

Original Paper

Drama Based Social Emotional Learning

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Abstract

This experimental study evaluates effectiveness of drama on social emotional learning. Social-Emotional Skills Perception Scale was applied to 255 elementary fourth grades. The students who got average and below average social emotional score were selected for experimental and control group. Those groups are equal in participant (42 each) and have approximately similar means in the study. Ten weeks interventions that are drama sessions about social emotional learning were presented to experimental group students. It is apparently seen that there is significant difference between experimental and control groups in terms of social emotional learning on behalf of experimental group. Social emotional learning is very important issue for a child not only in school life but also family and social life. Drama seems to be very effective tool teaching social emotional learning to the kids. Schools can add their curriculum drama based social emotional learning hours. Future studies recommend upon different socio-economic backgrounds and age groups.

Keywords

social emotional learning, drama, elementary school student

1. Introduction

Drama is highly related with human interaction. Drama consists of all communication process. Definition of drama accepted by the Children's Theatre Association of America in 1977 is "... an improvisational non-exhibitional, process centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences" (Heinig, 1993, p. 5). Although drama traditionally has been thought of in relation to children and young people, the process is appropriate to all ages.

It has been stated that dramatic play helps the child development from a purely egocentric being into a person capable of sharing and of give and take. In dramatic play children create a world of their own in

which to master reality. They try in this imaginative world to solve real life problems that they have until now, been unable to solve. They repeat, reenact, and relive these experiences (McCaslin, 2000, p. 5).

Drama is grounded in experiential, in-context learning and emphasizes the importance of observing the give and take of interpersonal, nonverbal cues (O'Neill, 1995). The essence of drama is social interaction, which involves contact, communication, and the negotiation of meaning within a group context. Creative drama can provide the opportunity to develop imagination, encourage independent thinking and cooperation, build social awareness, take others' perspectives, promote a healthy release of emotion, and improve habits of speech.

It is always an improvised performance: lines are not written and not memorized. Each member of the group gets an opportunity to play various parts. Participants are guided by a teacher and not by a director. No decorations, costumes, or special equipment is needed, just time, space, and an enthusiastic (Arieli, 2007, p. 24).

The beauty of improvisational drama in education is that participants can make ill-advised choices and see what happens without real life consequences. There is safety in drama. Drama allows students to hide behind a symbolic mask and so venture into situations that could be dangerous in another class setting. Improvisational drama can be a heady experience for students who are denied a wide range of social experience. The aim of drama teaching is to help students understand themselves and the world in which they live. Drama provides pressure for physical, emotional, and intellectual identification with a factious situation (Smagorinsky, 1999, pp. 11-12).

1.1 Drama Techniques

1.1.1 Forum Theater

The impact of Jacob Moreno's seminal ideas often remains half noticed or even unrecognized, and sometimes, as in Boal's Forum Theatre, the influence is clear and straightforward. When Schechner asked him in an interview whether he feels any affinity to people like Jacob Moreno, the founder of psychodrama, Boal seemed reluctant to admit the influence and he said that it was curious because he never thought of Moreno. He recognized that once he read *Theatre of Spontaneity* which he supposedly did not like because he felt it was too superficial (Taussing & Schechner, 1994).

Moreno invented his own form of improvisational theatre around 1920, and saw it as a kind of therapy for the society in the broadest sense of healing and promoting consciousness. Arising independently, many others discovered a similar idea. One of the most notable of these has been Augusto Boal (1995) who developed a "Theatre of the Oppressed" in Brazil. More recently, Boal has come to address the problems of the bourgeoisie whose milder neurotic issues might be reframed as inner oppression (Feldhendler, 1994). There are a growing number of theatre artists pursuing this new form, and a subtype of this approach called "Forum Theatre" (Blatner, 2000, p. 221).

1.1.2 Hot Seating

The student or teacher answers questions in role about the background, behaviour and motivation of a character. Hot seating may be used for exploring the motivations of any real or fictitious character. The method can easily be used across the curriculum, ranging from history and geography through to personal and social development. This strategy helps to develop questioning skills within the rest of the group. Hot seating can also be used to help actors develop confidence in their character roles during rehearsals Farmer (2011, p. 28).

1.1.3 Role-Playing

The substratum of psychodrama. Search for alternatives, experimentation with new situations, decision-making, training in social skills (Djuric et al., 2006, p. 74). Role play is the basis of all dramatic activity. The ability to suspend disbelief by stepping into another character's shoes comes quite naturally to most children. Through the structure of the drama lesson, this can be used to great effect, challenging children to develop a more sensitive understanding of a variety of viewpoints whilst sharpening their language and movement skills. By adopting a role, children can step into the past or future and travel to any location, dealing with issues on moral and intellectual levels. Thus role play can be easily utilised to illuminate themes across the curriculum.

1.1.4 Conscience Alley

A useful technique for exploring any kind of dilemma faced by a character, providing an opportunity to analyse a decisive moment in greater detail. The class forms two lines facing each other. One person (the teacher or a participant) walks between the lines as each member of the group speaks their advice. It can be organised so that those on one side give opposing advice to those on the other. When the character reaches the end of the alley, she makes her decision. Sometimes known as Decision Alley or Thought Tunnel (Farmer, 2014).

Drama provides a rich experience that engages body, emotions, and senses in dynamic learning. By acting out the material, students who have difficulty with reading and writing can avoid struggling with pen and paper, and may expose a previously unnoticed intelligence or ability. The following groups typically struggle academically, but often shine and demonstrate their knowledge and creativity in drama. They can gain much needed self-esteem and improve literacy skills by playing drama games (Clark, 2013, pp. 2-3).

After mentioning drama and its some techniques above, social emotional learning which was the base of the study was investigated below.

1.2 Social Emotional Learning

After Goleman (1985) influential book Emotional Intelligence (EQ) publication, a new trend separated from U.S. to Europe and Australia through the educational environment. Social Emotional Learning (SEL) is mainly being aware of feelings inner-personal and intra-persons. CASEL that is foundation of EQ presents five core competences; self-awareness, social awareness, self-managements, social management and responsible decision making.

Foundation of learning intervention improved teachers' ability to address children's behavior problems and to provide a positive emotional climate in their classrooms, the intervention also improved the number of minutes of instructional time and benefited children's observed behavior in classrooms, with lower levels of conflictual interactions and, at the trend level, higher levels of engagement in classrooms activities, relative to similar students randomly assigned to control classrooms (Morris et al., 2013).

Unique personal characteristics of an averagely twenty four pupil of class consist of different family culture, personal competence and behavioral tendencies. These diverse climates of classes sometimes cause troubles to the teachers especially inexperienced. Burnout, health problems especially trouble in vocal card disorder, stress, insomnia common (Bermúdez de Alvear et al., 2010; Kokkinos, 2007; Kyriacou, 2006; Motgomery & Rupp, 2005).

There are some research about classroom climate causes this undesired troubles to teachers (Kokkinos et al., 2004; Grayson & Alvarez, 2008). It is commonly accepted by researchers that Goleman's profound study "Emotional Intelligence" is the starting point for social emotional learning action (Elias & Mocerri, 2012; Vadeboncoeur & Collie, 2013; Poulou, 2007). SEL that is short written of social emotional learning depends on philosophically Daniel Goleman popular book Emotional Intelligence in 1995.

The SEL is define as the series process of gaining knowledge, skills, attitudes, abilities and beliefs to identify and manage emotions; caring about others; making good decisions; behaving ethically and responsibly (moral aspects of behaving); developing favorable inter relations and set up interaction with others, and to avoid undesired behaviors. SEL is directly related to academic achievement, that is why skills required classroom success is supplying, in social situations such as school, family, work life or any place that human being takes part (Elieas & Mocerri, 2012, p. 424).

Collaborative for Academic, Social, and Emotional Learning (CASEL) is working organization of social emotional learning in scholarly life which' philosophical foundations depends on Goleman works (Goleman, 1995; Goleman, 1998). CASEL spreads five core skills that is also known as CASEL five these are self-awareness, self-management, social awareness, relationship skills, responsible decision making-problem solving skills (CASEL, 2018).

Experimental explications found out effectiveness of SEL teaching programs from kindergarten to collage level ages results such as improved attitudes about the self and others, increased prosocial behavior, lower levels of problem behaviors and emotional distress, and improved academic performance (Catalano et al., 2002; Durlak et al., 2011; Greenberg et al., 2003; Zins et al., 2004).

Worldwide studies point out that SEL is positively affected school climate, student behavior and learning and countries such as Canada, New Zealand, some African countries and mainly UK devote school programs (Haxby Brady, 2010; Schonert-Reichl & Hymel, 2007). Goleman (1995, 2006) studies conducted in U.S. caused extensive research conducted in this country. The organization CASEL for diffuse theory and application of SEL in educational settings also in U.S. (Elias & Mocerri, 2012).

Research conducted in European countries mainly focused on pre-education and elementary education involve projects and their usability (Dracinschi, 2012).

1.3 Drama Literature in SEL Context

Participation in drama, group process, involves students in special experiences that required social interaction and cooperation in order to succeed. Drama provides an excellent forum for encouraging social growth and development:

- 1) Each student will respond to motivational stimuli;
- 2) Students engaged in drama will recognize and show tolerance and appreciation for each person's contribution;
- 3) They will demonstrate an understanding of drama as process rather than product-oriented;
- 4) Students will demonstrate self-esteem through willingness to share ideas and feelings;
- 5) Students will progress in their abilities to accept both criticism and praise and be able to offer both with generosity and sensitivity;
- 6) Students will demonstrate an acceptance of their own bodies by their willingness to communicate ideas and feelings;
- 7) Students will be willing to suspend their disbelief and engage in drama situations;
- 8) Students will show increased abilities to decanter, to look at several variables and possibilities;
- 9) By choices they make, the players will demonstrate increased abilities to recognize that which has intrinsic value and is aesthetically rewarding. The content of drama as well as the participation can materially assist pre- and early adolescents in coping with the anxieties and pressures that confront them on all sides (Cottrell, 1987, pp. 14-17).

Drama is vital in oral curriculum that deals with listening and speaking, including the nonverbal components of speech. Listening in order to follow directions is required in order to do any side-coached activity. Drama sessions include also empathic listening activities (Cottrell, 1987).

Every classroom is composed of a group, including the teacher, organizer for the express purpose of education. To accomplish this most effectively, a high degree of cohesive interaction is required (Heinig, 1993, p. 44).

The emotional climate in the classroom is determined by the overall feelings experience by the group members. In a positive climate the students and the teacher have a mutual trust and respect for each other, an essential ingredient in facilitating the development of self-esteem and optimal learning. This attitude develops in a climate of self acceptance, psychological freedom, and open communication. Acceptance is the belief that all people are worthy individuals. Psychological freedom allows a person to be secure enough in the social, physical, and emotional environment to operate with relative ease. Creative drama is a natural medium for the free expression of ideas, feelings, and attitudes (Heinig, 1993). Drama is valuable tool for self-awareness, social awareness, emotion handling, self-acceptance, coping with emotions, interaction with others, communication, conflict resolution.

2. Method

In this experimental study, the test apparatus which has four factors and twenty one items was developed by Baydan (2010) was used. The relations between factors is .81, similar scales validity is .47, .51 and .01 that is significant, criteria correlation coefficient is .78 and reliability for all of the scale, the cronbach alpha value is .92. These values point out that the Social-Emotional Skills Perception Scale is highly valid and reliable test apparatus (Baydan, 2010, pp. 61-62).

Here are some samples for items:

When I have problems with someone, they think about their reasons and take precautions.

I can control myself when I'm angry.

When I have a problem, I know how to solve it.

Independent t-test is suitable for this study's data analyze. The Independent Samples t-test compares the means of two independent groups in order to determine whether there is statistical evidence that the associated population means are significantly different. The Independent Samples t-Test is a parametric test (Kent, 2018).

2.1 Problem Statement

In our sample dataset, students' social emotional learning points, and whether or not they were get intervention was searched. Suppose that we want to know if the mean scores of social emotional learning point is different for examination versus control group. This involves testing whether the sample means for examination group and control group in this sample are statistically different (and by extension, inferring whether the means for social emotional learning points in the population are significantly different between these two groups). It can use an Independent Samples t-test to compare the mean social emotional learning points for experiment and control group.

The hypotheses for this example can be expressed as:

H0: $\mu_{\text{experiment group}} - \mu_{\text{control group}} = 0$ ("the difference of the means is equal to zero").

There is no significant difference in terms of social emotional learning scores between experimental and control groups.

H1: $\mu_{\text{experiment group}} - \mu_{\text{control group}} \neq 0$ ("the difference of the means is not equal to zero").

where $\mu_{\text{experiment group}}$ and $\mu_{\text{control group}}$ are the population means for experiment and control groups, respectively.

There is significant difference in terms of social emotional learning scores between experimental and control groups.

3. The Intervention

The intervention program developed by the author who have more than twenty years experience counseling and guidance practicing and twenty years experience as drama leader. This program developed for experimental group consisting of ten weeks drama sessions two hours each.

3.1 Week 1 Hello and Welcome!

These are activities for a new group and are designed to make the first meeting amusing and memorable, but the actual participating activities are required for most of them is quite low and manageable. They are also designed to help adolescents who feel a little nervous or apprehensive at the start of a new meeting. The activities emphasize the social bonding of the group, rather than assertiveness development.

Warm up: Walking around the room silently.

Play: The group is circle. By one by everybody in the center say name and things that she/he love to act starting first capital of name.

The balloons

Aim-Learn participant names

Material Needed—As many balloons as participants, markers, music TIME 15 minutes or more.

How To Do It—Each participant gets a balloon, blows the balloon up, writes his/her own name on the balloon. Music starts. The balloons should be in the air while the music is playing. Everybody helps with this. When music stops, everyone catches a balloon. They then find the person whose name is on the balloon.

Divide group as A and B. A is very rich and have a Ferrari B is very poor have Fiat 124. A is parked the car when B is parking crash the A.

Trust building activities: In pairs, one person is blindfolded. Holding hands, the blindfolded person is lead gradually from a slow walk up to fast running. Swap.

In pairs of similar size, one becomes a Faller and one the Catcher. Teach methods for spotting, falling and catching. Start small and build to bigger falls, then swap. Debrief—what made you feel more or less trusting?

Sharing: What did you feel?

3.2 Week 2 Classroom Interaction and Improvisation

This week contains group activities which are designed to encourage participants the experimental group to interact with each other and to improvise. The activities are short and manageable enough to be done without causing too much disruption. The level of creativity and imagination which is involved is actually very easy to achieve.

Aim—Learn names of participants.

Material needed—something with which you can point (around 50 cm long).

Time 15 minutes.

How To Do It—Participants form a circle, one person stands in the middle with pointer. This person points at one of the participants in the circle and asks him/her “zip” or “zap”? When asked zip, the participant names the person on his/her left, when asked zap, the participant names the person on his/her right (Participants can be asked to name other things, like country or organization or favorite food, etc.). If the participant cannot answer correctly he/she goes to the middle. If the participants do

not make any mistakes, the person in the middle can say “zip-zap”! Then all participants have to go to a different place in the circle.

Sharing: What did you feel?

3.3 Week 3 I Like Here So I Am Here

Fun and games for activities in this session are all fun activities and most involve some kind of movement. They are perfect to break up a session where group would otherwise sit at their chair for an hour or longer. They are quite short and will definitely improve the overall atmosphere of the group.

Greetings.

Aim—Get to know each other.

Time 20 minutes.

How To Do It With the facilitation done by the trainers, the participants are asked to greet each other in the form of presented types of people (see greetings models), greeting models, and share one specific topic during the greeting moment. The models and points to share are listed below. The greeting gestures done accordingly to the character, imply a closer physical contact while the game goes on!

Sharing: What did you feel?

3.4 Week 4 Working with Scripts

“Scripts” refers to any long dialogue, sketch, or short play that you might want to use with your participants or drama group. This meeting contains a set of eight original sketches and eight suggestions about how to use them. Each of the sketches is used to illustrate a different activity, but in fact the activities are interchangeable, and most of them will work with any short Forum Theater piece that researcher want to use.

Essence Machines

This activity provides a useful technique for generating physical and aural ideas around a theme. Explain that the group is going to create a “machine” out of themselves. Name a topic and give the participants a few moments to think of a repeating sound and action linked to that theme. For example, if the theme was “shopping” a participant could mime taking money out of a purse to give to a shopkeeper, whilst saying “I’ll have two of those, please”.

As soon as someone has an idea, ask them to step into the centre of a circle to begin their repeating sound and movement. Ask if somebody else can think of a suitable way to add in their own idea. Gradually, more and more people join in the activity. Some may be linked to existing parts of the “machine”, whilst others may be separate. To continue the example above, someone could join the action by becoming the shopkeeper and saying “Shall I wrap them for you?”, whilst somebody else could be a cleaner in the shopping mall.

You may find that everybody wants to join in the activity, although be careful not to let it go on for too long or get too unwieldy. Once it is set up, the machine can be frozen, then played back at twice or half the “normal” speed. Themes could include: a football match, a meal in a restaurant, folk tales, Halloween. You could have a machine that actually makes something, like chocolate biscuits, school

dinners or weather conditions.

If using this for language teaching, encourage the use of single words or short phrases instead of a sound.

Build a story

Aims: To create a story in response to questions; to develop imagination; collaboration with others.

Procedure

Use this activity as preparation and lead-in to children writing a story (Read, 2007).

Sharing: What did you feel?

3.5 Week 5 Shy and Quiet Students

There are drama experts who will tell you that drama activities especially the Forum Theater are the best way to make shy adolescents throw off their cloak of shyness and take centre stage, and to make quiet participants suddenly become the star of the show. Group leaders educated volunteer university students help to shy and quiet participants to express themselves.

Collecting Expectations: Hopes & Fears

Aim—Discover the expectations of the participants, formulate some common rules and highlight the knowledge in the group. Material needed Post-it, markers, big pieces of papers.

Time 30 minutes

How To Do It Ask Every One To Write Down, On Different Post-Its: • What Do You Want To Learn? • What do you want to avoid? • What can you contribute? Ask them to hang the post it on different flipcharts. Read them through. Take away expectations that cannot be realized. Ask if there are some comments. Use this at the end of the training and see if everything was fulfilled (There must be only one idea per post-it so that the expectations can be put together).

Sound collage

Aims: To listen and create a dramatic atmosphere related to a story through sounds; to collaborate as a group; to practice self-discipline and self-control.

Procedure

Use this activity either to introduce a story or as a transition between telling a story and acting it out. For example, if you are using a story which takes place in the rainforest, e.g., Mokey Puzzle, you can get the children to create a sound collage of the rainforest in the following way (Read, 2007).

Sharing: What did you feel?

3.6 Week 6 Feeling More Confident

Walk Together

A great exercise for encouraging group sensitivity. Everybody finds a space in the room. On a given signal, everyone starts walking, using all the space in the room. On a second signal, everybody stops. Now, that was easy. Do this a couple of times, then without talking, everybody must decide to start walking at the same time—and then to stop as a group at the same time. This obviously will require some practice! With sensitivity, it can be done.

Sharing: What did you feel?

3.7 Week 7 The More Share the More Live

Alphabet Conversation

Have a conversation where each sentence begins with the next letter of the alphabet. This may seem difficult at first, but improves with practice. If you get stuck, you can also use sounds to start a sentence, for example “Mmmm” or “tut-tut”. Here is an example:

A: Anyone seen my cat?

B: Black one, with funny eyes?

A: Can't say I remember.

B: Don't tell me you've forgotten what it looks like?

A: Every cat looks the same to me.

B: Fortunately, I found one yesterday.

A: Gee, that's great!

You could also try beginning somewhere in the middle of the alphabet. Then when you reach “Z”, return to “A” until you arrive back where you started.

Try setting the scene or location before you start.

It's great for car journeys too! (Farmer, 2014).

Lets say one funny anecdote (joke).

Sharing: What did you feel?

3.8 Week 8 I Am Comfortable as at Home

Two truths, one lie

Highly recommended for getting to know each other in a new group. Tell your partner three things about yourself—two of which are true and one of which is a lie. Now introduce your partner to the rest of the group and see if they can guess which was the lie. Alternatively, tell your partner three true things about yourself and then swap over. Now the whole group makes a circle. Each partner introduces their friend to the group—they tell the group two of the true things and make up one lie about their partner (Farmer, 2014).

Sharing: What did you feel?

3.9 Week 9 I Know Who Am I and Who You Are

Budge

Time: 10-15 minutes

Skills: Concentration, Energiser

An exciting chase game where you can sit on a chair for a quick escape. You need the same number of chairs as there are players—minus two. Spread the chairs out around the space, facing in all different directions. Select one person to be the chaser (“it”) and another to be the runner. Everyone else sits down on a chair. Start of with the two players a good distance apart. The two players race between the chairs. When the runner wants to escape, he can touch the back of any chair and say “Budge!” The

person on that chair has to get up and run while the previous runner sits down. Once the chaser catches their prey (by tapping them on the shoulder) then they swap roles—or two new players can be chosen (Farmer, 2012).

Lets play one Keloglan Tale (Keloglan tales are very popular Turkish literature).

One day Keloglan wants to marry with King' daughter.

Divide group in to four every group play the tale' one part.

Sharing: What did you feel?

3.10 Week 10 Termination Farewell

This is the end of the all sessions meetings. All participants expressed them how they feel about the whole meetings. They talk about what they will do after these meetings when day face new peoples.

Hot Seating: The student or teacher answers questions in role about the background, behavior and motivation of a character. Hot seating may be used for exploring the motivations of any real or fictitious character. The method can easily be used across the curriculum, ranging from history and geography through to personal and social development. This strategy helps to develop questioning skills within the rest of the group. Hot seating can also be used to help actors develop confidence in their character roles during rehearsals (Farmer, 2011).

4. Foundlings

Comparison of two groups before intervention (pre-test scores).

Table 1. Experimental Group and Control Group Social Emotional Learning Scores T Pro-Test Founding

Group	N	\bar{X}	SD	Df	t	p
Experimental	42	32.69	9.27	82	.08	.93
Control	42	32.86	8.59			

The Sig. value is .93. This is not less than our alpha level of .05, so we conclude that the main effect for group is not significant. There was no significant difference in the Social Emotional Learning of statistics scores for the two groups (those who the experimental group consists of 42 participants and control group consist of 42 participants).

Table 2. Experimental Group and Control Group Social Emotional Learning Scores T Re-Test Founding

Group	N	\bar{X}	SD	Df	t	p
Experimental	42	53.21	9.36	82	10.66	.000
Control	42	32.76	8.17			

$p < .05$.

There is statistically significant difference in the Social Emotional Learning scores of between experimental group re-test and control group re-test. Those who participated sessions consist of the Social Emotional Learning model drama technique have high Social Emotional Learning scores than those who didn't participate the sessions.

Table 3. Experimental Group Pro-Test and Re-Test, T-Test Founding

Measure	N	\bar{X}	SD	Df	t	p
Pre-test	42	32.69	9.27	82	22.15	.000
Re-test	42	53.21	9.36			

$p < .05$.

There is statistically significant difference in the Social Emotional learning scores of experimental group between pro-test and re-test. Ten weeks Social Emotional Learning model technique highly has effective in Social Emotional Learning scores.

Table 4. Control Group Pro-Test and Re-Test, T-Test Founding

Measure	N	\bar{X}	SD	Df	t	p
Pre-test	42	32.86	8.59	32	36.14	.90
Re-test	42	32.76	233			

There is no statistically significant difference in the Social Emotional Learning scores of control group between pro test and retest. The Sig. value is .90. This is not less than our alpha level of .05, so we conclude that the main effect for group is not significant. There was no significant difference in the Social Emotional Learning of statistics scores for the same group pro-test and re-test scores (the control group consist of 42 participants).

Since $p < .05$ is less than our chosen significance level $\alpha = 0.05$, we can reject the null hypothesis, and conclude that the mean social emotional learning point for experiment group and control group is significantly different.

Based on the results, we can state the following:

There was a significant difference in mean social emotional learning point between experimental group and control group ($t_{.08} = 82$, $p < .05$).

The social emotional learning point for experiment group was 20.45 higher than the social emotional learning point for control group. We can reject the null hypothesis.

5. Discussion and Conclusion

As research studies state that drama is highly effective human communication and interaction, these different models were joined in this study. Drama is an improvisational non-exhibitional, process centered form of human experiences (Heining, 1993). Participants are guided by a teacher and not by a director. No decorations, costumes, or special equipment is needed, just time, space, and an enthusiastic (Arieli, 2007). Lecturers introduce the use of an experiential theatrical technique, forum theatre, affective to support students for develop their communication skills (Middlewick et al., 2012). The Forum Theater creates safe environment for its participants (Boal, 2008). The Forum Theater methodology provides a dialogic structure for deconstructing these deep-seated, bitterly divisive issues with sensitivity and respect (Sullivan & Parras, 2008).

Social and Emotional Learning (SEL) is the process through which children and adults acquire and effectively apply the knowledge, attitudes, and skills necessary to understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions (CASEL, 2018).

SEL is very important that is why it is the process through which children and adults acquire and effectively apply the knowledge, attitudes, and skills necessary to understand and manage emotions, establish and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships and make responsible decisions (CASEL, 2017).

Drama gives children opportunities to explore, discuss and deal with difficult issues and to express their emotions in a supportive environment. It enables them to explore their own cultural values and those of others, past and present. It encourages them to think and act creatively, developing critical thinking and problem-solving skills that can be applied in all areas of learning. Through drama children are encouraged to take responsible roles and make choices—to participate in and guide their own learning. Teachers can take a more open-ended approach, concentrating on the process of learning at least as much as—if not more than—the product.

Following a group improvisation about a bullying incident the bully, the witnesses and the bully's friends can be hot seated (together or separately) to explore their feelings about what they did and whether they can learn to behave differently (Farmer, 2011). In short, drama seems to be excellent tool for personal and social development of children. Social emotional learning that is crucial for all kids could be taught via drama easily.

6. Suggestions

Drama based social emotional learning can be given to all age groups of students. It is especially vital for pre-education and primary education class. It also should be compulsory and elective in all levels of education. So this can help youths for expressing themselves and set up effective communication skills. Newly participant students in the schools should be oriented with the small groups in which the students have drama lectures. Youths should be encouraged to express their problems such as lack of

communication, bullying, relations with teachers and administrations with the help of drama based social emotional learning in their courses.

Orientation programs based on drama practice shouldn't be not only in the beginning of the new education and teaching year but also should be in the whole year systematically.

Drama based social emotional learning lectures should be taught both as a teaching method and an individualized educational program.

Social emotional learning should be with in all schools wisdom and aims.

There should be well decorated room in all schools for practicing drama. Drama based social emotional learning sessions should be applied for every students who have different socio-economic background and age distributions.

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