hissing, the train is rumbling on the rails.

Shush-shush-shush toot-too-toot! (children imitate turning of wheels with hands)

Teacher: *Stop! Station!*

Children: *What station?*

Drama play: Spiderweb

Motivation: Teacher: *Look, children! What do you see in the corner of the fairytale room? It is a big spiderweb. This is the Spiderweb Kingdom. Let's sit in a circle and play a game of spiders.*

Methodical steps: Teacher: *I am holding a wool clutch in hands. Now I will throw it to someone and greet him or her and add what I like about him or her. Hello Susanne, I like your earrings (hair, shoes, smile, good manners, etc.). A person who throws the wool always holds its end in hands. This way we will create a spider web. The Royal Spiderweb Kingdom will appear!*

Change. Teacher: *Now, kids, we will invite each other to a feast or something that we like. For example Susanne, I am inviting you for pancakes with whipped cream.*

All: *From a station to a station train is riding on its trail (children will hold hands together and start walking one by one).*

Horn is whistling, breaks are hissing, the train is rumbling on the rails.

Shush-shush-shush toot-too-toot! (children imitate turning of wheels with hands).

Teacher: *Stop! Station!*

Children: *What station?*

Wizard station

Teacher: *Put our hands close to our eyes and look far away. I am reading: Wizard station. Get off! What do you think? What is the Wizard station like? What can happen to us here?*

(Time for Spontaneous Responses of Children)

Teacher: *We still do not know what's waiting for us here. You will need to stay silent for a while and the wizard will come to us right away.*

Teacher enters the role of a witch/wizard (puts a hat on his head, a cloak over his shoulders).

Teacher (Wizard): *Hello, kids, welcome to my forest land. I am the witch Etel and I am inviting you to my mysterious world. It's the world of fantasy and magic. Come with me to the world of animals that live in my magic world. Your job is to imitate the animal to which I will transform you through magic.*

The children will enter the role of the animals, will imitate an elephant, a kangaroo, a bear, or a bee.

Teacher (Elephant): *I am whispering magic spells, magic spells, painting circles in the air. Hocus pocus, you are elephants now!* (children are moving around the space and are depicting the elephant's trunk with hands, slowly walking around the room and stamping loudly, swinging from side to side).

Teacher (Kangaroo): *I am whispering magic spells, magic spells, painting circles in the air. Hocus pocus, you are kangaroos now!* (children move around the space and jump like kangaroos, showing pouch with hands on their belly and jump).

Teacher (Stork): *I am whispering magic spells, magic spells, painting circles in the air. Hocus pocus, you are storks now!* (children move around the space, stretch their arms and gesture a big beak, lifting their legs high).

Change: Children imitate animals and connect it with the declamation of song lyrics, poems, nursery rhymes and count-out rhymes.

Teacher (Bee): *I am whispering magic spells, magic spells, painting circles in the air. Hocus pocus, you are bees now! Bees have light wings and fly merrily around the meadow (children imitate bees). Carefully listen to the song and fly around flowers. When the song ends, you will sit next to a flower.*

The teacher plays a song about bees. Children fly as bees and start flying faster. At the end of the song, children crouch next to a flower.

Oh, what a wonderful thing to be,

A little bee and bumble bee;

Learning to fly around the garden brightest ever seen,

Taking back the honey from a flower queen.

Change: Bees are collecting sweet nectar on a meadow. They found various flowers. Now when I clap, all will fly only to yellow and blue flowers. Clap! And now you fly to purple flowers. You have a lot of nectar right now, we are flying to a beehive.

Flower Garden

Goal: Learning about colors, flowers and developing attention of children.

Methodical steps: Teacher: *Kids, now we will enter a flower garden. We will stand in a circle and I will put a flower on the ground in front of each of you. You will receive various flowers into your hands: roses, violets, lilies of valleys, daffodils, tulips, daisies, and snowdrops. Firstly, we will show our flowers and introduce ourselves. What is your name? What color do you have and where do you grow (in a meadow, in a garden, in a forest)? Now we will play roles of flowers. Always, when a name of one flower is called out, these flowers need to change their places. Places will change the following flowers: violet, daffodil, and rose! Now children who have such flowers in their hands will change their places.*

Change: When children hear the word “garden”, all flowers will change their places.

Change: Teacher will stand in the middle of the circle. When flowers (children) are changing their places, he or she quickly stands on a free spot of one child. Who does not find a free spot, stays in the middle of the circle. The games continue.

Teacher: *Get on the train! We are going home!*

Happy return home

All: *From a station to a station train is riding on its trail (children will hold hands together and start walking one by one).*

Horn is whistling, breaks are hissing, the train is rumbling on the rails.

Shush-shush-shush toot-too-toot! (children imitate turning of wheels with hands).

Teacher: *Stop! Station!*

Children: *What station?*

Happy School

Teacher: *Happy School! Get off. Our travel with choo-choo motor train is coming to an end. We are back in our classroom.*

Relaxation

Teacher: *Children, first we will just relax. Lie down on the ground and enjoy nice music. Close your eyes and listen. The choo-choo motor train drove us to places where we could not get without magic. You were smart kids and you have done well.*

Reflection

Teacher: *Children, wake up and open eyes. Tell us about what we have experienced today. At what stations did the choo-choo train take us? How were the stations called? What did we do on the station? What animals did you imitate? What musical instruments did you play today? What song did we sing on the music station? What did we do on the spider station? What flowers did you find in the meadow? What did you like the most? When did you help each other, in what situation? What else do you want to play again?*

At the end, the children give each other a big applause. Teacher compliments all the children and encourages their creativity.

During creative activities, a teacher always encourages children. As stated by Krupová and Rochovská (2016), he or she constantly encourages children's curiosity and interest in new things of children. He or she enables them to work with the group, use various tools and aids.

CONCLUSIONS

Pre-primary education provides the child with a number of valuable educational incentives. The role of the teacher is to motivate and encourage the child to active expression, to create situations in which they get to know themselves and their surroundings, and enjoy the success.

The aim of the paper was to present creative drama as one of the alternative methods of education in pre-primary education.

Based on theoretical facts and practical experience, we can confirm that creative drama should have a stable place in the educational process. It shapes the child both personally and socially, cognitively, but also emotionally. It is a way to develop communication, creativity, originality, independence, and self-knowledge. Creative drama is not about the experience of others. It is about the experience and the acquisition of new knowledge and experience during a creative process in the first place.

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STRESZCZENIE

W ostatnich latach obserwowano wiele wysiłków podejmowanych na rzecz reformy tradycyjnego systemu oświaty w łączności ze zmianami w społeczeństwie. Proces edukacyjny musi być zorganizowany w sposób zapewniający indywidualny rozwój osoby w pełnym zakresie jej możliwości tak, aby przygotować ją do jak najlepszej integracji ze społeczeństwem. Wczesna edukacja jest kamieniem milowym w edukacji dzieci, które są spontaniczne w swoich działaniach i komunikowaniu się. Niniejszy artykuł koncentruje się na wykorzystaniu twórczej dramy, która uwzględni empiryczne i kooperatywne nauczanie podczas twórczych działań, które zwiększają rozwój osobowości dziecka. Twórcza drama reprezentuje uczenie się przez doświadczenie oraz podkreśla indywidualność każdej osoby. Działania dramatyczne stwarzają przestrzeń do zdobywania nowych doświadczeń i aktywnego uczestnictwa w różnych sytuacjach dramowych.

Słowa kluczowe: aktywność; twórcza drama; techniki dramowe