

Drama and Education: The Role of Drama in Increasing the Achievements of the Students with Learning Difficulties

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Abstract

This study aims to analyze the relationship between drama and education with a special focus on the role of drama in increasing the achievements of students with learning difficulties. Because of their critical situation, students with learning difficulties need exceptional care to enable them to acquire new teaching input. This study aims at investigating the role that drama can play in facilitating the teaching of students with learning difficulties. The community of the study consists of teachers of special education centers in Jordan in the governorates of Irbid, Jerash, and Ajloun for the academic year 2021/2022. The study was applied to an intentional sample of teachers of special education centers (51) male and female teachers. The researchers used the descriptive approach to know the effect of drama on increasing the achievement of students. To achieve the objectives of the study, an assessment tool was designed to measure the effect of a training program based on the use of two types of drama: filmed TV drama and live- drama. To sum up, the study proved that drama could play a fundamental role in increasing the comprehension of students with learning difficulties by making the teaching environment both fun and effective on the one hand and increasing their academic achievements.

KEY WORDS—Drama, Education for Special Purposes, Learning Difficulties, Students with special needs in Jordan.

INTRODUCTION

Drama is one of the literary arts that can be an effective tool for presenting information. Children enjoy acting, and while acting they acquire an experience that helps in their growth and develops their learning skills. The purpose of theatres at academic institutions, such as schools and colleges is not to create actors; rather the major

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purpose is to acquire practical knowledge since they will find out a rich knowledge of their own life and the world around them.

In this light, drama has distinctive qualities which could be integrated into cognitive, moral, material, and emotional systems. An actor must have a great knowledge of the role he is playing, and the character's emotional state must be by the tone. The actor must practice a lot to embody the character's physical and psychological features. In this light, the drama will give students who will be enrolled in a dramatic production a high level of discipline and cooperation with other actors to make the play successful. They also learn time management since the play is limited to a certain time and place. Besides, they learn how to control their body language to help convey the play's major theme. Accordingly, we can create a "positive discipline" in kids which can help teach them what should be done or should not be done (Alington, 1986, 5). Therefore, from this perspective, the study aims at proving that drama can have powerful positive "therapeutic" results because as Jones (2007) argues "within drama, there is a powerful potential for healing" (Jones, 3).

Having students with learning difficulties in mind, we find out that most of them who are diagnosed with learning difficulties face great difficulty with learning; these difficulties vary from one student to another. However, most of them face a common problem when teaching is presented on the scene. The reasons are varied; however; students have a basic common learning problem regarding the ability to interact actively in the teaching process. This category of students who face learning difficulties needs extra attention during all the stages of their learning starting from childhood to adulthood. Because of their critical situation, they need special care to enable them to acquire new teaching input. Perhaps the problem seemed complicated when we come to teaching students with learning difficulties in academic institutions if compared with other students who don't have any learning difficulties.

Therefore, searching for other possible alternative methods to teach them is needed to enable them to be involved in teaching as effectively as possible. This study investigates the role that drama can play in facilitating teaching for students with teaching difficulties.

Importance of the Study

This research aims to survey the use of drama as a tool in teaching students with learning difficulties. In fact, according to the Jordanian constitution, all citizens have the right to acquire an education regardless of their roots, gender, or religion. Regarding students with learning difficulties, a noticeable increase in the services that the Ministry of Education has devoted to students who are equally receiving education at Jordanian schools.

The starting point was in 1979 when the first national statistical survey of the students who have learning difficulties. According to the results, more than eighteen thousand people with disabilities were registered; however, the number increased to fifty-five thousand by 1996 (Hadidi, 1998, 148). Thus; students who have teaching difficulties are facing great challenges that hindered the teaching process. As a result, the focus was on two slices of the students with disabilities; they are mainly identified with physical problems, and hearing impairment.

Many policies and attempts were established to facilitate offering services that facilitate the teaching of students with disabilities; for example; a council for People who suffer from disabilities was instituted in Jordan in the early 1990s, however; it presents humble support and needs extra support from the government and the public sectors so that it can reach all students with disabilities.

Instead of depriving them of having education or being marginalized, the study anticipated the proposal that drama can be applied as a means of teaching that can help this slice of society to acquire knowledge. The researchers aim to prove that drama can help students with disabilities, those that are limited in the study above, to understand and interact with the learning material as a verbal experience presented in a dramatic form. Furthermore, the study will trace how educational policies in our region, and the world in general, have treated the issue of the use of drama as a tool for teaching students who have learning difficulties. The study will focus on the educational measures in dealing with this important issue, as well as the possible measures and recommendations.

Because drama had special tools including body language, facial expression, voice pitch, stress, and level, in addition to other supporting techniques such as lighting, music, and other sound techniques, it could play an effective role in teaching and making the teaching process easier. From this perspective, the researchers believe that drama can help to a high degree to teach students with learning difficulties.

Goals of the Study

The research aims at surveying how far dramatic techniques are applied as teaching tools for students with learning difficulties. The research aims at investigating the educational policies and activities that are involved in sponsoring the teaching of students with learning difficulties through drama. The research aims at exploring if drama could help with learning difficulties or students increase their achievements through drama.

It is noted that few studies have paid attention to the employment of drama in the education of students with learning difficulties. According to Kempe (1996), drama can play a big role in helping

children with difficulties to have an education; he later refers to “drama therapy” defined as a method of the education of special needs students”. Furthermore, he states that children who have some difficulties in learning need drama therapy other than their need of “physio or electro-convulsion therapy.”(10-11)

The problem of the study

The study attempts to answer the major following questions:

1. What is the role of drama in increasing the achievements of students with learning difficulties? There is another correlated question that is:

1.1 What is the role of drama as a strategy of teaching, from the workers’ point of view, with the students of learning faculties?

LITERATURE REVIEW

Drama is an important literary genre that plays an important role in conveying meaning via action, its importance refers back to its ability to convey meaning using a variety of “sign systems” in a form that is exclusive to art (Aston& Savon,1991). Many critics trace the “therapeutic” function for students with learning difficulties. Gallagher; for instance that the engagement of students with learning difficulties in dramatic presentation is of a great positive result especially the case of young children because of their varied learning difficulties.” (Gallagher, 2012)

Sherratt & Peter argue points to the fact that drama is not used in a large scale in the education students with learning difficulties especially those with “autism.” (2001, 17) Perhaps one of the earliest examples of the important function that dramatic productions can have is what is introduced by Shakespeare in Hamlet when he describes the play as the way that will enable him to “catch the conscience of the king.” (The Folger Shakespeare)

In this line of thought, Wright (2022) states that dramatic production becomes effective “if art becomes successful, it will reach the masses easily” because it can help in “getting the information learned and understood.” (Wright, 2022)

Jeong Weed discussed the importance of the collaboration between drama and early childhood classroom teachers in early childhood drama. He conducted a qualitative case - study of a dramatic education program. In this study, the researcher selected a sample of two early children teaching classes at a private school in the Mid-Western United States. Weed’s study reveals findings reveal many challenges facing teachers in teaching young students with learning difficulties, or who have educational difficulties. Of these challenges, there is the “uncertainty defined leadership, the lack of communication and

perceptions of insider versus outsider” (2011, 45). To be specific, because of the distinguished nature of theatre, it can reject “fixed interpretation” because of the character and action on stage. In other words, in the education of students with learning difficulties, the dramatic variations are seen as a sign of a positive teaching aid for this slice of students.

Melhem and Zainndin (2013) tackled the employment of drama as an enhancement of education for students with disabilities; they focus on those who suffer from a problem of perception. Also, students who suffer from “unimpaired senses” can benefit from drama as an educational tool. Both of them can connect to different phenomena through multi-sensuous action. Therefore, drama can help stimulate students to use their senses (e.g. hearing, sight...) to learn more easily if compared with traditional teaching techniques.” (Melhem and Zainndin, 2013, 414).

McCaslin (2000), in *Creative Drama in the Classroom and Beyond*, argues that drama can play an effective role in increasing students’ comprehension because ‘creative drama’ as he calls works on a major mechanism in which the learner expresses what he understands, not what the instructor explained in this style, the learner is the core of the educational system, not the educational system, nor the teacher. Also, Philips (2003) in *Drama with Children* highlights the role of drama in transforming written knowledge into a visual experience which can help in transforming the potential knowledge of children into a visual one. She argues that “dramatizing a text is very motivating and fun”, and thus children can learn many skills in addition to the academic purpose. (Philips, 6)

On the other hand; Howell and Heap (2009) in *Planning Process Drama* discuss the employment of drama in teaching; which has been referred to as process drama. They emphasize that school theatres play a very important function in the teaching environment. They called the type of drama that is linked to teaching “process drama”, or “drama in education” because of its experimental nature. In other words, they define drama in education or as they later refer to experimental drama. Accordingly, experimental drama is defined as a type of work that is created not for the one who found it, but rather is designed for the benefit of the participants themselves. According to Howell and Heap, drama can be found in one educational system stage regardless of students’ age. Also, it is available for teachers who are specialized in drama and even non –specialized teachers.

In this regard, drama is an active medium of acquiring and transforming knowledge. Both students and teachers live the action which they created according to the moment itself; they don’t depend on memories of past incidents, i.e. they write their play; cooperation between their teachers expressing their points of view presents

diverse differences and contexts. This process is seen as a continuous involvement “in” and “out” of the dramatic action itself. It is regarded as a vivid teaching process that depends on interaction and includes a kind of play to solve a problem or to discover the truth. In other words, to have good learning, learners must be enrolled in the teaching process by participating directly through merging teaching material with personal knowledge which can easily be acquired by drama which gives an amazing chance for a new interactive learning environment.

Berge et. al (2014) conducted an empirical case studying how drama is associated with teaching emotional competency skills. They state that the process of drama not only “seeks to entertain, but rather to motivate students to understand “learning through observation” (Berge et. al, 228).

O’Tool (2003), in *The process of Drama*, states that drama teachers have revealed that education in schools is just a small part of the educational process, he even highlights the role of theatres in the teaching environment; the such environment is dedicated to supporting the design of drama, by deactivating the real context in standard theatre. This physical environment may include simple furniture, and properties available at schools such as blackboards, pencils, colors, and pens (2003, 55). Also, Fryer (2003) gave another perspective on drama, he claims that the process of drama exists as an independent third aspect that plays the role of self-discovery. (Fryer,7) He called this discovery ‘the third thing’ where drama is not “just a process”; rather both drama and theatre could be seen as a real being.”(Fryer, 2003,7)

Besides, Emunah (1994) discussed specific conceptual bases regarding drama therapy. She insisted on having a “playful environment”, a place where students can behave freely with a “sense of freedom”. She argues that pressure must be avoided as much as possible to encourage real interaction and spontaneity. There are five sequential phases in drama therapy in which individuals grow during the acting process, and this might introduce somehow a kind of therapy. For Emunah, it is important that the dramatic activities have to be “simple, engaging, failure proof, and age-appropriate.”(Emunah, 1994) She attracts attention to the fact that drama therapist has to be “attentive” to the age appropriateness because they use “unsuitable techniques at this point may increase the clients’ inhibitions and resistances”, which might lead to “drop-outs” and “entire journey ” that is “ encapsulated, helping the client to grasp and own the experience with all its impact”. So, drama can help us to “take hold of our experience, rather than letting experience slip through our fingers unregistered, unacknowledged, unassimilated.”(Emunah, 1994)

Jones (2007), in *Drama as Therapy*, states that drama can have powerful positive results because, as he argues, “Within a drama,

there is a powerful potential for healing” (2007, 3). Likewise, Dunn (2017) emphasized the important role that drama can have since it generates “rich learning opportunities “. In her article” Demystifying Process Drama”, she discussed the obstacles faced by educators who would apply it to education. She argues that though there is a “number of myths relating to its use and value appear to be limiting its applications” (2017, 127). She even goes further saying that although many teachers use drama as a strategy, fewer offer their learners opportunities to engage.”(ibid)

Hallgren and Osterlind (2019) discussed how drama is employed in teaching civic education, with a focus on two basic issues that are democracy and migration. The researchers found out that “the students’ engagement was notably high”. But because there were no “ probing questions being asked by drama pedagogues or civic teachers, the students proved that they could not achieve full learning results of process drama in civic education. This is because there is no core teaching approach between teachers and drama pedagogues.” (2019)

In The School Drama Program (2015), Gibson. Discussed the great values of applying process drama mainly in “improving English and Literacy outcomes” (2016, 76). She studied the (SDP) which stands for school drama project which is a program established in 2009 as a collaboration between the Sydney Theatre Company and the University of Sydney. Gibson states that this program aims at developing proficient information for primary teachers, and in the use of knowledge of process drama with the literature. The results show encouraging commentaries concerning the success and accomplishment of the (SDP). (2015, 90)

METHODOLOGY

The study employed the descriptive approach to know the effect of drama on increasing the achievement of students with learning difficulties. To achieve the objectives of the study, an assessment tool was designed that measures the effect of a training program based on the use of two types of drama: Photo-drama, and acted–theatrical drama to see the effectiveness of these strategies in facilitating the teaching of concepts for a specific group of students with learning problems, or difficulties.

The Community of the Study: Teachers of special education centers in Jordan in the governorates of Irbid, Jerash, and Ajloun for the academic year 2021/2022.

The Sample of Study: The study was applied to an intentional sample of teachers of special education centers, it consists of (51) male and female teachers, and Table No. (1) Shows the details of the sample.

Table No. (1): The Sample of the Study

#	Categories	Frequency	Ratio
Sex	Male	10	19.6
	Female	41	80.4
Career	special education teacher	13	25.5
	In-service training student	34	66.7
	Administrative	4	7.8
Years of Experience	10 years experience or less	17	33.3
	without experience	34	66.7
Qualifications	diploma	3	5.9
	Bachelor's degree and above	48	94.1
Total		51	100.0

The Study Tools

A list has been designed that includes five dimensions, which in total include the most important skills that the student must possess, namely:

1. The social dimension
2. The cognitive dimension
3. The emotional dimension
4. The physical dimension
5. The linguistic dimension.

This list has been designed to know the opinions of teachers and trainers, who have applied the program to different samples of students who suffer from problems in the learning process with varied causes. Regarding the effectiveness of the strategy of using drama in increasing the achievement of students with educational problems, validity and reliability indications have been extracted to justify the use of this tool.

In designing the training program, it is based on the use of two types of drama: photodrama, and live drama staged in the theater. The purpose was to see the effectiveness of these strategies in facilitating

the teaching of concepts for a different group of students with learning problems. The following cases were investigated in the study:

- a. People with mental disabilities
- b. Those with poor attention and hyperactivity
- c. People with autism spectrum disorder
- d. People with learning difficulties
- e. People with environmental and cultural deprivation

Statistical Standards

The study adopted the five-point Likert scale to correct the study tools, every paragraph has one degree out of five (strongly agree, agree, neutral, disagree, strongly disagree), and the researchers used a digital way of ranking (1, 2, 3, 4, 5), and below is the scale which has been adopted to analyze the results:

1. From 1.00 - 2.33 Low
2. From. 2.34- 3.67Average
3. From 3.68- 5.00 Large

The scale was calculated by using the following equation:

(The upper limit of the scale is (5) - the lower limit of the scale (1) / the number of required categories (3) =1.33=3/ (1-5), and then (1.33) is added to the end of each category.

The first question: What is the role of drama in increasing the achievement of students with learning difficulties?

To answer this question, the arithmetic averages and standard deviations of the role of drama in increasing the achievement of students with learning difficulties were extracted, and the table below illustrates this as follows:

TABLE 2. Arithmetic averages and standard deviations of the role of drama in increasing the achievement of students with learning difficulties, arranged in descending order according to the arithmetic averages

Rank	Number	Domain	Arithmetic mean	Standard deviation	Level
1	4	Emotional dimension	3.21	.635	Medium
2	2	Social dimension	3.14	.705	Medium

3	5	Physical and kinetic dimension	3.14	.691	Medium
4	1	Cognitive dimension	3.10	.628	Medium
5	3	Linguistic dimension	3.02	.726	Medium
Total			3.12	.619	Medium

Table (2) shows the arithmetic averaging from (3.02 - 3.21), where the emotional dimension came to first place with the highest arithmetic average of (3.21), while the linguistic dimension came in the last rank with an arithmetic average of (3.02), and the arithmetic means of the role of drama in increasing the achievement of students with learning difficulties as a whole was (3.12).

The second question: Are there any statistically significant differences ($\alpha = 0.05$) in the role of drama in increasing the achievement of students with learning difficulties due to the variable field of growth (cognitive, social, emotional, linguistic, and kinesthetic)?

To answer this question, the arithmetic averages and standard deviations of the role of drama in increasing the achievement of students with learning difficulties were extracted according to the developmental field variable (cognitive, social, emotional, linguistic, and motor), and the table below illustrates this as follows:

TABLE 3: Computational averages, standard deviations, and analysis of mono variance of the field of development (cognitive), Social, utilitarian, linguistic, and kinetic (on the role of drama in increasing the achievement of students with educational Problems

Categories	Arithmetic averages	standard deviation	P- value	Statistical significance
Cognitive	3.10	.628	.715	.529
Social	3.14	.705		
Emotional	3.02	.726		
Linguistic	3.21	.635		
Kinesthetic	3.14	.691		

It is clear from Table (3), that there are no statistically significant differences at the level of significance ($\alpha = 0.05$) due to the effect of the growth fields: (cognitive, social, emotional, linguistic, and kinaesthetic), where the value ($\alpha = 0.05$) of p was 0.529, with a statistical significance of 0.715.

RESULTS AND DISCUSSION

Recently, in all societies, the education of children is undergoing major transformations, both in theory and in practice. Despite this, the achieved goals remain far from the level of the hoped-for expectations. Because teachers do not feel the feasibility of the available teaching methods, and most of them are not ready to take on a new educational experience, that is, they represent the model of the traditional teachers who applied their methods, and refused change, given that the type of students they teach is accustomed to their method of indoctrination or their view of themselves. Hence, this may result in their lack of self-confidence in their inability to educate children in general. (Issa, 2009).

The task of teachers is mainly to produce prospects that assist learners to cooperate with and wholly understand the world to carry out their tasks successfully. The utmost practices in school give students a type of communication used with the world without the teacher, or the curriculum. In such conditions, the emotional depth is easily detached from knowledge and thinking, and when this happens, the chance to offer data and make it accessible becomes something personal, and thus the knowledge used is reduced to understanding, we need to feel. Therefore, the student needs to contribute effectually to the learning progression, and the learner's values, feelings, and imaginations, need to be combined into the lessons for knowledge to become personal. Possibly drama makes this credible because it provides the opportunity to obtain a new interactive learning experience (Hammad, 2018).

The first question: What is the role of drama in increasing the achievement of students with educational problems?

To answer this question, the arithmetic averages and standard deviations of the role of drama in increasing the achievement of students with educational problems were extracted. The arithmetic averages ranged from (3.02-3.21), where the emotional dimension ranked first with the highest arithmetic average of (3.21), while the linguistic dimension ranked the latter, with an arithmetic mean of (3.02), and the arithmetic means of the role of drama in increasing the achievement of students with educational problems as a whole was (3.12). Creative drama plays an important role in fulfilling the requirements for methods of teaching people with learning problems, which emphasizes linking theoretical study with direct sensory experience, and therefore it is an appropriate field for practicing and developing their learning skills.

The results of many studies were consistent with the results of the study, for instance, Eid, Kamal Al-Din Muhammad (2010) linked the role of creative drama with its development of the thinking skills for

the mentally disabled, by employing its multiple activities to develop some basic thinking skills, which are (knowledge, observation, classification, comprehension, remembering). And also Abu Mansour (2018) showed that the use of creative drama is an impact on developing innovative thinking and achievement in teaching Arabic. Other studies including Hanieh (2009), (Heilat, 2006), and Makawi (2022) emphasized the therapeutic approach to learning difficulties by addressing the contribution of drama and the theater to learning language, reading, and acquiring various social skills,

The sensory experience that drama provides to the learner and the discussion that follows helps in expanding the learner's understanding of the educational material, leading the investigation and investigation. Drama requires learners to use their senses to a large extent, such as listening, focusing, and observing, which leads to the assimilation and fixation of the material. Drama pushes students to think more, understand the elements of the dramatic scene, and compare dramatic scenes. This deepens learners' understanding of many social studies concepts. As a result, their achievement improved.

The second question: "Are there statistically significant differences ($\alpha = 0.05$) in the role of drama in increasing the achievement of students with educational problems due to the developmental variable (cognitive, social, emotional, linguistic, and kinaesthetic)?"

To answer this question, the arithmetic averages and standard deviations of the role of drama in increasing the achievement of students with educational problems were extracted according to the developmental field variable (cognitive, social, emotional, linguistic, and motor), ($\alpha = 0.05$) attributed to the impact of the field of development (cognitive, social, emotional, linguistic, and kinaesthetic), which reached a value of 0.529 and a statistical significance of 0.715.

Drama greatly provides children with special needs a successful way to find a voice for themselves, and a sense of confidence. Because drama works to create a context for learning based on verbal and non-verbal communication, and students do not depend mainly on reading and writing. Although drama provides a great incentive for these activities, it also works across gameplay and game elements.

Drama is one of the most powerful topics for application in the early stage; for it gives children the ability to influence their development processes and in all areas of their development. Here, engaging children and motivating them to learn not only, but also to create dialogue, especially in the early years of children's lives, when children know how to use it completely. (Drawsheh, 2020)

In the social field, Afifi (2019) showed the effectiveness of the proposed dramatic activities in developing the social skills of

kindergarten children, which recommended that kindergarten curricula and programs should include the use of creative drama. Also, in his study, Abu Al-Hamad (2019) explained the role of drama in developing some aspects of cultural folklore among preschool children. On the emotional side, Al Dahan (2018) dealt with the role of drama in reducing bullying behavior (bully-victim) among the hearing impaired. Also, Mohamed Zaki and Mohamed Maghribi, (2016) showed the role of creative drama in treating and modifying behavioral disorders among learnable mentally handicapped children. Radwan (2014) found a great effect of creative drama on developing self-management skills for the visually impaired. All the previous studies agreed that behavioral disturbances can be reduced or minimized through the systematic use of drama in all its forms. About the cognitive domain, Abu-Ghazaleh (2008) confirmed the impact of creative methods and dialogue on the student's understanding of environmental concepts and their attitudes towards the environment in Jordan.

In his study, Al-Hadidi (2021) proved the great effect of using creative drama in developing innovative thinking skills and cognitive achievement in teaching the Arabic language among fifth-grade students in the capital Amman governorate. Also, Hamza (2018) emphasized the same results regarding the effect of creative drama on science achievement for fifth-grade students and their creative imagination. The theoretical literature is still rich in many studies that confirmed the role of drama in facilitating the process of learning and acquiring concepts in a way that suits learners' abilities and potential.

Therefore, we find that the literature has made it clear that drama, whether photo or theatrical production, plays an effective role because it enhances insight by going into a physical/sensory and emotional experience instead of relying only on thinking. The use of drama also allows giving a role to the family as well as to the teacher so that it could provide a unified learning experience that combines behavior, thought, emotion, and social dimensions. The knowledge of such a learning experience is great, but its application is very modest. Thus, this requires teaching experts of enhancing an active teaching experience, where learning is seen as a rehearsal for real life.

CONCLUSION

The study finds out that drama can play an immense role in helping students with learning difficulties, it has two-goal means; the first is to offer knowledge and education, and the second is as therapy that can develop learners' personalities and skills. Drama garnered notable attention; many educators have explained the importance of the art of drama as an educational tool that has proven successful in providing

students with many educational experiences in various fields. The current study examined the importance of drama in education, especially for those with learning difficulties. The study argues that drama through its clear and desirable educational goals in the behavior of learners' works to accustom students with learning difficulties to cooperation, self-esteem, and time management, as well as introducing them to their inclinations and talents. The study proved revealed positive results on students' achievements by developing the linguistic wealth of students and providing them with important language skills. Also, drama provides students with learning difficulties with opportunities to share experiences of different situations and gives the learner knowledge of himself, his abilities, and talents.

Also, drama contributes to the refinement and development not only of psychological, emotional, and, cognitive skills but also develops the good growth of learners' capacities through dramatic play, gaining confidence. This can help learners to improve their knowledge through developing imagination, obedience to peers, and developing leadership skills, satisfying curiosity and discovery.

Besides, drama works to simplify the study materials through the theatrical style interestingly and attractively. Also, it adds fun and joy to the teaching process which makes it more learnable. In the midst of what has been presented, the study finds out that the use of drama and theater as a major method in the teaching process would improve the level of learners' achievements through the acquisition of study materials, and the acquisition of various social skills, especially if we talk about students who suffer from learning difficulties, whether academic or social.

To sum up, the educational theater would help students overcome learning difficulties, providing creativity in the field of learning and the formation of dramatic situations. That is to say, an educational play mimics the desire of the learners and their idiosyncrasies for knowledge, as well as develops their inclinations, and their tendencies by meeting them in an interesting and enjoyable teaching environment, unlike the boring routine which depends on the indoctrination method that disrupts many of the skills and abilities of learners. In light of this, the study recommends the following:

The first recommendation is to teachers of students with learning difficulties by asking them to adopt the method of dramatic representation as a method of teaching. The second recommendation is for the Ministry of Education to design courses and training workshops to train school teachers and educational trainers who are responsible for teaching students with learning problems to help them to transform the educational material into dialogue scenes (plays) and use them in the classroom. Thirdly, a recommendation is directed to the curricula developers who are responsible for teaching students

with learning problems to create plays that achieve educational purposes within their curricula. Finally, a recommendation intended for researchers to conduct more studies in the field of the application of drama as a method of presentation on the one hand, and to solve the obstacles facing them in its application in education.

Declaration of Conflicting Interests

No potential conflict of interest was reported by the author(s).

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