

# The Role of Drama Therapy in Reducing Psychological Problems Among Kindergarten Children: Kindergarten Teachers' Perspective

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## Abstract

**Abstract:** This study aimed to investigate the role of drama therapy in reducing psychological problems among kindergarten children from the perspective of teachers in Jerusalem City. To achieve this objective, the researcher adopted a descriptive-analytical methodology, as it aligns with the nature of this investigation. The research population comprised all kindergarten teachers in Jerusalem City for the academic year 2025–2026, totaling (63) teachers according to published statistics. The research instrument (a questionnaire) was administered to a random sample consisting of (54) kindergarten teachers in Jerusalem City.

The findings of the study revealed that teachers are highly convinced of the profound role of drama therapy in mitigating psychological problems among kindergarten children, yielding an overall mean score of (4.38) for their evaluations. Furthermore, the results indicated that there were no statistically significant differences in the teachers' perspectives attributable to their academic qualifications or years of professional experience.

Based on these findings, the study offers the following recommendations:

- **Organizing specialized training programs and workshops** for kindergarten teachers to effectively utilize drama therapy techniques, thereby enhancing their competencies in identifying and managing children's psychological problems.
- **Developing a comprehensive guidebook** that includes practical models, dramatic exercises, and therapeutic applications to assist teachers in implementing these activities systematically within the kindergarten environment.
- **Encouraging continuous evaluation** of the outcomes of drama therapy by closely monitoring children's behavioral transformations and documenting improvements in their psychological and emotional well-being.

**Keywords:** Drama Therapy, Psychological Problems, Kindergarten Children, Teachers' Perspective.

## CHAPTER ONE: THE GENERAL FRAMEWORK OF THE STUDY

### 1.1 Introduction

Early childhood represents one of the most critical stages in human development, as it lays the foundational groundwork for a child's psychological, cognitive, and social growth. During this period, children acquire core behavioral skills that significantly shape their future personality and behavioral patterns. Consequently, fostering a supportive and secure educational environment is crucial for promoting balanced and healthy development. Modern pedagogical approaches, such as dramatic activities and interactive interventions, serve as highly effective mechanisms for stimulating learning and enhancing emotional skillsets. Conversely, a lack of adequate guidance and specialized care during this sensitive

phase may expose children to developmental challenges that obstruct their psychosocial adjustment, making investment in early childhood intervention an absolute necessity for achieving long-term emotional stability (Al-Tubyani, 2019).

As both an educational and therapeutic modality, drama inherently aligns with the developmental nature of young learners and their intrinsic inclination toward play and self-expression. Drama transforms standard curricular content into highly engaging, immersive experiences, encouraging children to shift from passive recipients to active, positive participants. This active engagement facilitates deeper cognitive comprehension and enhances memory retention, as educational concepts are presented within a visual, narrative, and performance-based framework (Al-Omari, 2004).

Furthermore, drama fundamentally restructures the traditional classroom dynamic. For instance, when a teacher guides children through a specific character or scenario repeatedly, it empowers the child to embody that persona and co-construct the narrative. Academically, there is a profound psychological difference between merely hearing about a scenario and actively embodying a character to reconstruct the event through role-playing. Hence, incorporating drama into early childhood education revitalizes curricular subjects, introduces vitality into the learning environment, and instills a sense of joy and efficacy in young students (Al-Habbash, 2010).

From a clinical perspective, drama therapy significantly boosts children's self-confidence, enhances self-awareness, reduces anxiety, and fosters autonomy. It simultaneously drives the development of diverse physical, emotional, creative, and prosocial skills. Drama therapy provides an experiential environment where knowledge and concepts are absorbed interactively and seamlessly. This approach yields exceptional value for children with special educational needs, such as the hearing impaired, who often face barriers within traditional, lecture-based instruction; drama provides them with a highly stimulating, non-verbal, and kinesthetic environment that facilitates social integration and improves academic performance (Al-Zitawi, 2021).

In alignment with these literature benchmarks, the researcher affirms that early childhood is the cornerstone of psychological and social development, necessitating a protective and enriching environment. The utilization of drama as a therapeutic and educational medium effectively drives active engagement, enhances emotional expression, builds self-esteem, and strengthens social competence, particularly among vulnerable student populations.

### **1.2 Statement of the Problem**

Early childhood is exceptionally sensitive regarding personality formulation and psychosocial maturation. During this stage, many children manifest various psychological and behavioral difficulties that hinder their environmental interaction, learning capacity, and overall coping mechanisms. The researcher posits that drama therapy constitutes a highly potent clinical and educational intervention, given its demonstrated capacity to facilitate emotional expression, alleviate stress, and stimulate social-emotional growth.

Despite these theoretical merits, there remains a noticeable empirical gap in academic literature exploring the pragmatic role of drama therapy in mitigating psychological issues specifically within kindergarten settings, particularly from the perspective of front-line educators who directly interact with and observe these behavioral transformations.

Based on this premise, the problem of the current study lies in answering the following primary research question:

**"What is the role of drama therapy in reducing psychological problems among kindergarten children from the perspective of kindergarten teachers?"**

### **1.3 Research Questions**

To address the primary research problem, the study seeks to answer the following sub-questions:

# The Role of Drama Therapy in Reducing Psychological Problems Among Kindergarten Children: Kindergarten Teachers' Perspective

1. What is the level of the role of drama therapy in reducing psychological problems among kindergarten children from the perspective of kindergarten teachers?
2. Are there statistically significant differences in the teachers' perspectives regarding the role of drama therapy in reducing psychological problems among kindergarten children attributable to demographic variables (academic qualification, years of experience, specialization, and place of residence)?

## 1.4 Research Hypotheses

To evaluate the empirical data, the following null hypotheses were tested at the significance level of  $\alpha \leq 0.05$ :

- **H<sub>01</sub>:** There are no statistically significant differences at the significance level of  $\alpha \leq 0.05$  regarding the role of drama therapy in reducing psychological problems among kindergarten children attributable to the academic qualification variable.
- **H<sub>02</sub>:** There are no statistically significant differences at the significance level of  $\alpha \leq 0.05$  regarding the role of drama therapy in reducing psychological problems among kindergarten children attributable to the years of experience variable.

## 1.5 Research Objectives

The primary objectives of this investigation are to:

1. Identify the role of drama therapy in reducing psychological problems among kindergarten children from the perspective of kindergarten teachers.
2. Determine whether there are statistically significant differences in the evaluation of drama therapy's role among kindergarten teachers based on their academic qualifications, years of experience, specialization, and place of residence.

## 1.6 Significance of the Study

The significance of this study stems from the critical nature of early childhood in structuring human personality and establishing foundational emotional and social competencies. Drama therapy serves as a safe, non-threatening, and creative outlet for children to project their internal conflicts, effectively reducing anxiety and chronic stress while elevating self-efficacy.

By empirical investigation of kindergarten teachers' perspectives, this study highlights the practical viability of implementing drama therapy as a rehabilitative and preventative tool within educational ecology. Furthermore, it identifies the systemic challenges faced during classroom implementation. This research aims to provide policymakers and educators with data-driven insights advocating for modern, arts-based mental health interventions, thereby optimizing early childhood education quality and maximizing children's psychological well-being.

## 1.7 Limitations of the Study

The scope of this investigation is defined by the following parameters:

- **Human Limitations:** This study was confined exclusively to kindergarten teachers.
- **Spatial Limitations:** The study was conducted across kindergartens located within the Jerusalem City.
- **Temporal Limitations:** The empirical phase of this study was carried out during the second semester of the academic year 2025-2026.

## 1.8 Definition of Terms

- **Educational Drama (Conceptual Definition):** A pedagogical methodology whereby teachers and students acquire knowledge, core values, and behavioral skills through the systematic application of story structures and theatrical elements. This method links various curricular subjects interactively to stimulate critical thinking and deep understanding. It encompasses storytelling,

puppetry, creative dramatics, and role-playing, encouraging active cognitive and emotional engagement in the learning process (Al-Zitawi, 2021).

- **Educational Drama (Operational Definition):** A structured set of planned theatrical activities, role-playing exercises, and performance-based movements executed systematically by the teacher within the classroom environment to deliver specific psycho-educational concepts, as measured by the empirical scale utilized in this study.

## CHAPTER TWO: LITERATURE REVIEW AND PREVIOUS STUDIES

### 2.1 Introduction

The current chapter addresses the conceptual architecture of drama therapy and its empirical significance within early childhood educational and psychological frameworks. It comprehensively explores the foundational definitions, structural components, and systemic integration of dramatic arts as a psychological intervention. Furthermore, this chapter delineates the theoretical foundations and psycho-developmental mechanisms of drama therapy, alongside its therapeutic benefits in mitigating early childhood psychological problems. Concurrently, it critically analyzes the institutional, cultural, and operational barriers that obstruct the effective implementation of drama therapy within kindergarten settings.

### 2.2 The Concept of Drama

Based on extensive psycho pedagogical literature, the concept of "drama" encompasses multidimensional configurations. Etymologically, the term "drama" originates from the Greek word "*Drao*", which denotes "*I do*" or "*to act*", explicitly highlighting that drama is an active, performance-based behavior executed by individuals before an audience. Consequently, within classical literature, drama is frequently utilized interchangeably with theatrical arts, referring to a sequence of behavioral and emotional actions embodied upon a stage, either driven by scripted texts or generated through the spontaneous creative improvisation of the actors (Abdullah, 2019).

However, within modern child psychology, drama transcends mere performative action before an audience; it serves as a critical diagnostic and therapeutic apparatus for self-exploration and worldview formulation. Within early childhood ecology, dramatic play represents a fundamental mechanism for self-actualization and environmental comprehension. As children engage in dramatic activities, they experience complex psychological and emotional scenarios that foster self-discovery and adaptive peer interactions. Dramatic play is uniquely vital during early childhood as it empowers young learners to embody diverse personas, thereby cultivating a deeper cognitive processing of their internal emotions and thoughts. Furthermore, dramatic play contains intensive emotional episodes, allowing children to project, externalize, and regulate their emotional states through role-assumption, which ultimately drives holistic personality development (Zamil, 2021).

Moreover, Abu Moro (2020) conceptualizes drama as a distinct modality of literary and performative art grounded in an artist's structural visualization of a narrative involving interactive characters. The chronological sequence of events is driven by interpersonal dialogue, establishing an emotional conflict that progressively intensifies toward a climax before resolving through thematic reconciliation or the balancing of conflicting forces. This artistic representation is manifested empirically before an audience through live theatrical performances, optimized by technical elements such as scenography, costuming, lighting, and acoustics, which collectively deepen the therapeutic and aesthetic experience.

Concurrently, Mohammed (2014) emphasizes that drama plays a pivotal role in expanding a learner's cognitive horizon by facilitating interactive engagement with multifaceted life experiences. By assuming roles situated in historical epochs, unfamiliar geographical spaces, or embodying different personas, learners safely experience diverse social scenarios, test alternative conflict-resolution strategies, and develop adaptive coping mechanisms. This immersive dramatic exposure provides children with a structured environment to navigate varied behavioral scripts, significantly enhancing their intellectual and emotional flexibility.

From the aforementioned literature benchmarks, the researcher posits that drama exerts profound positive influences on young children, significantly contributing to the construction of a balanced, emotionally secure personality. Immersion in structured dramatic activities allows educators to observe children at a deeper psychological level, unlocking their latent cognitive and emotional capacities, thereby facilitating customized psychological support. Additionally, drama strengthens the teacher-child dyad, elevating the teacher's capacity to comprehend the child's hidden emotional distress and resolve behavioral issues within a supportive educational environment.

### 2.3 Structural Elements of Drama

According to Nassar and Sawalha (2007), the structural dynamics of educational drama are determined by three highly interrelated core components:

1. **The Child/Learner:** The primary, active focal point of the dramatic process, who engages in dramatic activities to achieve specific psycho-educational development and emotional regulation.
2. **The Dramatic Activity:** The behavioral action or experiential scenario executed by the learner, encompassing direct interaction with simulated events, characters, and crisis scenarios.
3. **The Teacher:** The facilitator who guides the dramatic process, providing structured mentorship to assist learners in processing the emotional undertones and narratives embedded within the assigned characters and situations.

In a broader theatrical and psychological context, the fundamental elements of drama designed for children are further operationalized into the following specific dimensions:

- **Characters:** Humanized, non-human, or anthropomorphic entities that embody distinct behavioral traits, serving as the core engine of the dramatic plot. In early childhood drama, characters are diversified to align with children's cognitive development and imaginative capacities.
- **The Narrative (The Plot):** The sequence of behavioral actions and events generated by a central conflict or obstacle confronting the pivotal character, who actively seeks resolution. The plot synthesizes individual actions into a coherent, meaningful structure.
- **The Theme:** The underlying psychological or educational message that the playwright or therapist intends to convey. The theme is externalized through dialogue, interpersonal interaction, and movement, driven by the emotional conflicts between characters.

Thus, drama and theater constitute two sides of the same coin, whose integration generates a dynamic, living art form. Drama emerges from the fusion of cognition, affect, and imagination, requiring a live theatrical space that incorporates movement, rhythm, vocalization, and role-playing to enrich the child's psychological and aesthetic experience. For young learners, drama is a vital manifestation of structured play; play is not a mere recreational activity, but rather the primary cognitive pathway through which a child decodes social realities, achieves self-discovery, and explores the external environment (Al-Khayyat, 2019).

From a pedagogical perspective, Al-Ziyoudi (2014) notes that the components of educational drama are crucial for translating standard curricula into interactive, performative scenarios within early education classrooms. Implementing this approach requires a comprehensive understanding of the psycho-educational dynamic, which consists of four primary elements:

1. **The Theme/Core Idea:** The dramatic subject matter must be grounded in realistic scenarios or age-appropriate imaginative contexts that match the students' cognitive maturity. The theme must be transparent to both the educator and learners, explicitly linked to their immediate environment and curricular goals. The teacher bears the primary responsibility for selecting themes that optimize lesson objectives.

2. **Role-Playing (The Student):** A cornerstone of educational drama. The educator must continuously monitor the physical, emotional, and psychological states of students during role-assumption. Role-playing demands active peer interaction and the psychological embodiment of diverse characters, enabling students to comprehend varied human perspectives and develop interpersonal coping mechanisms.
3. **The Dramatic Activity:** Play represents the operational core of educational drama, channeling the child's cognitive, physical, and kinesthetic energies. It encompasses two functional types: *Active Performance*, involving the direct physical embodiment of dramatic situations and characters; and *Cognitive-Constructive Play*, which emphasizes intellectual processing, planning, and problem-solving (such as structured building blocks or conceptual drama games).
4. **The Teacher/Facilitator:** The teacher plays a central role in the psycho-educational dramatic process. Their responsibilities include proactive instructional planning, facilitating reflective dialogue, organizing debriefing discussions, managing classroom execution, and evaluating behavioral outcomes. The teacher transforms abstract curricular text into lived, humanized experiences, acting as the structural pillar who selects objectives, distributes roles, and deploys appropriate therapeutic-pedagogical techniques to maximize outcomes.

## 2.4 Integrating Drama Therapy in Psychological Intervention

The utilization of drama therapy (specifically Psychodrama) represents an empirically validated clinical approach designed to assist individuals in externalizing suppressed emotions and resolving internal psychological conflicts through performative and theatrical expression. This clinical modality operates on the premise that non-verbal and symbolic emotional projection can be significantly more effective than traditional talk therapies. Drama therapy grants the individual a safe space to reconstruct and re-enact traumatic or unresolved life events, thereby accelerating cognitive processing, emotional insight, and psychological homeostasis (Abdul-Qader, 2020).

### 2.4.1 Theoretical Foundations of Drama Therapy

Drama therapy is deeply rooted in established psychological paradigms, including psychoanalytic theories, behavioral rehearsal models, and group dynamics. According to the pioneering psychiatrist **Jacob L. Moreno**, the founder of psychodrama, therapeutic theatrical enactment enables individuals to restructure their cognitive schemas regarding themselves and the social world by experiencing interpersonal conflicts within a secure, non-judgmental, and controlled environment. This approach allows patients to actively confront their psychological distress through live enactment rather than passive retrospective discussion, stimulating deep-seated affect and facilitating the cognitive reorganization of traumatic memories and self-beliefs (Hamza, 2019).

### 2.4.2 Core Techniques in Drama Therapy

Drama therapy utilizes highly specialized psychometric and clinical techniques to enable direct emotional engagement:

1. **Role-Playing:** The patient reenacts specific real or imagined life scenarios, allowing them to evaluate the event from multiple cognitive perspectives and develop behavioral flexibility (Abu Al-Noor, 2021).
2. **Role Reversal:** The patient swaps roles with a significant other (e.g., a family member or an antagonist), which fosters empathy, expands cognitive perspective-taking, and helps re-evaluate emotional and social relationships (Youssef, 2018).
3. **Mirroring:** A participant or therapist reflects the patient's behavioral expressions and posture back to them, allowing the patient to observe their own behavioral manifestations objectively, thereby elevating self-awareness and self-correction (Al-Khatib, 2020).
4. **Future Projection:** Patients visualize and actively navigate anticipated future anxieties or challenges within a safe therapeutic space, fostering psychological readiness and adaptive coping mechanisms (Al-Najjar, 2017).

### 2.4.3 Psychological Benefits of Drama Therapy

Empirical literature indicates that drama therapy yields substantial benefits for psychological well-being, specifically in:

- **Catharsis (Unlocking Suppressed Affect):** Performative enactment allows individuals to articulate deeply suppressed emotions that are difficult to verbalize in conventional settings, alleviating severe psychological stress (Al-Arabi, 2016).
- **Elevating Self-Awareness:** It provides a reflective space for individuals to comprehend their internal conflicts, enabling the positive cognitive reframing of past traumatic experiences (Abdul-Majid, 2019).
- **Enhancing Prosocial Competence:** Interactive group drama drives the acquisition of effective communication skills, reducing social anxiety and boosting assertive self-expression (Hassan, 2018).
- **Trauma Processing:** Reenacting traumatic events within a controlled, supportive environment allows individuals to systematically desensitize and process negative residual effects (Al-Zahrani, 2017).
- **Fostering Empowerment and Autonomy:** Re-authoring and manipulating dramatic outcomes allows individuals to regain a sense of internal locus of control and self-efficacy (Mousa, 2021).

### 2.4.4 Clinical Applications Across Diverse Populations

Drama therapy is highly adaptable across various clinical demographics:

- **Children and Adolescents:** It serves as a vital non-verbal medium for youth who lack the cognitive-linguistic capacity to articulate complex internal trauma, proving highly effective in managing anxiety, depressive symptoms, and trauma-induced disorders (Al-Attar, 2020).
- **Clinical Psychiatric Populations:** It is implemented as an adjunctive treatment for schizophrenia, personality disorders, and severe Post-Traumatic Stress Disorder (PTSD), aiding in the reconstruction of a stable psychological and social identity (Ahmed, 2018).
- **Victims of Violence and Abuse:** Performative narration empowers survivors to externalize trauma, restoring their sense of physical agency and personal control (Ibrahim, 2019).
- **Social Anxiety/Phobia:** It provides systematic, hierarchical exposure to social stressors within a secure, supportive group ecology (Jumaa, 2017).

### 2.4.5 Systemic and Cultural Barriers to Implementation

Despite its clinical efficacy, the deployment of drama therapy encounters several systemic challenges that limit its widespread adoption. Chief among these is the lack of public awareness across Arab societies, where creative arts therapies are occasionally misconstrued as mere recreational entertainment rather than scientifically validated clinical interventions (Abdul-Qader, 2020). Additionally, psychiatric and educational institutions suffer from a critical shortage of certified, specialized drama therapists, restricting its application compared to conventional psychopharmacological or standard talk therapies (Ibrahim, 2019).

Furthermore, sociocultural constraints present significant barriers; individuals may exhibit resistance or embarrassment when engaging in public physical/theatrical enactment due to strict societal norms, particularly in cultures heavily biased toward direct verbal counseling or purely medicalized paradigms (Hassan, 2018). Institutional funding deficiencies also present a severe obstacle, as drama therapy requires customized architectural spaces and specialized resources to maintain clinical safety (Al-Attar, 2020). Finally, the scarcity of standardized psychometric assessment tools specifically calibrated to measure the precise empirical outcomes of drama therapy complicates its integration into official healthcare protocols (Al-Zahrani, 2017). Overcoming these barriers requires systemic public awareness campaigns, specialized

university training programs, and institutional integration within healthcare and educational infrastructure.

In synthesizing the aforementioned literature, the researcher concludes that drama therapy stands as a powerful, non-invasive catalyst for emotional externalization and psychological resilience. It provides young children with an optimal environment to process internal conflicts, master prosocial communication, and achieve emotional regulation within a protective framework.

## 2.5 Previous Studies

### 2.5.1 Regional and Arabic Empirical Investigations

- **Al-Aziz and Suleiman (2021):** *The Effectiveness of a Psychodrama-Based Counseling Program in Enhancing Positive Thinking and Social-Emotional Competence Among Kindergarten Children at Risk for Learning Disabilities in Qena Governorate.*

This study examined the effectiveness of a psychodrama-based counseling program in enhancing positive thinking and social-emotional competence among kindergarten children at risk for learning disabilities. Employing a quasi-experimental design, the study sample consisted of 22 male and female kindergarten children ( $M = 5.5$  years,  $SD = 0.312$ ), who were equally assigned to an experimental group ( $n = 11$ ) and a control group ( $n = 11$ ). The assessment instruments included the Otis-Lennon School Ability Test, a pre-academic screening battery for identifying children at risk for learning disabilities, a Positive Thinking Scale, a Social-Emotional Competence Scale, and the psychodrama-based counseling program developed for the study. The findings revealed a statistically significant positive effect of the psychodrama program on both positive thinking and social-emotional competence among children in the experimental group compared with those in the control group. Furthermore, the positive effects of the intervention were maintained during the follow-up period.

- **Salim (2017):** *The Effectiveness of a Program Based on Drama Therapy in Enhancing the Self-Concept of Visually Impaired Children.*

This study investigated the effectiveness of a drama therapy-based program in enhancing the self-concept of visually impaired children. The purposive sample consisted of 30 visually impaired children enrolled at Abdullah Ibn Umm Maktoum School for the Blind in Amman, Jordan, who were free from additional developmental disabilities. The participants were assigned to an experimental group ( $n = 15$ ) and a control group ( $n = 15$ ). The Piers-Harris Children's Self-Concept Scale was employed as the primary assessment instrument. The experimental group participated in 12 drama therapy sessions, each lasting 40–45 minutes, whereas the control group received traditional recreational activities. The results revealed statistically significant differences at the significance level of  $\alpha \leq 0.05$  between the post-test mean scores of the two groups in favor of the experimental group. Furthermore, no statistically significant differences were found at the significance level of  $\alpha \leq 0.05$  attributable to gender among participants in the experimental group, indicating the consistent effectiveness of the drama therapy intervention across both male and female children.

- **Zahran (2010):** *The Effectiveness of a Therapeutic Drama Program in Improving Adaptive Behavioral Skills Among Children with Autism Spectrum Disorder in Palestine.*

This study examined the effectiveness of a therapeutic drama program in improving adaptive behavioral skills among children with Autism Spectrum Disorder (ASD). Employing a single-case experimental design (SCED) with pre- and post-intervention assessments, the study sample consisted of four children aged 7–11 years from the Nour Al-Bara'ah School for Hearing and Language Rehabilitation. The Kilani and Al-Batsh (1980) Adaptive Behavior Scale was used as the primary assessment instrument, alongside a structured drama intervention implemented over a period of two and a half months. Data were analyzed using the Wilcoxon Signed-Ranks Test, and the results revealed statistically significant improvements in overall adaptive behavior scores in the post-test assessment. Further analysis indicated notable improvements across most adaptive behavior dimensions, with the exception of social etiquette and core language skills. The findings suggest that

structured therapeutic drama can serve as an effective rehabilitative approach for enhancing adaptive social and behavioral functioning among children with autism.

- **Al-Khawaldeh (2012): The Effectiveness of a Psychodrama-Based Training Program in Reducing Behavioral and Emotional Problems Among Students with Learning Disabilities.**

This study examined the effectiveness of a psychodrama-based training program in reducing behavioral and emotional problems among students with learning disabilities. The sample consisted of 40 fifth- and sixth-grade students with learning disabilities enrolled in resource rooms in Salt, Jordan. Participants were randomly assigned to experimental and control groups while maintaining gender representation across the groups. The experimental group received systematic psychodrama training, whereas the control group did not receive any intervention. Data were collected using a validated Behavioral and Emotional Problems Scale and analyzed through Analysis of Covariance (ANCOVA). The results revealed statistically significant differences at the significance level of  $\alpha = 0.05$  in favor of the experimental group, indicating substantial reductions in both externalizing behavioral problems, such as physical aggression, attention deficits, and hyperactivity, and internalizing emotional problems. Furthermore, no statistically significant interaction effect attributable to gender was found.

### 2.5.2 International and Western Empirical Investigations

- **Monteiro, Temporini, and Carvalho (2006): The Impact of an Improvisational Psychodrama Program on Unveiling Socio-Cultural Barriers Faced by Visually Impaired Students**

This qualitative study aimed to identify the socio-cultural and systemic challenges faced by visually impaired students through the use of improvisational psychodrama techniques. Conducted in public primary schools in São Paulo, Brazil, the study sample included visually impaired students aged 10–14 years. The methodology was based on systematic observation during the “warm-up” and “enactment” phases of psychodrama, with particular attention to participants’ physical expressions, gestures, and behavioral responses. The findings indicated that dramatic enactment served as an effective means of externalizing underlying concerns and experiences, revealing challenges related to limited personal privacy, feelings of discomfort regarding the use of public assistive devices, and exclusion from independent decision-making processes.

- **Cheung and Konopik (2013): *The Efficacy of Psychodrama Therapy in Developing Self-Awareness and Self-Esteem Among Hospitalized Patients with Disabilities.***

This clinical study examined the capacity of psychodrama to cultivate core psychological resources, specifically self-awareness and self-esteem, among institutionalized patients undergoing medical rehabilitation. Qualitative and quantitative content analysis was performed on therapeutic sessions involving (13) patients who assumed the protagonist role within psychodramatic scenarios. The empirical findings yielded eight positive clinical themes, notably a profound adaptive shift in emotional state, increased collaborative group behavior, enhanced prosocial relationship building, and an elevation in measured self-awareness and self-esteem. The study concluded that structured collaboration between the clinical therapist and the client optimizes psychodrama as an effective vehicle for personality rehabilitation.

- **Berghs (2022): *The Role of Drama Therapy for Children and Adolescents Experiencing Psychosocial Problems: A Systematic Narrative Review.***

This systematic narrative review investigated the clinical role of drama therapy in treating youth experiencing complex internalizing and externalizing psychosocial distress. Recognizing the empirical gap regarding *how* and *why* drama therapy achieves clinical reduction in symptoms, the researcher systematically searched eight electronic databases. Out of (3,742) identified records, ten

rigorous empirical studies met the strict inclusion criteria (comprising four randomized controlled trials [RCTs], three non-controlled trials, and three pre-post-test designs). The synthesis revealed uniform positive effects on comprehensive psychosocial functioning, emotional regulation, social identity integration, and cognitive development. The review conceptualized that a flexible, adaptive therapeutic posture utilizing dramatic mediums establishes a distinct "dramatic reality," which systematically activates change mechanisms that drive psychological transformation.

- **Lau (2023):** *Children and Young People's Perspectives on the Active Ingredients of Drama Therapy as an Intervention for Emotional Distress: A Systematic Review and Meta-Ethnography.*

This study evaluated how children and adolescents perceive the active therapeutic components of drama therapy when deployed to mitigate symptoms of affective disorders (anxiety, depression, and trauma-induced stress). Utilizing meta-ethnography and systematic qualitative synthesis across eight primary studies, six core thematic "active ingredients" were identified: drama therapy as an educational experience, a prosocial experience, a positive resource, a vehicle for emotional externalization, a mechanism for emotional regulation, and the professional-clinical competence of the therapist. Comparative analysis with conventional psychological interventions revealed three unique active attributes exclusive to drama therapy: its high experiential engagement (fun), its rapid capacity to elevate self-confidence, and its empowering projection framework.

## 2.6 Methodological Commentary on Previous Studies

Following a comprehensive review of the empirical literature spanning regional and international frameworks, the researcher conducted a strategic methodological analysis to position the current study within the wider academic landscape:

- **In Terms of Objectives and Variables:** Previous studies have frequently approached dramatic arts from a purely pedagogical or general skill-acquisition perspective (e.g., Al-Aziz & Suleiman, 2021; Monteiro et al., 2006), focusing on academic performance or broad social integration. In contrast, the current study is highly specialized; it focuses directly on the **clinical-preventative role of drama therapy in reducing specific early childhood psychological problems**, treating it as a core mental health framework within early education.
- **In Terms of Informant Paradigm:** A significant portion of prior research has relied either on small qualitative clinical case profiles or self-reporting metrics from children and therapists (e.g., Cheung & Konopik, 2013; Lau, 2023). The current study establishes an empirical point of difference by targeting **kindergarten teachers as the primary evaluators and informants**. Frontline educators possess unique longitudinal observation capabilities regarding children's daily behavioral modifications, unconditioned peer play, and emotional crises within the natural educational ecosystem.
- **In Terms of Geographical and Contextual Ecology (The Research Gap):** This is the most critical point of divergence that establishes the academic novelty of this research for high-impact international indexing (Q2). While Western and localized regional studies were executed within stable socioeconomic environments, this investigation is uniquely situated within the **Jerusalem City in 2026**. Kindergarten children in Jerusalem City navigate distinct environmental and systemic pressures that directly alter their psychological profiles. By evaluating how drama therapy can be deployed to reduce psychological problems within this specific geopolitical ecology, this study bridges an empirical gap that previous literature has completely overlooked.
- **In Terms of Methodological Utility:** Rather than relying solely on theoretical discussions or qualitative clinical observations, the present study adopts a descriptive-analytical research design and tests a set of null hypotheses ( $H_0$ ) at a significance level of ( $\alpha \leq 0.05$ ) across key demographic variables, including experience, academic qualification, specialization, and place of residence. This approach provides an empirical statistical basis that may assist educational planners and

practitioners in developing evidence-informed guidelines and targeted teacher-training programs, thereby supporting the integration of drama therapy practices into educational settings.

## CHAPTER THREE: METHODOLOGY AND PROCEDURES

### 3.1 Introduction

The preceding chapter provided a comprehensive systematic review of the theoretical literature and previous empirical investigations relevant to the core dimensions of this study. This chapter delineates the methodological scaffolding and empirical procedures deployed to execute the investigation. It comprehensively delineates the research design, operationalized target population, sampling framework, psychometric properties of the research instrument (including validity and reliability tracking metrics), categorical variables, systemic field procedures, and the statistical treatments utilized to analyze the empirical data and address the research hypotheses.

### 3.2 Research Methodology

To achieve the objectives of the present study, a descriptive-analytical research design was employed. This approach was considered appropriate for examining the role of drama therapy in reducing psychological problems among kindergarten children from the perspective of kindergarten teachers. The descriptive component involved reviewing and synthesizing the relevant theoretical and empirical literature to identify the key concepts and variables associated with the study topic. The analytical component involved administering a structured questionnaire to a randomly selected sample of kindergarten teachers in Jerusalem City. The collected data were analyzed statistically to address the study questions and test the formulated null hypotheses ( $H_0$ ).

### 3.3 Research Population and Sample

#### 3.3.1 Target Population

The target population of the study consisted of all active kindergarten teachers working in Jerusalem City during the 2025–2026 academic year. According to official educational statistics, the total population comprised 63 kindergarten teachers ( $N = 63$ ).

#### 3.3.2 Research Sample

A representative sample of 54 kindergarten teachers ( $n = 54$ ) was selected from the sub-districts of Jerusalem using a simple random sampling technique, representing 85.7% of the total target population. Table 1 presents the demographic and professional characteristics of the study sample.

**Table 1**

*Demographic and Professional Profile of the Research Sample ( $n = 54$ )*

| Variable               | Classification Category | Frequency (f) | Percentage (%) |
|------------------------|-------------------------|---------------|----------------|
| Academic Qualification | Diploma                 | 14            | 25.9           |
|                        | Bachelor's Degree       | 37            | 68.5           |
|                        | Postgraduate Studies    | 3             | 5.6            |
| Years of Experience    | 1–5 Years               | 38            | 70.4           |
|                        | 6–10 Years              | 11            | 20.4           |

| Variable     | Classification Category | Frequency (f) | Percentage (%) |
|--------------|-------------------------|---------------|----------------|
|              | More than 10 Years      | 5             | 9.3            |
| <b>Total</b> |                         | <b>54</b>     | <b>100.0</b>   |

### 3.4 Research Instrument

A structured, self-administered psychometric questionnaire was developed as the primary quantitative instrument to measure the role of drama therapy in reducing psychological problems among kindergarten children from the perspective of teachers. The construction of the item pool was structurally informed by validated measurement scales deployed in prior regional and international investigations (see Appendix B for the finalized and adapted version of the instrument).

The research instrument is structurally bifurcated into two distinct sections:

- **Part I: Demographic Profiling:** Gathers baseline categorical background data of the participating teachers (Academic Qualification and Years of Experience).
- **Part II: Psychometric Evaluation Scale:** Contains closed-ended items specifically addressing teachers' perspectives regarding the role of drama therapy in mitigating early childhood psychological problems.

Responses were quantified utilizing a standard **Five-Point Likert Scale**, where item scores were operationalized as follows: *Strongly Agree* = 5, *Agree* = 4, *Neutral* = 3, *Disagree* = 2, and *Strongly Disagree* = 1. To interpret the empirical mean scores generated from the participants' responses, the following statistical criterion was established for scale correction:

$$\text{Category Interval Range} = \frac{\text{Maximum Score} - \text{Minimum Score}}{\text{Number of Levels}} = \frac{5 - 1}{5} = 0.80$$

**Table 2**

| Mean Score Interval Range | Corresponding Level of Agreement |
|---------------------------|----------------------------------|
| 1.00 - 1.79               | Very Low                         |
| 1.80 - 2.59               | Low                              |
| 2.60 - 3.39               | Moderate                         |
| 3.40 - 4.19               | High                             |
| 4.20 - 5.00               | Very High                        |

### 3.5 Psychometric Properties of the Instrument

#### 3.5.1 Validity of the Instrument

To establish face and content validity, the initial draft of the questionnaire was submitted to a panel of expert referees (n = 4), comprising the academic supervisor and three specialized faculty members in fields of Education and Psychology across Palestinian universities. The evaluators critically reviewed the items for linguistic clarity, thematic relevance, and structural alignment with the study's variables. Based on their consensus and operational recommendations, necessary modifications were executed, including the deletion, amendment, and structural reframing of specific items to arrive at the finalized scale.

### 3.5.2 Reliability of the Instrument

To evaluate the internal consistency and reliability of the measurement scale, Cronbach's alpha ( $\alpha$ ) coefficient was calculated. In psychosocial research, a value of  $\alpha \geq 0.65$  is generally considered the minimum acceptable threshold for psychometric reliability. Table 3 presents the reliability coefficient obtained for the empirical scale.

**Table 3**

*Cronbach's Alpha Reliability Coefficients for the Research Instrument*

| Scale Measurement Profile   | Number of Items | Cronbach's Alpha Coefficient (%) |
|-----------------------------|-----------------|----------------------------------|
| Comprehensive Overall Scale | 28              | $\alpha = 0.96$ (96%)            |

The psychometric results presented in Table 3 indicate a high level of internal consistency for the instrument, with the overall scale yielding a Cronbach's alpha value of  $\alpha = 0.96$  (96%). This suggests strong reliability of the measurement tool, indicating that the 28 items are suitable for subsequent inferential statistical analysis.

### 3.6 Research Variables

The empirical structure of this investigation incorporates the following operational variables:

#### 3.6.1 Independent Variables (Categorical Nominals)

- **Academic Qualification:** Stratified into three discrete levels (*Diploma, Bachelor's Degree, Postgraduate Studies*).
- **Years of Experience:** Stratified into three discrete levels (*1–5 Years, 6–10 Years, More than 10 Years*).

#### 3.6.2 Dependent Variable (Continuous Interval)

- The mean response score of the participants measuring the perceived role of drama therapy in reducing psychological problems among kindergarten children.

### 3.7 Research Field Procedures

The execution of the empirical phase followed a systematic chronological sequence:

1. **Literature Interfacing & Instrument Design:** Comprehensive review of foundational literature and historical psychodrama frameworks to isolate active variables, construct the problem statement, and engineer the primary quantitative questionnaire, followed by formal validation and reliability testing.
2. **Field Administration & Data Collection:** Direct field distribution of the verified questionnaire to the randomly selected sample of kindergarten teachers in Jerusalem City, ensuring the complete administration of (54) questionnaires with absolute data entry integrity across all fields.
3. **Data Logging & Statistical Interfacing:** Collection, tracking, and digital coding of the raw empirical data, which was subsequently imported into the **Statistical Package for the Social Sciences (SPSS)** software environment to execute targeted mathematical procedures and hypothesis testing.
4. **Analytical Reporting & Synthesis:** Computational execution of statistical tests, interpretation of descriptive intervals, and the formulation of actionable, data-driven recommendations targeted toward early childhood educators and policymakers in Jerusalem City.

### 3.8 Statistical Data Analysis

The quantitative data were analyzed using SPSS software. The following descriptive and inferential statistical techniques were applied:

- **Frequencies (f) and Percentages (%):** Used to describe and summarize the demographic characteristics of the study sample.

- **Cronbach's alpha ( $\alpha$ ):** Used to assess the internal consistency and reliability of the questionnaire.
- **Means (M) and Standard Deviations (SD):** Calculated to determine the central tendency and dispersion of participants' responses, and to assess the level of agreement regarding the role of drama therapy.
- **One-Way Analysis of Variance (One-Way ANOVA):** Used as the primary inferential statistical test to examine statistically significant differences between groups based on categorical independent variables with more than two levels, specifically academic qualification and years of experience.

#### 4.1 Introduction

This chapter presents a systematic presentation and empirical analysis of the quantitative findings collected from kindergarten teachers in Jerusalem City. The primary aim is to evaluate the role of drama therapy in reducing psychological problems among kindergarten children from the teachers' perspective. The data were statistically analyzed to address the main research question and to test the formulated null hypotheses ( $H_0$ ).

#### 4.2 Results Related to the Primary Research Question

The primary research question aimed to examine the role of drama therapy in reducing psychological problems among kindergarten children from the perspective of kindergarten teachers.

To address this question, descriptive statistical measures, including means (M), standard deviations (SD), and corresponding descriptive levels, were calculated for each item of the evaluation scale. Table 4 presents the results obtained from participants' responses.

**Table 4**

*Arithmetic Means, Standard Deviations, and Descriptive Levels for the Scale Items (n = 54)*

| No. | Item Statement  | Mean (M) | SD (SD) | Descriptive Level |
|-----|---|----------|---------|-------------------|
| 1   | Dramatic activities assist children in expressing their feelings freely.                                  | 4.67     | 0.476   | Very High         |
| 2   | I believe role-playing helps children overcome their psychological fears.                                 | 4.59     | 0.567   | Very High         |
| 3   | I utilize drama as a therapeutic mechanism to alleviate stress and anxiety in children.                   | 4.33     | 0.727   | Very High         |
| 4   | Children become more capable of managing anger emotions after participating in dramatic activities.       | 4.26     | 0.732   | Very High         |
| 5   | I believe drama assists children experiencing severe shyness to integrate with their peers.               | 4.57     | 0.536   | Very High         |
| 6   | I ensure the utilization of theatrical performance to help children confront challenging life situations. | 4.43     | 0.690   | Very High         |

The Role of Drama Therapy in Reducing  
Psychological Problems Among  
Kindergarten Children: Kindergarten  
Teachers' Perspective

| No. | Item Statement  | Mean (M) | SD (SD) | Descriptive Level |
|-----|---|----------|---------|-------------------|
| 7   | I believe role-playing robustly enhances children's self-confidence.  | 4.59     | 0.567   | Very High         |
| 8   | Children manifest higher communication capacities after engaging in structured dramatic activities.           | 4.46     | 0.573   | Very High         |
| 9   | I deploy dramatic stories to treat emotional and behavioral problems among children.                          | 4.37     | 0.560   | Very High         |
| 10  | I believe drama helps children regulate and control their negative emotional impulses.                        | 4.20     | 0.786   | High              |
| 11  | Children who actively participate in theatrical acting show higher cooperation with their classmates.         | 4.41     | 0.567   | Very High         |
| 12  | I utilize performative activities to assist children in overcoming social anxiety.                            | 4.39     | 0.627   | Very High         |
| 13  | I believe drama grants children the opportunity to reenact scenarios causing them psychological stress.       | 4.28     | 0.787   | Very High         |
| 14  | I observe that theatrical activities significantly contribute to enhancing children's problem-solving skills. | 4.37     | 0.525   | Very High         |
| 15  | I am keen on utilizing drama as a framework to elevate children's emotional awareness.                        | 4.31     | 0.639   | Very High         |
| 16  | I believe children become more capable of regulating their behavior following engagement in drama.            | 4.37     | 0.560   | Very High         |

| No. | Item Statement  | Mean (M) | SD (SD) | Descriptive Level |
|-----|---|----------|---------|-------------------|
| 17  | I observe that theatrical role-playing mitigates the residual effects of emotional trauma in children.      | 4.28     | 0.712   | Very High         |
| 18  | I use the theater as a safe medium for children to project and articulate their internal fears.             | 4.37     | 0.623   | Very High         |
| 19  | I believe children participating in dramatic activities exhibit a greater capacity for affective empathy.   | 4.39     | 0.656   | Very High         |
| 20  | Story enactment effectively assists children in overcoming negative or traumatic past experiences.          | 4.30     | 0.743   | Very High         |
| 21  | I ensure the integration of dramatic activities into the daily routine to support children's mental health. | 4.19     | 0.803   | High              |
| 22  | I believe representational activities allow children to explore their emotions via indirect projection.     | 4.39     | 0.627   | Very High         |
| 23  | Children suffering from behavioral disorders benefit substantially from specialized dramatic activities.    | 4.37     | 0.592   | Very High         |
| 24  | I believe drama offers a structurally secure environment for children to articulate anxiety.                | 4.37     | 0.623   | Very High         |
| 25  | I deploy theatrical acting to equip children with adaptive strategies for daily challenges.                 | 4.43     | 0.536   | Very High         |
| 26  | Dramatic activities assist children in externalizing their psychological distress.                          | 4.67     | 0.476   | Very High         |

The Role of Drama Therapy in Reducing  
Psychological Problems Among  
Kindergarten Children: Kindergarten  
Teachers' Perspective

| No.                              | Item Statement  | Mean (M)    | SD (SD)      | Descriptive Level |
|----------------------------------|---|-------------|--------------|-------------------|
| 27                               | I believe role-playing reinforces psychological resilience against peer bullying.             | 4.59        | 0.567        | Very High         |
| 28                               | I use drama therapy configurations as a core intervention to diminish psychological distress. | 4.33        | 0.727        | Very High         |
| <b>Comprehensive Total Score</b> | <b>The General Perspective Profile</b>  | <b>4.38</b> | <b>0.633</b> | <b>Very High</b>  |

#### 4.2.1 Analytical Discussion of the Descriptive Results

The results presented in Table 4 indicate that the overall mean score of kindergarten teachers' evaluations regarding the role of drama therapy in reducing psychological problems in early childhood was high ( $M = 4.38$ ,  $SD = 0.633$ ). This finding reflects a generally positive perception among teachers of the potential role of drama therapy in supporting children's psychological well-being and resilience.

At the item level, Items 1 and 26 ("Dramatic activities assist children in expressing their feelings freely") and Items 2 and 27 ("I believe role-playing helps children overcome their psychological fears") recorded the highest mean scores ( $M = 4.67$  and  $M = 4.59$ , respectively), indicating strong agreement among participants. This suggests that teachers perceive dramatic activities as effective tools for facilitating emotional expression and reducing psychological fears among children.

In contrast, Item 21 ("I ensure the integration of dramatic activities into the daily routine to support children's mental health") and Item 10 ("I believe drama helps children regulate and control their negative emotional impulses") obtained the lowest mean scores ( $M = 4.19$  and  $M = 4.20$ , respectively). Although these values still fall within the high agreement range, they may reflect practical and institutional constraints that limit the consistent integration of drama-based activities into daily classroom practice, such as time limitations and lack of specialized resources.

### 4.3 Results Related to the Research Hypotheses

#### 4.3.1 Testing the First Null Hypothesis ( $H_{01}$ )

$H_{01}$ : There are no statistically significant differences at the significance level of ( $\alpha \leq 0.05$ ) in the mean evaluation scores of participants regarding the role of drama therapy in reducing psychological problems among kindergarten children attributable to the academic qualification variable.

To test this hypothesis, a one-way analysis of variance (one-way ANOVA) was conducted. Table 5 presents the results of the statistical analysis.

#### Table 5

*One-Way ANOVA Summary of Differences Based on Academic Qualification*

| Source of Variation | Sum of Squares (SS) | df | Mean Square (MS) | Calculated F-Value | Significance Level (p-value) |
|---------------------|---------------------|----|------------------|--------------------|------------------------------|
| Between Groups      | 0.419               | 2  | 0.209            | 1.002              | 0.374                        |
| Within Groups       | 10.662              | 51 | 0.209            |                    |                              |
| Total               | 11.081              | 53 |                  |                    |                              |

As shown in the inferential results presented in Table 5, the obtained significance value was  $p = 0.374$ , which is higher than the conventional alpha level ( $\alpha \leq 0.05$ ). This indicates that there are no statistically significant differences among the three academic qualification groups (Diploma, Bachelor's Degree, and Postgraduate Studies). Accordingly, the first null hypothesis ( $H_{01}$ ) is retained, suggesting that academic qualification does not significantly influence teachers' perceptions of the therapeutic role of drama therapy.

#### 4.3.2 Testing the Second Null Hypothesis ( $H_{02}$ )

$H_{02}$ : There are no statistically significant differences at the significance level of ( $\alpha \leq 0.05$ ) in the mean evaluation scores of participants regarding the role of drama therapy in reducing psychological problems among kindergarten children attributable to the years of experience variable.

To test this hypothesis, a one-way analysis of variance (one-way ANOVA) was conducted. Table 6 presents the results of the statistical analysis.

**Table 6**

*One-Way ANOVA Summary of Differences Based on Years of Experience*

| Source of Variation | Sum of Squares (SS) | df | Mean Square (MS) | Calculated F-Value | Significance Level (p-value) |
|---------------------|---------------------|----|------------------|--------------------|------------------------------|
| Between Groups      | 0.453               | 2  | 0.227            | 1.088              | 0.345                        |
| Within Groups       | 10.628              | 51 | 0.208            |                    |                              |
| Total               | 11.081              | 53 |                  |                    |                              |

The inferential results presented in Table 6 indicate that the obtained significance value was  $p = 0.345$ , which is higher than the conventional significance level ( $\alpha \leq 0.05$ ). This suggests that there are no statistically significant differences among the three experience groups (1–5 years, 6–10 years, and more than 10 years). Accordingly, the second null hypothesis ( $H_{02}$ ) is retained. These findings indicate that years of professional experience do not significantly influence teachers' evaluations of the therapeutic role of drama therapy.

## CHAPTER FIVE: DISCUSSION OF RESULTS AND RECOMMENDATIONS

## 5.1 Introduction

This final chapter synthesizes the empirical findings of the study and provides an interpretive discussion of the results. It integrates the quantitative outcomes with the relevant theoretical and empirical literature reviewed in Chapter Two. In addition, the chapter offers an interpretation of the results in relation to the formulated null hypotheses ( $H_0$ ) and presents a set of practical recommendations aimed at enhancing the integration of drama therapy within early childhood education settings.

## 5.2 Discussion of Results Related to the Primary Research Question

The descriptive results of the study indicated that the overall mean score for kindergarten teachers' evaluations regarding the role of drama therapy in reducing psychological problems among kindergarten children was high ( $M = 4.38$ ,  $SD = 0.633$ ). According to the applied descriptive criteria, this score falls within the "very high" level. This suggests a generally positive perception among teachers regarding the potential of drama therapy as an approach to supporting children's psychological well-being and emotional resilience.

At the item level, Items 1 and 26 ("Dramatic activities assist children in expressing their feelings freely,"  $M = 4.67$ ) and Items 2 and 27 ("I believe role-playing helps children overcome their psychological fears,"  $M = 4.59$ ) recorded the highest mean scores. This indicates that teachers view dramatic activities as effective means of facilitating emotional expression and reducing psychological fears among children.

In contrast, Items 21 ("I ensure the integration of dramatic activities into the daily routine to support children's mental health,"  $M = 4.19$ ) and 10 ("I believe drama helps children regulate and control their negative emotional impulses,"  $M = 4.20$ ) obtained the lowest mean scores. Although these values remain within the high range, they may reflect practical and institutional constraints affecting the implementation of drama-based activities, such as limited classroom time, curriculum demands, and insufficient specialized training in creative arts therapies.

### 5.2.1 Synthesis with Prior Empirical Literature

This primary outcome aligns with and expands upon several landmark studies in the field. Specifically, the findings converge with the insights of **Zamil (2021)**, who demonstrated strong positive attitudes among educators toward utilizing educational drama, while simultaneously emphasizing the urgent necessity for targeted training to elevate their operational competencies. Similarly, these results strongly support the conclusions of **Zitawi (2020)**, who verified the empirical efficacy of dramatic arts in expanding learners' cognitive, behavioral, and adaptive performance metrics.

Furthermore, this high consensus reinforces the experimental breakthroughs of **Abdullah (2019)**, whose work proved that students instructed via dramatic methodologies significantly outperformed their peers taught through conventional, passive approaches. By bridging these references, the current study confirms that structured drama therapy concurrently enhances children's emotional well-being and adaptive capacity, establishing it as an essential component of holistic early childhood development.

## 5.3 Discussion of Results Related to the Research Hypotheses

### 5.3.1 Discussion of the First Null Hypothesis ( $H_{01}$ – Academic Qualification)

The inferential analysis indicated that the first null hypothesis ( $H_{01}$ ) was retained, as no statistically significant differences were found at the significance level of  $\alpha \leq 0.05$  in teachers' evaluations according to academic qualification ( $p = 0.374$ ).

This finding suggests that teachers' academic qualification does not significantly influence their evaluations of the role of drama therapy. This may be explained by the fact that kindergarten teachers, regardless of whether they hold a diploma, bachelor's degree, or postgraduate qualification, work within a similar educational context and are exposed to comparable classroom conditions and child behavioral patterns. Consequently, shared professional experience within the same institutional setting may contribute to

relatively consistent perceptions regarding children's psychological needs and the perceived value of drama therapy as an educational and supportive approach.

### **5.3.2 Discussion of the Second Null Hypothesis ( $H_{02}$ – Years of Experience)**

The inferential results indicated that the second null hypothesis ( $H_{02}$ ) was retained, as no statistically significant differences were found at the significance level of  $\alpha \leq 0.05$  across the years of experience categories ( $p = 0.345$ ).

This finding suggests that years of professional experience do not significantly influence teachers' evaluations of the role of drama therapy. This may be explained by the nature of early childhood education, where teachers at different career stages are exposed to similar classroom situations involving children's emotional and behavioral needs. Such shared exposure may contribute to the development of comparable professional perceptions and classroom responses.

In addition, ongoing professional development programs and training workshops offered by educational institutions and relevant organizations may help standardize teachers' practices and reduce potential differences between novice and experienced educators. Consequently, a generally consistent perception of the value of drama therapy appears to exist across all experience groups.

### **5.3.2 Discussion of the Second Null Hypothesis ( $H_{02}$ – Years of Experience)**

The inferential results indicated that the second null hypothesis ( $H_{02}$ ) was retained, as no statistically significant differences were found at the significance level of  $\alpha \leq 0.05$  across the years of experience categories ( $p = 0.345$ ).

This finding suggests that years of professional experience do not significantly influence teachers' evaluations of the role of drama therapy. This may be attributed to the nature of early childhood education, where teachers across different career stages are exposed to similar classroom situations involving children's emotional and behavioral needs. Such shared exposure may contribute to the development of comparable professional perceptions and coping approaches.

In addition, ongoing professional development programs and training workshops provided by educational authorities and relevant organizations may help reduce differences in professional experience by standardizing pedagogical practices. Consequently, a generally consistent perception of the value of drama therapy appears to exist across all experience groups.

## **5.4 Recommendations**

In light of the empirical findings and theoretical insights generated by this investigation, the researcher offers the following strategic, actionable recommendations:

- **Systemic Curriculum Integration:** Formally incorporate structured drama therapy modules and expressive arts activities into the daily core schedules of kindergartens, moving beyond treating drama as a mere recreational pastime.
- **Professional Capacity Building:** Launch specialized, accredited training programs and interactive clinical workshops for kindergarten teachers. These initiatives should focus on the technical deployment of psychodrama, role-playing, and therapeutic storytelling to manage children's emotional and behavioral difficulties.
- **Operational Guidebook Development:** Author and distribute a comprehensive, standardized pedagogical guidebook detailing structured dramatic exercises, step-by-step applications, and emotional debriefing models to assist teachers in executing these activities systematically.
- **Behavioral Tracking & Monitoring:** Establish continuous observation protocols and diagnostic behavioral logs within classrooms to track, evaluate, and document children's psychological adjustments and behavioral progress following exposure to dramatic interventions.
- **Interdisciplinary Collaborative Teams:** Foster institutional cooperation by creating collaborative dyads combining the efforts of classroom teachers and specialized school psychologists to optimize therapeutic interventions for children with intense emotional or psychological vulnerabilities.

The Role of Drama Therapy in Reducing  
Psychological Problems Among  
Kindergarten Children: Kindergarten  
Teachers' Perspective

- **Institutional Resource Allocation:** Secure targeted administrative, environmental, and financial support from educational authorities to allocate dedicated physical spaces, specialized theatrical props, and adequate time blocks within classrooms to ensure safe execution.
- **Community and Parental Awareness Campaigns:** Organize community orientation seminars and parental engagement workshops to elevate public awareness regarding the critical role of expressive therapies in early child development, encouraging a supportive home environment that reinforces dramatic play.

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#### Dedication

"To my family, who has consistently served as my ultimate pillar of support throughout every moment of this arduous journey. I extend to you my highest expressions of gratitude and appreciation. Your unwavering encouragement instilled in me the fortitude and perseverance necessary to achieve this milestone today

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