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A Program Based on Drama Teaching Techniques to Improve Secondary Stage Students' Creative Writing Skills and Motivation

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Abstract

The purpose of this study was to find out if a program based on drama teaching techniques could help secondary stage students improve their creative writing skills and motivation. First year of secondary school students lack the ability to write creatively and need to increase their motivation to do so. Fifty first-year secondary school students from El-Salam Language School in Mansoura were divided into two groups: experimental and control. The following instruments were used in the study: a creative writing skills checklist, a pre-post creative writing skills test, a rubric to correct it, a reflection on-action sheet and a motivation scale to write. A program based on drama teaching techniques was used to teach the experimental group. The control group was taught through the regular method. Findings indicated that the experimental group creative writing skills and motivation improved as a result of employing the program. The study recommended using drama teaching techniques at different stages and for other language skills.

Key words: Drama Teaching Techniques, Creative Writing Skills, Motivation. Secondary Stage, Egypt.

Introduction

Nowadays, teaching English as a foreign language plays a vital role in enabling learners to communicate more effectively with other cultures. English is not just about being able to communicate with native speakers, it is the most common second language in the world. Learners strive to have and form a true picture of the richness and complexity of the English language as employed for communication which can be achieved through mastering the different language skills; namely, listening, speaking, reading and writing.

Section One: Creative Writing and Motivation:

Nowadays, teaching English as a foreign language plays a vital role in enabling learners to communicate more effectively with other cultures. English is not just about being able to communicate with native English

speakers, it is the most common second language in the world. It is seen as a window to the outer world since it serves as a channel for international communication. Learners strive to understand the richness and complexity of the English language as it is used for communication, which can be accomplished through acquiring the different language skills, namely listening, speaking, reading, and writing.

The process of transferring structured knowledge to texts is referred to as **writing**. It allows students to convey and express their ideas, thoughts, feelings, and experiences in writing, whether on paper or on the computer. Students must recall and grasp what they read in order to do so, as well as considering how to organise it in their minds (Akdal & Sahin, 2014). Writing, according to Akyol (2010), is a necessary skill for expressing ideas and thoughts through symbols and signs. As a result, writing is a tool that learners can use to convert and convey their feelings, thoughts, and projects that they have seen and experienced (Sever, 2004).

Teachers confront a number of challenges while planning writing classes, including low motivation, a high level of anxiety, a lack of effort, and a lack of interest. Many students, on the other hand, wait for inspiration before producing an acceptable written product, which leads to the negative qualities described above. To overcome these problems, creative writing is regarded an alternative technique to elicit inspiration and prevent negative elements in students (Bilton & Sivasubramaniam, 2009).

According to Brookes & Marshall (2004), the features of creative writing are authenticity and imagination rather than uniformity and intellectual accuracy. Both students and teachers benefit from creative writing because it allows students to attain academic success in writing classes. Maley (2009) defines creative writing as any type of writing (including poetry, fiction, theatre, and creative non-fiction) that explores its contexts through creative production and process reflection with an aesthetic rather than pragmatic goal. He also argues that creative writing enhances learners' self-esteem, allows them to experiment with language, develops awareness, deeply involves learners in the process, and is a lot of fun, thus it can be very motivating. Creative writing can help students succeed in writing classes by providing more options for academic accomplishment.

According to Donovan (2007), creative writing necessitates imaginative thinking, subjective statements, and creative thinking. Being extraordinary without undermining commonly accepted ideals, coming up with fresh ideas utilizing your imagination, being original, writing for fun,

and reflecting are all examples of creative writing. Because creative writing necessitates editing, planning, and unrestricted thinking exploration, the process approach rather than the product approach should be used. The importance of this approach in terms of writing development has been stressed in a recent global review of writing pedagogy (Dombey, 2013).

The nature of creative writing

Arthur and Zell (1996) see creative writing as a unique writing exercise based on the idea of reconstructing the learners' knowledge, backgrounds, cultures, concepts, sounds, and images and associating them with one another in order to create a new piece of writing. It is a method of freely putting ideas, emotions, and feelings onto paper in an inventive manner that fosters self-expression and self-discovery. Lukiv (2006) declared that creative writing is a way that exposes thoughts, emotions and feelings in unique imaginative, ways that are guided more by the writer's need to express feelings and ideas.

Importance of creative writing:

Dafoe (2013) introduced creative writing as a means of changing the environment where students do not have any control or any interest to a newer one where they take more ownership by allowing choice and promoting creativity. Adopting creative writing increases the diversity of thinking that results in innovations as creative writers turn to be creative thinkers and better readers. Moreover, students gain an ability to be self-choosing to achieve better performance and increase the time spent on writing. As a result, students will have fewer mistakes and improve their writing.

Dali (2013) contended that the experiences learners go through in creative writing promote both their contextual and holistic understanding. Learners discover new patterns rather than the traditional thinking and solutions. It is seen as a tool for strengthening the links between the theoretical material and its practical applications. This leads to promoting both their personal and linguistic competences as they practise various types of writing they rarely deal with. Besides novels, short stories and verses, creative writing can include texts such as playwriting and screenwriting.

Types of creative writing

There are different types of creative writing that students can use inside the classrooms. Donovan, (2015) discussed types of creative writing in addition to fiction and poetry. He introduced the following types of creative writing:

Journals: A journal is a type of written diary.

Diaries: Students can keep diaries, which serve as a record of their activities and memories, to write about their daily life.

Letters and Emails: Students learn how to compose traditional letters as well as emails to one other for a variety of objectives.

Memoirs: Memoirs are books of stories or personal recollections written by students based on specific experiences.

Essays: Essays are a type of academic writing that comes in a variety of formats.

Poetry: Because pupils may construct simple rhyming verses, poetry is the most creative kind of writing.

Scripts: Students begin writing sample theatrical and film scripts.

Storytelling: After reading a story, students write a commentary about it. They make an effort to simplify the genuine story.

Speeches: Students can prepare speeches on a variety of topics that will motivate them.

Blogs: A blog is a new technological way that displays content on the web and it can be used to publish any kind of writing.

Vignettes: Vignettes refer to brief descriptions of a scene or a person or accounts.

According to Vaezi (2008), motivation is critical to students' learning since it comprises all of the desires and reasons that drive them to achieve their objectives. It is the force that motivates students to engage in certain activities and motivates them to achieve specific learning goals. Motivation, in general, is a broad term that encompasses all motives and efforts that inspire students to keep working hard and show why they must work and study. As a result, when those motives are obvious, motivation helps predict what learners will accomplish and the activities they are expected to excel in based on the aspects that influence their learning. Motivation is a continuous process that lasts until all of the set goals are achieved.

Goal orientation is regarded as a critical component of motivation. Intrinsic and extrinsic objectives were examined by Ryan and Deci (2000). The source of motivation determines whether it is intrinsic or extrinsic motivation. Intrinsic motivation happens when the learner is motivated by the work at hand. Intrinsic motivation can be the driving force behind long-term behaviour changes, increased tenacity toward goals, and high-quality

work, meeting obstacles, and striving for greatness. Extrinsic motivation is viewed as the task's instrumental worth, thus teachers must design activities and discover ways to engage and motivate students to participate until they become intrinsically motivated to do so. Extrinsic incentive does not have a unified structure, and there is no consistency in extrinsic motivation qualification. Within the classroom, both extrinsic and intrinsic motives serve different purposes and play different roles.

Related Studies:

Murugiah (2013) investigated the effectiveness of teaching creative writing through the use of the Creative Writing Module which was developed to help a group of excellent students to improve their creativity and vocabulary in writing.. According to the findings, students' writing skills have vastly improved. The findings of this study could help language instructors guide proficient learners through a more productive second language learning experience.

El-Behery (2013) indicated the effectiveness of using collaborative online learning (COL) strategy on promoting the creative writing skills including (flexibility, fluency, originality and accuracy) of EFL college students at Shebin El-Kom, Menoufia University. The results proved that (COL) strategy was effective in improving the students' creative writing skills and their attitudes towards creative writing as well as COL.

After adopting the Inter-Textual Reading Approach to enhance students' creative writing, Akdal & Sahin. (2014) investigated and evaluated the students' creative writing works in terms of "Originality of Ideas" and "Vocabulary Richness". The experimental group students scored higher on Originality of Ideas and Word Richness than the control group students. Results of the study revealed that different scores of the experimental group students are higher than those of the control group students.

Ibrahim (2016) designed a program based on science fiction stories for developing creative writing skills of first year preparatory stage pupils. The researcher selected a group of first year preparatory pupils as the participants for the study and divided them into experimental and control group. Tools of the study included a list of creative writing skills (fluency, flexibility, originality and elaboration) needed for first year preparatory pupils and a pre-post creative writing skills test. The results of the study offered evidence on the effectiveness of the proposed program based on the science fiction stories in developing creative writing skills of first year preparatory pupils.

Drama Techniques

Drama is viewed as an effective strategy for increasing learner engagement since it makes learning more challenging, relevant, and fun. According to Peter (2003), drama enables students to establish a supportive learning environment that focuses on the students' qualities and experiences, allowing them to comprehend difficult content. Furthermore, drama tends to engage the entire group rather than just individuals, allowing all students to actively participate in classes through self-study and group projects. As a result, students become more aware of potential difficulties, produce ideas, and recognise that they can find alternate answers to problems. As a result of adopting various drama techniques, students are able to learn intellectually, socially, and developmentally.

Drama techniques, according to Clark (2013), are useful in achieving a variety of educational goals and academic performance. Because they involve the mind, body, emotions, and other senses to establish social and personal relationships during the learning process, they are easy to integrate with many content areas that address diverse learning styles, different age groups, and different levels of language. Drama techniques, he added, appeal to students with various levels of differentiated abilities because they allow all students to engage and shine.

Drama techniques, according to Kollárová (2011), teach students how to view, think about, and relate to the world around them. As a result, students learn how to engage with their surroundings. Drama techniques express learning via experience and stress the individuality of each person. The drama techniques presented by Bobkina (2015) are as follows:

- **Pantomime**: Pantomime is a form of nonverbal communication that demonstrates how much we can communicate without saying anything and how much we can communicate with gestures.
- **Improvisation**: refers to the students' spontaneous performances in class. Scenes are planned ahead of time, but the action and conversation are executed in the moment.
- **Role-Play**: The children act out a life problem and play different roles in the scenario.
- **Sense Memory Improvisation**: These activities work on aural and visual perception as well as the five senses (sight, smell, sound, touch, and taste).
- **Dialogues**: Students utilize dialogue to communicate their thoughts, feelings, and ideas. They can talk about and organise the

conversation in the scenes they act out, and then share their reactions to the scenes afterward.

- **Story Dramatization**: The students act out stories that they have written, enjoyed, or heard before. They can also write stories for small groups to dramatise.

Drama enhances cooperative learning, creates a sense of belonging and togetherness, improves self-esteem and motivation, and challenges learners to use a spectrum of emotions, according to Zero (2014). As a result, drama is a comprehensive experience with both individual and collective parts. Furthermore, drama promotes communication skills and fluency by providing a setting in which language may be learned and used. To be more precise, drama can be used to educate cultural aspects, customs, and etiquettes, as well as critical thinking and problem-solving skills. Furthermore, drama is acceptable for a variety of intelligences and learning styles, and learners create their own language through drama, making it a personalised language that is relevant for communication.

Using drama techniques in the classroom has been shown to provide a number of advantages. First and foremost, drama techniques provide students with a creative outlet within the classroom. Second, they increase the learners' curiosity as well as their imagination. Finally, they can be utilised to teach learners important concepts like self-perception, self-respect, visualisation, and skills through experiential methods. Finally, drama techniques have notable effects on cognitive, emotive, social, linguistic, and physical dimensions, all of which contribute to holistic learning (Annarella, 2000).

To achieve all the benefits of these techniques, both teachers and learners need to be aware of what drama is and how to implement the drama techniques inside classrooms.

The Use of Drama Techniques

The employment of drama techniques in the classroom, according to San (1990), initiates a process of reconstruction and reevaluation of students' knowledge. The process entails analysing the notions that have been learnt and giving them new meanings. To accomplish spontaneous learning, students might review their previous experiences. As a result, they use their own feelings, imagination, imaginative thinking abilities, ideals, and even dreams to help them learn. Drama approaches are based on a process-oriented approach because they use a variety of structures to engage

students' imaginations while exploring content area curricula, texts, relationships, and challenges (Schneider, Crumpler, & Rogers, 2006).

According to Eskelinen (2017), drama techniques indicate a social action that takes place in a setting when students interact with one another and reflect on what they are doing or saying. Drama tactics, according to Clark (2013), are useful in achieving a variety of educational goals and academic performance. Because they involve the mind, body, emotions, and other senses to establish social and personal relationships during the learning process, they are easy to integrate with many content areas that address diverse learning styles, different age groups, and different levels of language. He added that drama techniques appeal to students with various levels of differentiated abilities as they offer all the learners opportunities to participate and shine.

Goals of using drama techniques:

Drama techniques are utilised to improve awareness of the teacher-student connection, according to Bowell & Heap, (2010).They are tools for enhancing teacher students' interaction abilities. They can be utilised to improve the quality of learning and life by broadening the human being's perspective and dealing with challenging situations by increasing awareness of human behaviour, motivation, and diversity in educational contexts.

Reasons for using drama techniques inside the classroom:

Burke and O'Sullivan (2002) listed the following reasons for using different drama techniques in the classroom:

1. Boosting motivation.
2. Putting the target language to practical use.
3. Students are at ease.
4. Taking risks leads to better language memory.
5. Creating a welcoming environment.
6. The ability to deal with sensitive issues**.**

Some Techniques of Drama:

The use of various drama techniques is intended to create a more inspiring classroom atmosphere. They infuse the teachings with a sense of fun and enjoyment. Students are more interested, motivated, and responsible as a result of these techniques. Drama techniques, according to Clark (2013), are recognised as a helpful teaching tool in the classroom since they appeal to a wide range of learning styles, age groups, and language and

experience levels. They also have an impact on how people think and how creative they are. The most common drama techniques that can be utilized to assist students are mentioned. Improvisation, role play, pantomime, interpretation, and puppetry are some of the most popular drama techniques. A game, creativity, conversation, exploration, observation, delight, tension, and relaxation are all traits shared by all of these techniques.

Related Studies:-

In his study, Akdag and Tutkin (2010) looked into the impact of the drama method on three levels of achievement in English teaching: knowledge, understanding, and application. As the method of the research, Pretest-Posttest experimental design with control group was used. The study involved 50 students from two independent fourth-grade classes whose gender, socioeconomic status, and academic performance the previous year were similar. Findings of the study show that using drama to teach English classes is more effective than using standard teaching methods in terms of total achievement, cognitive domain knowledge, comprehension, and application.

Anderson (2012) looks at how fourth-grade drama influences pupils' written language production and specificity. To find connections between activities and language outcomes, researchers investigated the impact of process drama on students' written language across contextualised and decontextualized activities. The study found that contextualised dramatic arts activities resulted in significant gains in students' written language output and specificity when compared to decontextualized language arts activities.

Pilot Study

A pilot study was conducted at El Salam Language School (N= 25) to examine the level of creative writing skills among first-year secondary school students. A test and a motivation scale were administrated to students to assess their creative writing skills. The following tables summarise the findings of the pilot study:

Table (1) Descriptive statistics results of the pilot study (N = 25)

Skills	Max Score	Min Score	SD	Mean	Percentage
1. Fluency	4	1	.64031	1.92	48%
2. Flexibility	4	1	.70711	1.8	45%
3. Originality	4	1	.55678	1.68	43%
4. Elaboration	4	1	.56862	1.64	41%
5. Organization	4	1	.62450	2.16	54%
6. Accuracy	4	1	.69041	1.68	42%
7.Figurative Language	4	1	.43970	1.12	28%
8. Mechanics	4	1	.57155	2.08	51%
Total	32	8	3.52278	14.08	44%

Table (1) shows that students lack the ability to use creative writing in an effective way. On the average, their fluency is low as their mean is 1.92 with a percentage of 48%. In addition, they are not able to generate flexible ideas and the flexibility mean is 1.8 with a percentage of 45%. Moreover, they have also problems in their originality, elaboration, organization, accuracy, figurative language and mechanics skills.

Table (2) Motivation Scale Results

Motivation Scale	N	Max. Score	SD	Mean	Percentage
Total	25	40	2.4	19.9	49.7 %

Results in Table (2) show that the percentage of students' mean score on the motivation scale was (49.7 %). This means that those students needed more improvement to develop their motivation to write creatively.

Statement of the problem

Based on the literature review, the researcher's experience as a teacher of English and the results of the pilot study, first- year secondary students lacked the ability to write creatively and they needed also to improve their motivation. As a result, the current study will investigate the effectiveness of implementing a program based on drama teaching techniques in helping secondary stage students improve their creative writing skills and motivation.

Questions of the study:

The present study will attempt to answer the following main question:

What is the effectiveness of using a program based on drama teaching techniques to improve secondary stage students' creative writing skills and motivation?

The following sub-questions were derived from the main question:

1. What are the features of a program based on drama teaching techniques required to improve secondary stage students' creative writing skills and motivation?
2. What is the effectiveness of using a program based on drama teaching techniques in improving secondary stage students' creative writing skills?
3. What is the effectiveness of using a program based on drama teaching techniques in increasing secondary stage students' motivation?

Hypotheses of the Study:

The following hypotheses are tested to decide the results of the study:

1. There is a statistically significant difference at 0.05 level between the mean scores of the experimental and control groups on the Creative Writing Skills post- test in favor of the experimental group.
2. There is a statistically significant difference at 0.05 level between the mean scores of the experimental group students on the Creative Writing Skills pre-and post-test favoring the post-test scores.
3. There is a statistically significant difference at 0.05 level between the mean scores of the experimental and control groups on the post Motivation Scale in favor of the experimental group.
4. There is a statistically significant difference at 0.05 level between the mean scores of the experimental group students on the pre-post Motivation Scale scores favoring the post scores.

Purpose

The present study aimed at:

- Designing a program based on drama teaching techniques to improve secondary stage students' creative writing skills and motivation.
- Determining the effectiveness of a program based on drama teaching techniques in developing secondary students' creative writing skills.
- Evaluating the effectiveness of a program based on drama teaching techniques in improving secondary school students' motivation.

Significance

The present study will be significant in a number of ways:

1. Raising professionals' understanding and awareness of the need of implementing drama teaching techniques in the learning process.
2. Drawing EFL teachers' and supervisors' attention to the relevance of adopting drama teaching techniques to the EFL curriculum.
3. Providing a proposed program based on drama teaching techniques to help secondary students improve their creative writing skills and motivation.

Delimitations of the study

The present study was delimited to the following:

1. A sample of first year secondary school students.
2. A program based on drama teaching techniques.
3. Some Creative Writing skills needed for students of first year secondary stage such as (fluency, flexibility, originality, elaboration, organization, accuracy, figurative language and mechanics).
4. Sixteen sessions during the second term of the 2020/2021 academic year.

Instruments of the Study:

The following instruments were used:

- An EFL creative writing skills checklist.
- A pre- post EFL creative writings skills test.
- An EFL Creative Writing Skills rubric.
- A Motivation Scale toward some EFL Creative Writing Skills.
- The program based on Drama Teaching Techniques.
- A Reflection-on action Sheet.

Design of the Study:

The study adopted the quasi experimental design using two groups: one control and one experimental. Both groups received the pre- post creative writing test and the motivation scale towards creative writing skills to measure the target skills.

Setting of the Experimental Treatment:

The administration of the present study took place during the second term of the school year 2020/2021. The sample included 50 students from first year secondary school in El-Salam Language School in Mansoura.

Definition of Terms

The following terms are defined:

Drama techniques:

San (1991, p.573) defined drama techniques as "the various techniques and activities through which learners attempt to make sense of and portray a specific experience, an event, an idea, sometimes an abstract concept or a behaviour, and his review of previous cognitive patterns in game processes and group-working through the use of theatre or drama techniques such as rhymes, improvisation, role-playing, songs, and so on."

Drama techniques, according to Adiguzel (2006, p.17), are a "play-like process by which a group performs some animations based on actual life."

In this study, drama techniques are operationally defined as: "a variety of drama activities that learners can employ inside the classroom to practise the language freely and effectively," such as simulation, role play, and pantomime in this study**.**

Creative Writing Skills:

Creative writing, according to Maley (2009. p.77), is any type of writing that serves an aesthetic rather than a practical goal. He further argued that creative writing enhances students' self-esteem, allows them to experiment with language, develops awareness, thoroughly involves students in the process, and is really pleasurable, making it motivational.

Arthur & Zell, (1996, p.26) indicate that creative writing is the act of recalling current knowledge, concepts, sounds, images, and dreams from memory and associating them with one another to produce a new piece of writing; it is the spontaneous expression of one's feelings and thoughts about something on paper.

Brookes & Marshall (2004, P.12) defined creative writing as "Authenticity and imagination, rather than uniformity and thinking accuracy".

In this study, creative writing skills refers to all unusual forms of writing that students can produce which are characterized by uniqueness, originality and novelty such as diaries, class journal, blogs, dialogues and scripts.

Motivation:

Guay et al., (2010, p.711) suggest that the term "motivation" refers to the "reasons for one's actions." Why do things go the way they do?”

Gottfried (1990, p. 525), described motivation as "enjoyment of school learning characterised by a mastery orientation, curiosity, tenacity, task-endogeny, and the learning of hard, complex, and unique tasks".

In this study, motivation is operationally defined as: increasing the desire of students to improve their creative writing skills.

Results and Discussions:

The results of the study are statistically analyzed in terms of its hypotheses and they are discussed in the light of the theoretical background and related studies. Research results were reported as follows:

Testing the first hypothesis:

To verify the first hypothesis which addressed the differences between the mean scores of the control group and those of the experimental group on the post application of the achievement test, the following table shows results concerning this hypothesis:

Table (3) Results of t-test of the control and experimental groups on the post- administration of the creative writing skills test

Skills	***Group***	***N***	***Mean***	***SD***	***Df* (n1+n2-2)**	***t***
Fluency	Exp.	25	2.9	.57155	48	4.7*
	Control	25	2.2	.50000		
Flexibility	Exp.	25	2.9	.57155		5.7*
	Control	25	2.0	.57735		
Originality	Exp.	25	2.8	.70711		6.7*
	Control	25	1.6	.48990		
Elaboration	Exp.	25	2.5	.50990		4.6*
	Control	25	1.8	.59722		
Organization	Exp.	25	2.8	.62450		4*
	Control	25	2.2	.50000		
Accuracy	Exp.	25	2.9	.49329		8.8*
	Control	25	1.8	.43589		
Figurative Language	Exp.	25	1.6	.50000		3.1*
	Control	25	1.2	.40825		
Mechanics	Exp.	25	3.0	.57735		5.7*
	Control	25	2.2	.40825		
Total	Exp.	25	21.5	3.22903		8.3*
	Control	25	15.0	2.24499		

*Significant at 0.05

To compare the mean scores of the control and experimental groups, *t*-test for independent samples was used. Table (3) shows that the estimated *t*-value is significant at .05 level. This indicates that there are statistically significant differences between the experimental and control groups in the eight domains and in the total score on the post-administration of the test. These significant differences are in favor of the experimental group.

Testing the second hypothesis:

The researcher made a use of *t*-test for dependent samples to verify the second hypothesis which addressed the differences between: The experimental group pre & post on application of the creative writing test. Table (4) shows the results.

Table (4) Results of the Experimental Group on the Pre-post-Administration of the EFL creative writing test.

Domains	*Measurement*	*N*	*Mean*	*SD*	*D. f (n-1)*	*t*
Fluency	Pre	25	1.9	.64031	24	7.8*
	Post	25	2.9	.57155		
Flexibility	Pre	25	1.8	.70711		7.2*
	Post	25	2.9	.57155		
Originality	Pre	25	1.7	.55678		8.4*
	Post	25	2.8	.70711		
Elaboration	Pre	25	1.6	.56862		5.6*
	Post	25	2.5	.50990		
Organization	Pre	25	2.5	.62450		4*
	Post	25	2.8	.62450		
Accuracy	Pre	25	1.7	.69041		8.6*
	Post	25	2.9	.49329		
Figurative Language	Pre	25	1.1	.43970		4.1*
	Post	25	1.6	.50000		
Mechanics	Pre	25	2.0	.57155		5.7*
	Post	25	3.0	.57735		
Total	Pre	25	14.1	3.52278		10.9*
	Post	25	21.5	3.22903		

*Significant at 0.05

Results in the above table illustrate that the estimated *t*-value is significant at 0.05 level. This reflects that there are statistically significant differences between the mean scores of the pre-post-administration of the

achievement test in the different domains and in the total score. These significant differences are in favor of the post-test.

According to the table above, the students in the experimental group improved their levels of different creative writing skills in their performance on the post-test. Low, medium, and high levels of improvement were seen. The sub-skills of originality and accuracy were clearly the highest ones to be improved. The participants were exposed to new vocabularies and expressions as well as distinctive and novel thoughts. They started to use and integrate these ideas and expressions when they write. This influenced their originality skills positively after the treatment.

Table (5) illustrates the effect size of the proposed program based on drama teaching techniques concerning the difference between the pre- and post-administration of the creative writing test on the experimental group.

Table (12) Value of (η2) and Levels of Effect Size

Independent variable	***the dependent variable***	***t***	***D. f (n-1)***	***Value of Eta – square (η2)****	***Level of effect size***
	Fluency	7.8		0.72	
	Flexibility	7.2		0.68	
	Originality	8.4		0.75	
	Elaboration	5.6		0.57	
	Organization	4	24	0.40	Large
	Accuracy	8.6		0.76	
	Figurative Language	4.1		0.41	
	Mechanics	5.7		0.58	
	Total score	10.9		0.83	

Table (5) shows the impact of the suggested program on the experimental group students' academic progress on the eight creative writing skills studied.

Testing the third hypothesis

The following table shows results concerning the third hypothesis which addressed the differences between the mean scores of the control

* The effect size was estimated using the following formula: $\eta^2 = \frac{t^2}{t^2 + df}$

group and those of the experimental group on the post application of motivational scale, " *There is a statistically significant difference at 0.05 level between the mean scores of the experimental and control groups on the post Motivation Scale in favor of the experimental group".*

Table (6) Results of t-test of the control and experimental groups on the post- administration of motivational scale

Motivation Scale	***Group***	***N***	***Mean***	***SD***	***Df (n1+n2-2)***	***t***
Total	Exp.	25	26.5600	2.45085	***48***	***6.2****
	Control	25	22.1600	2.56060		

*Significant at 0.05

t-test for independent samples was used to compare the mean scores of the control and experimental groups. Table (6) shows that the mean scores of the experimental group students in the total were higher than those of the control group.

Testing the fourth hypothesis

A *t*-test for dependent samples was used to verify the fourth hypothesis, which stated that *"There is a statistically significant difference at the 0.05 level between the mean scores of the experimental group students on the pre-post Motivation Scale scores favouring the post scores."*

Table (14) Results of experimental group pre & post on administration of the Motivation Scale

Motivation Scale	***Measurement***	***N***	***Mean***	***SD***	***D. f (n-1)***	***t***
Total	Pre	25	19.9	2.42074	24	19.9*
	Post	25	26.6	2.45085		

*Significant at 0.05

The estimated t-value is significant at the 0.05 level, according to the above table. This indicates that there is statistically significant difference in the pre-post motivational scale mean scores in the total score of the motivational scale. The post-test benefits from these considerable differences.

The results show that the experimental group motivation has improved as a result of implementing the program based on drama teaching techniques.

Conclusion

The experimental group students outperformed the control group students in all creative writing skills, according to the statistical analysis of the study hypotheses, and the *t* values were highly significant at the 0.01 level. Furthermore, the post-test results of the experimental group were much better than the pretest results. These data suggest that drama teaching techniques were more helpful in improving the participants' creative writing skills and motivating them.

Recommendations of the study:

Based on the findings and conclusions of the present study, the following recommendations can be made:

1- The drama teaching techniques program should be utilized to improve language skills in general and creative writing in particular.

2- Teachers should teach students how to employ a variety of drama techniques in the classroom to help them improve their language skills.

3- Teachers should make use of drama teaching techniques to increase students' motivation and creativity.

4- The program based on drama teaching techniques can be used to engage students in the learning process and make them responsible for their own learning.

5- Teachers at all stages should be given workshops on how to incorporate drama techniques within the activities they undertake in their classrooms.

6- Supervisors should encourage teachers to make a use of various drama techniques in their lessons when possible.

7- EFL curriculum designers should give space for drama techniques to be implemented properly inside the classrooms.

8- Drama teaching techniques should be adjusted and used online to help learners write creatively and effectively.

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