

The Guidance on the Application of Creative Drama in Special Education*

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Abstract—To study the general methods and techniques of creative drama in special education, using the general methods and techniques in this study for five years to carry out the special children's creative drama summarizes practical experience. On the basis of clarifying the definition and function of creative drama, it is suggested to design creative drama from four aspects: object selection, teaching plan formulation, teaching plan writing and revision. At the same time, it is suggested to improve the practical skills of creative drama from six aspects: the orientation of teacher-student relationship, the guidance of group dynamics, the establishment of activity rules, the explanation of activities, the guidance and feedback of students' creative activities.

Keywords—creative drama; drama therapy; special education

I. INTRODUCTION

Creative Drama is a relatively simple way in the treatment of drama, whether for drama teachers or special children in the course of drama, which is a good choice from the beginning, because creative drama is relatively safe, interesting and simple. It works with the external parts of the learner, such as body, action, sensory and so on, and keeps a distance from the learner's heart. After more than 60 years of development, creative drama has been widely used and flourished in kindergartens, primary and secondary schools, special education schools and institutions and other psychotherapy institutions in Europe and the United States, but its application in domestic special education has just started. This paper mainly discusses the practice and technique of applying creative drama to education and rehabilitation in special education.

II. DEFINITION OF CREATIVE DRAMA

The Children's Theatre Association of America is defined that "creative drama" is an impromptu, non-display, procedural-centered form of drama in which participants imagine, play, and reflect on the real or imaginary experience of human beings under the guidance of the

conductors.¹

The Taiwanese scholar, Lin Meijun (2000), defined the definition of creative drama as an impromptu spontaneous classroom activity. The development focus is on the process of the participants' experience reconstruction and the expression of its actions and oral "spontaneity".²

From the above definition, we can know that creative drama has the following characteristics:

First of all, creative drama is not only a form of drama, which is artistic, but more importantly, it educates experience and experience, and the fundamental goal is to promote the development of participants. Secondly, creative drama is impromptu, non-display, procedural, it is different from the general drama performance, the appreciation is low, generally there is no special audience; so in the implementation of the emphasis on the display of creative drama, the performance function is extremely harmful. Third, the source of creative drama is the experience of people's life, and the use of the study will also be applied to the life, so that the study focuses on the integrity and the effectiveness.

In a word, creative drama pays attention to the process, and creative drama is the whole study.

III. THE FUNCTION OF CREATIVE DRAMA

American scholar Elefor Chase York, (1967) said that the value of creative play to the development of children mainly includes: creativity, sensitivity, fluency, flexibility, imagination, emotional stability, social cooperation ability, moral attitude, balance of physical balance and ability to communicate, etc.³

Therefore, the unique effects of creative play on the physical and mental development of special children are mainly reflected in the following aspects:

First, creative drama plays provide a safe way of learning and development for special children. In the activity of

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¹ Zhang Jinmei. Drama education for preschool children [M]. Nanjing: Nanjing normal University Press, 2015:89.

² Lin Meijun. The study of action in creative drama theory and practice in classroom [M]. Taipei: Psychological Press, 2013:5-6.

³ Zhang Jinmei. Drama education for preschool children [M]. Nanjing: Nanjing normal University Press, 2015:91.

creative drama, the participants presented the situation in the form of "to pretend", and the problem was solved. Pretend to ensure the safety of the participants, remove their preparedness, provide an interesting and resilient way to solve the problem, and more importantly, provide a non-discriminatory, fair and supportive environment for special children. Through activities and creation in such an environment, the real feeling and the self-reflection are obtained.

Secondly, creative drama promotes the overall development of special children from shallow to deep. The creative drama usually starts with the movement and control of the body, and then promotes the development of the senses and the use of the language. Finally, by the role and the situation, the special children are promoted from the shallow depth to the inner physical and mental development.

At last, creative drama can promote the active development of special children. Because the development of creative drama is different from the traditional classroom class, it must rely on the active participation of the participants under the leadership of the leaders in order to proceed smoothly. In addition, the creative drama itself is creative, interesting and open, so it is easier for special children to obtain active and positive development in creative drama.

IV. GENERAL METHODS OF CREATIVE DRAMA DESIGN

A. A Suitable Object for Creative Drama

The creative drama is relatively safe, interesting and simple; it works with the external parts of the learner, such as body, action, sensory and so on, and keeps a distance from the learner's heart. Therefore, there are two types of objects suitable for creative drama:

1) Creative drama is taught separately as an independent course content: suitable for special children in kindergarten, low primary school or relatively low level of physical and mental development

Normal children are more suitable for creative drama classes between the ages of 2 and 8. Special children are also more suitable for learning creative drama courses between the ages of 5 and 11. This is because the course of creative drama requires students to have a certain body cognition, movement and control ability, it is better to be able to walk independently or move independently with certain assistance, to be able to recognize their own body parts and to have better control ability of coarse movement. On the other hand, the course of creative drama requires students to have certain imagination and creativity, cognitive ability, can understand and abide by the rules of the classroom, etc.

2) The combination of creative drama teaching and other drama therapy: it is generally suitable for special children of all ages.

For the special children above the high level of the primary school, only the study of the creative drama may be simple, the attention and the expression of the students in the world are not enough; the educational proposition of the

discussion is single and simple. Therefore, for special children at this stage, it is best to combine creative drama with educational drama, drama therapy or subject teaching as a warm-up activity, introduction activity or classroom teaching means, which is generally applicable to special children of all ages.

B. Drawing up a Term Teaching Plan

The term plan of the term is the basic planning and basis of a term course and teaching. It generally includes the status of special children, the objectives of the term, the basic methods and measures of teaching, the teaching schedule and so on.

1) Current situation of special children

The current situation of the physical and mental development of special children is evaluated, and the parents are investigated and interviewed. The special children with conditions should also interview themselves to understand the level, difficulty, desire and urgent need to be solved. A summary of the above-mentioned four aspects of information, conditional schools or rehabilitation centres should be combined with the child's IEP to develop a programme for the semester of the programme for the students or groups of students for the term.

2) Term goals

According to the above four aspects of the information and the teacher himself to the students the most urgent need to achieve the goals of the current semester, screening, confirmation and so on, finally determine the objectives of this semester. For creative drama courses, term goals should not be excessive, because psychological goals are more difficult to achieve, a goal often needs to go back and forth many times, through the accumulation of several similar experience to achieve. It is generally suggested that the teaching goal of a semester's drama course should be 4-5, and the term objectives mentioned here are the larger goals. For example, the creative drama class semester goal of the group of mentally retarded students around the age of 9 can be set as follows: through body control and body development activities, students can further improve their cognition, control and development ability of the body; cultivate and develop initial observation and creativity; and be able to understand simple stories and express them in their own way.

3) Basic methods and measures of teaching

Creative drama has its own unique teaching methods, teaching forms, teaching evaluation methods and so on. This paper mainly refers to the special and targeted teaching methods and measures used to achieve the semester teaching objectives. The big aspects include the orientation of the creative drama curriculum: the focus on the process or the results? How is the teacher-student relationship? How to be guaranteed and implemented in the teaching? Do you want to perform a performance? If a performance is to be performed, it is a performance that is watched as a result of a perfect performance or a co-participation, and a process experience? How is the course evaluated? How to communicate and

collaborate with parents? How to communicate and collaborate with other subject teachers?

What rules are needed in small areas, including the class? Who's the rule? How to implement? Teaching time, such as allocation and use? How appropriate is the space in the classroom? How space is used, etc. These need to be determined comprehensively according to the characteristics of students' physical and mental development, teachers' style and ability, the existing conditions of the school and the requirements for drama curriculum, so as to achieve the best effect, that is, to promote the full development of students' potential.

4) *Teaching schedule*

Drama courses are usually 1/2 times a week, and 40/90 minutes are suitable for each class according to the physical and mental development of the students and the school class hours. If the theme is larger and the content is relatively rich, a teaching content can also be completed with 2 to 4 classes. Of course, it is necessary to do a good job in the warm-up and introduction of each class to do a good job of reviewing and carrying out the connection of the new course.

The teaching schedule should arrange the weekly class hours, teaching content, and class type and so on. Make an overall arrangement of the teaching content and its logical relationship in a semester. The content of the general term can be divided into several relative units, and there is a certain logical relationship between the unit and the unit. In addition, we also need to consider which teaching content is the focus, which are difficult or sensitive topics.

C. *Writing a Teaching Plan*

According to the drawn-up term teaching plan, especially according to the characteristics of students' physical and mental development and the teaching objectives of this term, teachers consult relevant materials for teaching plan writing. The relevant materials can be roughly divided into two categories: one is the reference materials of creative drama specialty, including theoretical and practical cases, and so on; and the other is the relevant information that can be used and adapted for creative play in other fields. For example, game therapy, group tutoring, television variety shows and some online games about body control, development, creativity, and sensory development can be adapted and applied to creative drama teaching activities.

The basic elements of the teaching include: the subject, the subject of teaching, the time of teaching, the location of the teaching, the teacher (It is suggested that in qualified schools, drama classes should be equipped with two or more teachers, be local teacher and teaching assistants each other, and form a team in order to reflect and discuss in order to make progress.), the purpose of teaching, the teaching process, the teaching record and the reflection.

The teaching process is the key point, which generally includes six teaching links: start ceremony, warm-up, introduction, main activity, export and end ceremony. Every step is essential, which is determined by the uniqueness of drama therapy activities.

D. *Implementation and Revision of Teaching Programme and Teaching Plan*

In the teaching implementation, on the one hand, according to the proposed teaching plan and the teaching plan, there is the preparation of the teaching activities; On the other hand, according to the educational opportunities, problems and difficulties in the practical teaching, through the common consultation of the local teacher and the teaching assistant, the teaching plan and the teaching plan can be revised many times, so as to better meet the needs of the students and promote the development of their physical and mental potential.

V. THE SKILLS OF LEADING CREATIVE DRAMA

A. *Teacher-Student Relationship in the Teaching of Creative Drama*

The role of the teacher in the creative drama and the whole drama treatment is very diverse, and it can be divided into the functional character and the attitude character as mentioned before, so the relationship between the teacher and student is the relationship between the teacher and the student. It can be divided into several common teacher-student relationships: the director and the audience, the guide and the visitor, the wizard and the ordinary people, the host and the performer, the king and the subjects, the spiritual mentor and the visitor. Teachers can flexibly determine the teacher-student relationship according to the teaching purpose, teaching content and teachers' style preferences.

B. *Building and Guiding of Group Power and Atmosphere*

Group motivation refers to the power generated when group members interact with each other. It includes communication and interaction mode, cohesion, social control, group culture, etc.⁴ The drama class usually has the antagonism, interaction and cooperation among the group members, the confrontation between the individual and the collective, the acceptance and cooperation, and so on. For special children, the size of the group is about 4-10, so that each member can be able to interact and self-display with the teacher and with other members.

In that course of the formation of the group's power, the teacher should pay attention to the awareness and guidance. The teacher should have a keen awareness of the role of the member in the group, the relationship between the members, the strength of the group, the group culture, etc., and guide the group to establish its own rules to ensure the smooth progress of the teaching. It is necessary to guide the students to know and correct the inappropriate group interaction and culture. In the teaching activity, the teacher should always be attentive to the fluctuation of the power of the group, the object such as the point or the conflict, etc., and wait for the right time to take action, and do not act hard against the power of the group.

⁴ Su Qingyuan. Study and Lecture Notes on the Application of Drama Education and Therapy in Special Education (I). Chongqing, Aug. 2015

C. Rules in the Teaching of Creative Drama

1) Classroom rules

It is difficult to establish the rules in creative drama teaching. It is necessary not only to empower students to create, respect their rights and works, but also to ensure that teaching can be carried out smoothly. All students are respected and not hurt. Therefore, before the first class, teachers can discuss with students to formulate, or teachers can make students through the formulation of classroom rules, so that students understand, and then in the follow-up curriculum to implement the rules consistently. The rules that are not appropriate may be revised and then re-executed in accordance with the formulation at the time of the formulation.

Case 1: Rules for drama classrooms in an educational and rehabilitation centre for children with special needs

- I do not say unfriendly words, do not do unfriendly things!
- If my mood erupts, please take me to the quiet cabin to calm down.
- If I hitting someone or swearing, I must sit in a quiet chair for 10 minutes and apologize before I can continue the class.

2) Signal

You can use passwords, musical instruments, or a small piece of music as a prompt. For example, the sound of bell drum jitter can cooperate with the students walking or running in the classroom. Tapping the triangle iron can show that the fixed picture can come back to life, perform, and so on.

3) Processing in role

If the conflict and the non-cooperation among the members are in the process of playing the role, the teacher can ask the role or the teacher to play a role to interact with it, so that the students can be easily accepted, because the teacher's criticism is not for me, it's for the role that I play.

The teacher can also use the student's contradiction to create a new drama situation. Drama itself needs contradictions and conflicts in order to have tension and attract people. Therefore, when sometimes the contradictions and conflicts between students have educational value and dramatic tension, which is helpful to better achieve the educational goals. Teachers can flexibly handle, change the preset teaching process, explore and resolve conflicts through drama, so as to promote the development of students.

D. Explanation of Creative Drama Activities

In the teaching of creative drama, the explanation of the activity rules is very important, and the quality of the teachers is higher. Generally speaking, students understand the best by combining explanation and demonstration.

It is usually for the local teacher to explain the rules, and at the beginning of the explanation, make sure that all the students are focused on listening to the teacher's explanation, and the explanation is as popular and simple as possible, but

it is not necessarily accurate and error-free. After the language explanation, you can demonstrate with examples or ask the assistant to confirm that the students have listened or watched carefully and understood the rules of the activity.

E. Methods of Arousing and Responding to Students' Creation and Activities

Creative drama must have the input of students, participation and creation in order to realize the educational goal. Therefore, the teacher's very important responsibility is to stimulate and guide the students to work, and to exchange and guide the creation of the students so as to perform richer, more delicate and creative performance and to respond to the student's creation, so as to achieve the role of recognition, understanding, recognition and motivation.

1) Stimulating the suggestions of the student's creation

First of all, teachers should empower students to create, and adhere to respect for students' creative rights in the whole creative process, do not deny at will, but too many limits.

Second, the theme and materials of creation are suitable, which can really stimulate students' creative desire.

Third, teachers should create a creative, pluralistic and respectful classroom atmosphere.

2) Responding to the suggestions of students' creation

First, the teacher should carefully look at the students' creative intentions and the overall and details of the work and feed back the information and the perceived information to the students in an appropriate way, making them feel that the teacher is very careful about students' work; He can feel as much as students do in some ways.

Second, the language of the teacher's response should be accurate, targeted, and not generally speaking in a general sense. It's good.

Third, teachers should accept all kinds of creation and performance of students, not just those that conform to their own presuppositions or judge them according to certain criteria.

Fourth, when responding to students, teachers should also pay attention to their own non-verbal information.

Fifth, express gratitude to the students for their creation.

F. Allocation and Control of Time

As mentioned earlier, a drama class takes about 40-90 minutes. How can the teacher carry out the time allocation and control? It is proposed that the following considerations should be taken into account:

1) Elasticity and fixation of time

Generally speaking, the control of classroom teaching time is the responsibility of the teacher, but the teacher's control is not based entirely on his own ideas and decisions, but on the results of the whole classroom observation. The teacher should explain the arrangement of the time in advance and be in charge of the time control by the students.

2) *Fast and slow*

Teaching activities need rapid and slow changes to attract and drive students. Some teaching steps are slow, such as the teacher's explanation of the rules of activity, and must be sure that the students really understand; some students may be slow to create, so that they can think and discuss, in order to carry out truly effective creation. Some teaching steps can be consciously faster, so that students can participate in activities, timely feedback, a sense of novelty, a sense of urgency.

VI. CONCLUSION

In summary, creative drama is suitable for special schools, especially for junior students, or to open classes independently, or combine with the courses of living Chinese, life mathematics, life adaptation and other subjects, so as to promote special children to improve the level of physical and mental development in safe learning by means of vivid and rich teaching methods in which students take the initiative to participate.

The application of creative drama in special education in our country is still in its infancy, but creative drama has a unique mechanism and function to promote the physical and mental development of special children, and it will be more and more widely used, and it will become one of the effective ways to promote the physical and mental development of special children.

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