



THE USE OF CREATIVE DRAMA METHODS WITHIN KINDERGARTENS FROM THE PERSPECTIVE OF THE TEACHING STAFF

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Abstract

Creative drama has great potential and its implementation in education from pre-school education requires research, as evidenced by the number of scientific studies that have been registered in international research databases over the last ten years. The aim of the research was to examine the use of creative drama methods within kindergartens in Slovakia from the perspective of the kindergarten teaching staff (teachers and teaching assistants). A quantitative research design was used. 407 kindergarten teaching staff responded to the items of the questionnaire of the authors' construction. From the results of the research, it is possible to state that there is an average level of knowledge of creative drama among kindergarten teaching staff (based on their self-reflection). Furthermore, based on the self-reflection of the teaching staff, it can be stated that there are below-average opportunities for their education in the area of creative drama and a below-average level of using creative drama methods in kindergartens. Nevertheless, the status of the use of creative drama methods has improved over the last 10 years. The results of the research are a stimulus for further research - analysis of the responses of the teaching staff in terms of their age and pedagogical practice in order to estimate the development of the current state of using creative drama in kindergartens.

Keywords: *creative drama, creative drama methods, kindergarten teacher, teaching assistant, preschool education*

Introduction

In the professional literature, many definitions of the term creative drama may be found. A common feature is that it is about education aimed at the free and comprehensive development of a child's personality, in which the child using dynamic activities has the opportunity to perceive and learn about the external and internal world through its methods (Švábová, 2013; Rochovská et al., 2021; Rochovská, & Švábová, 2022). Furthermore, it is a creative process using all kinds of art - verbal, musical, movement, visual and dramatic (Broznanová, 2020; Rochovská et al., 2021). The holistic development of the child's personality and the orientation to his/her uniqueness, self-development are emphasized. Education is perceived as a relationship of unique personalities (Lynch & Vargová, 2020; Vančíková et al., 2022).

A survey of the international online database Web of Science over the last ten years shows a number of studies focusing on creative drama in the context of a pre-primary education or the university training of pre-primary teachers, across the countries of Europe and the world; focusing, for example, on the importance of its application at this stage of school, and its benefits

for learners, such as developing creativity, eliminating behavioural problems, and promoting communication skills. It can be stated that the topics that have been explored in relation to creative drama are diverse. Dominant were the themes on creative thinking and developing creativity (Ahmadi & Nojabae, 2014; Celume et al., 2019; Momeni et al., 2017; Ping, 2017; Po-Chi, 2016; Toivanen et al., 2013; Yaşar & Aral, 2012), and the theme on the impact of the application of creative drama on social (Azlina et al., 2021; Çetingöz & Gunhan, 2012; Öztuğ & Çiner, 2017; Ping, 2017; Tombak, 2014) and communication skills (Güleç & Macan, 2014; Özgür, 2018). Most of the papers that have been published in relation to the topic, and also included in the world database, were from researchers in Turkey (almost one-third), but there was also representation from Slovakia (Rochovská & Švábová, 2021, 2022), Czech Republic, Slovenia, Finland, Spain, France, Cyprus, China, Hong-Kong, Malaysia, and Iran.

Research has not only been carried out on children at a preschool age, but also on preschool pedagogy students (Danju, & Besim, 2020; Moral-Barrigüette & Guijarro, 2022; Öz et al., 2022; Yüksel et al., 2019). Several research studies have focused on the preschool teachers' views on the use of creative drama (Gursoy, 2019; Hornáčková, 2019; Rochovská & Švábová, 2021, 2022; Švábová, 2013).

Quantitative research, particularly pedagogical experimentation, has dominated. However, questionnaire-based exploratory research was also represented, especially in exploring the educators' views on the issue. None of the research, apart from the author's research (Švábová, 2013), specifically addressed creative drama methods and educators' views on their use in pre-primary education. For this reason, the research focused specifically on exploring the current state of the issue of creative drama within pre-primary education in Slovakia according to the views of kindergarten teaching staff, with a focus on creative drama methods.

Research Issue

The research issue was to explore the current state of the problematic of creative drama within pre-primary education in Slovakia according to the opinions of kindergarten teaching staff (teachers, teaching assistants). The research explored to what extent creative drama was represented in kindergartens and whether it was interwoven in all educational areas, which methods were most frequently used, how often and in which forms of daily activities. The research also explored the teaching staff's views on how creative drama influences the child's personal development and his/her emotional development within the kindergarten. At the same time, the research explored the awareness of educators about creative drama, and whether they are sufficiently familiar with it.

The Aim of the Research and Research Questions

The aim of the research was:

1. To find out the level of knowledge of creative drama among kindergarten teaching staff.
2. To find out the learning opportunities in the area of creative drama among kindergarten teaching staff.
3. To find out the teaching staff's views on the current state of the use of creative drama methods in the educational process within kindergartens.

The research questions were:

1. What is the level of knowledge of creative drama among kindergarten teaching staff? (The level of knowledge was understood to mean, in particular, the orientation of kindergarten teaching staff in the given problematic, the understanding of the concept of creative drama, and the understanding of the influence of creative

- drama on the development of the child's personality and on his/her emotional life.)
2. What are the learning opportunities in creative drama for kindergarten teaching staff? (Learning opportunities are understood to mean the possibility of encountering creative drama on a professional level, and the possibility to draw on themes for the use of creative drama in practice.)
 3. What is the current state of the use of creative drama methods in kindergartens? (The current state of the use of creative drama methods was understood to mean the self-reflection of the frequency of their use by teaching staff in the educational process, the self-reflection of the most frequently used creative drama methods, the types of puppets used, and the educational areas and daily forms in which specific activities with elements of creative drama are applied.)

Research Methodology

General Background

Since 2022, a national project called “The Applying of Creative Drama Methods in the Process of Preschool Education” has been implemented in Slovakia (Rochovská & Švábová, 2022; Švábová & Rochovská, 2023). The project focuses on the activating method of creative drama, pointing out its significant position and contribution to pre-primary education. The research within the project maps the situation in Slovakia regarding the application of creative drama methods in the self-reflection of teaching staff and indicates the opportunities provided by the current curriculum document for the application of the aforementioned methods. The project is also aimed at popularising creative drama among teachers and students - future kindergarten teachers. Both quantitative and qualitative research strategies are applied in the research project. The overall project duration is three years. The presented research is a partial output of the aforementioned national project.

Sample

The core group consisted of teachers and teaching assistants working in kindergartens within Slovakia. According to the Centre for Scientific and Technical Information, there were a total of 17,811 kindergarten teachers and 292 teaching assistants within Slovakia, in 2023. In calculating the sample size, the measurement error was set at 5%, the confidence level at 95%, the size of the base set at 18,103 and the response distribution at 50%. The calculated sample size (minimum recommended size) is 377 respondents. A total of 407 questionnaires were evaluated. Completion of the questionnaire was voluntary and was only completed by respondents who agreed to participate in the research. They could stop participating in the research at any time. Respondents were instructed that their answers were anonymous and would be a part of the statistical processing. All procedures performed in studies involving human participants were conducted in accordance with the ethical standards of the institutional and national research committee.

The characteristics of the sample are presented in Tables 1 and 2.

Table 1
Characteristics of the Sample

	<i>N</i>	%
Gender		
Female	404	99.3
Male	1	0.2
No response	2	0.5
Job position		
Teacher	397	97.5
Teaching assistant	4	1
No response	6	1.5
Town/village kindergarten		
Town kindergarten	230	56.5
Village kindergarten	166	40.8
Another response	4	1
No response	7	1.7
State/private/church kindergarten		
State kindergarten	368	90.4
Private kindergarten	13	3.2
Church kindergarten	20	4.9
No response	7	1.7
Region		
Bratislava Region	35	8.6
Trnava Region	23	5.7
Trenčín Region	37	9.1
Nitra Region	50	12.3
Žilina Region	60	14.7
Banská Bystrica Region	40	9.8
Prešov Region	93	22.9
Košice	67	16.5
No response	2	0.5

Table 2
Characteristics of the Sample in Terms of Age and Years of Teaching Experience

Age	
<i>N</i>	398
No response	9
Average	45.2
Standard deviation	10.7
Median	45
Minimum	20
Maximum	70
Years of teaching experiences	
<i>N</i>	401
No response	6
Average	21
Standard deviation	13.6
Median	20
Minimum	0
Maximum	50

Instruments and Procedures

The method of questioning was used to meet the survey aim. Data collection was done through a questionnaire which contained 10 scored items. In the first one, the respondents expressed where in their teaching practice they had the opportunity to professionally encounter creative drama. This was a multiple-choice question, with educators choosing from a) to g) or giving a different answer. The respondents were awarded 1 point for each answer, with a maximum of 8 points.

In the second item, they were asked to express their understanding of the concept of creative drama by choosing from options a) to h) or by giving their own answer. This was a multiple-response question. The respondents were awarded 1 point for each answer, including the answer “other”, i.e., a maximum of 9 points.

The third item explored the impact of creative drama on the child’s personality development and emotional life, according to the respondents. This was a multiple-response question and similarly, the respondents were awarded 1 point for each option marked, as in the previous item.

In the fourth item, the respondents expressed which methods of creative drama they used most often in their pedagogical praxis. This was a multiple-response question, with respondents choosing from a) to h) or giving another answer. They were awarded 1 point for each marked answer.

The fifth item asked respondents to comment on how they thought different methods of creative drama affected the children. This was a multiple-response question. They were awarded 1 point for each answer.

Based on the self-reflection of the respondents, the sixth item determined how often they used elements of creative drama in the educational process. This was a multiple-choice question, for which they were given points from the following options: a) every day in all daily activities in the kindergarten (5 points), b) every day in an educational activity (4 points), c) at least once a week in one of the daily activities (3 points), d) at least once a month in one of the daily activities (2 points), e) less than once a month (1 point), f) not at all.

The seventh item focused on puppets and their use in drama activities. The respondents commented on which ones they specifically used, choosing from a) to h) or giving another answer. They were awarded 1 point for each marked option. The “other” response was scored individually, with the possibility of receiving 1 point.

The eighth item asked respondents to indicate in which educational areas they applied elements of creative drama. This was a multiple-response question, with 1 point awarded for each marked response, including “other”.

In the ninth item, the respondents indicated, based on self-reflection, in which forms of daily activities they most often used creative drama within the kindergarten. This was a multiple-response question. The respondents chose from a) to e) or gave a different answer and were awarded 1 point for each marked answer.

In the tenth item, the respondents were asked to indicate where they got ideas for activities using creative drama methods. This was a multiple-response question. The respondents could choose from a) to f) or give another answer. They were awarded 1 point for each answer.

The research was aimed at exploring what the current state of creative drama in Slovakia looks like. It suggests that teachers and teaching assistants have encountered creative drama during their studies or in further education, how they are oriented to the subject, how they understand the concept of creative drama and reflect on its more frequent use, not only within several educational areas but also in several forms of daily activities. A summary of the thematic areas related to creative drama and the focus of the questionnaire questions arising from the research questions are presented in Table 3.

Table 3

Focus of the Questionnaire Items Resulting from the Research Questions

Questionnaire item number	Research question number	Focus of the item
1.	2.	Professional meeting with creative drama
2.	1.	The concept of creative drama
3.	1.	Creative drama and the development of the child's personality, their emotional life
4.	3.	Use of creative drama methods
5.	1.	The influence of creative drama methods on children
6.	3.	Frequency of using elements of creative drama in the educational process
7.	3.	The use of puppets in dramatic activities
8.	3.	The use of creative drama methods in educational areas
9.	3.	The use of creative drama methods in forms of daily activities
10.	2.	Drawing on ideas for activities

An exploratory factor analysis was used to determine the factor structure of the three variables. For the variable, “level of knowledge of creative drama among kindergarten teaching staff”, based on exploratory factor analysis (principal axis factoring method, 1 factor, 63.8% variance), Cronbach alpha $\alpha = .809$, item rest correlation: 0.64 – 0.743. For the variable, “learning opportunities in creative drama for kindergarten teaching staff”, based on exploratory factor analysis (principal axis factoring method, 1 factor, 28.5% variance), Cronbach alpha $\alpha = .569$, item rest correlation: 0.4. For the variable, “the current status of the use of creative drama methods in kindergartens”, based on exploratory factor analysis (principal axis factoring method, 1 factor, 37.7% variance), Cronbach alpha $\alpha = .734$, item rest correlation: 0.373 – 0.568. An exploratory factor analysis was used to determine the factor structure of the three variables (e.g., items related to self-reflection of the orientation in the problematic, interest in education within the area of creative drama).

Data Analysis

A data analysis was carried out in the statistical program Jamovi 2.3.2. Descriptive statistics (absolute frequencies, relative frequencies, mean, standard deviation, median, minimum, maximum) were used.

Research Results

Level of Knowledge of Creative Drama among Kindergarten Teaching Staff

Kindergarten teachers in Slovakia are partially familiar with the problematic of creative drama. Their partial familiarity with creative drama is in line with their answers concerning their understanding of the concept of creative drama. It can be stated that they did not understand the term in its full breadth and out of a total of 8 partial definitions (together with one other option), they marked only 3.8 of them on average (that corresponds to 42.2%). Taking into

account the answers marked by the majority of the respondents, according to them, it is mainly a creative process using all kinds of art - verbal, musical, movement, visual, dramatic (80.6%), a complex of dramatic activities that can be applied in all of the children's daily activities (60.4%) and learning by playing through experience, mutual cooperation and communication (54.3%). Overall, the answers show that their understanding of the concept of creative drama varies. All of the definitions given in the questionnaire for item 3 refer to creative drama, but there was not one definition on which all the respondents agreed.

Similarly, understanding of the impact of creative drama on a child's personality development and emotional life can be described as average. Out of a maximum of six benefits of creative drama, the respondents on average indicated only 2.9 (that corresponds to 47.3%). Taking into account the answers marked by the majority of the respondents, according to them, creative drama helps children in the creative process to express feelings verbally and non-verbally, to formulate their thoughts clearly (82.6%), develops activity, creativity, collective feeling (69%), develops communication and sensory perception (65.1%). As in the answers to the previous question, developing creativity was particularly emphasised. Similarly, it can be noted that the respondents disagreed in their answers on the impact of creative drama on the development of the child's personality and each preferred different aspects of personality.

The quantitative expression of the variable "level of knowledge of creative drama among kindergarten teaching staff" is shown in Table 4. $M = 9.95$, $SD = .13$, $Mdn = 10$, $Min = 3$, $Max = 20$. Thus, an average level (47.1%) of knowledge of creative drama among kindergarten teaching staff (based on their self-reflection) can be stated.

Table 4
Variable "The Level of Knowledge of Creative Drama Among the Kindergarten Teaching Staff"

Item number	Item focus and scoring	<i>M</i>	Points min	Points max
2	Correctness of the definition of the term - all answers are correct, 1 point awarded for each marked answer	3.8	1	9
3	The impact of creative drama on personality development - all answers are correct, 1 point awarded for each marked answer	2.9	1	6
5	The amount of impact on children - all answers are correct, 1 point awarded for each marked answer	3.2	1	6
Total		9.9	0	21

Learning Opportunities in the Area of Creative Drama for Kindergarten Teaching Staff

The teaching staff had the opportunity to encounter creative drama at a professional level, mainly during their studies, especially at secondary school (57%), but also at university (46.2%). Out of eight options, they reported an average of only 2.4 (which corresponds to 30%). They did not make sufficient use of continuing education opportunities (24.8%), methodological meetings (26.8%), conferences, seminars (15.5%) or self-study, reading the pedagogical press (30.5%). They mainly drew ideas for dramatic activities from the Internet (70%), and less from professional literature (55.5%). Of the seven options, on average, they marked only 2.7 (that corresponds to 37.6%); they expressed little interest in drawing ideas from conferences, professional seminars, workshops (27.8%), and continuous education (25.3%).

The quantification of the variable "learning opportunities in creative drama for kindergarten teaching staff" is shown in Table 5. $M = 5.05$, $SD = 2.11$, $Mdn = 5$, $Min = 1$, Max

= 12. It can be stated that, based on the self-reflection of the kindergarten teaching staff, the training opportunities in the field of creative drama are below average (33.7%).

Table 5
Variable "Learning Opportunities in the Field of Creative Drama for Kindergarten Teaching Staff"

Item number	Item focus and scoring	<i>M</i>	Points min	Points max
1	Number of opportunities to meet with creative drama - 1 point for each marked answer	2.4	1	8
10	Number of options for drawing themes - 1 point awarded for each marked answer	2.7	1	7
Total		5.1	0	15

The Current State of the Use of Creative Drama Methods in Kindergartens from the Perspective of the Teaching Staff

Kindergarten teachers reported that of the methods of creative drama, the most frequently used were dramatization (83.3%), role play (77.1%), improvisation (73.7%), and puppet play (68.8%), with an average of 4.5 out of nine options for the aforementioned methods (it means 50 %). With regards to puppet play, the most frequently used were marionettes (91.2%), but also finger puppets (45.5%), glove puppets (42%) and stick puppets (31.4%) were also used.

The respondents said that they used creative drama methods at least once a week in one of the daily activities (40.3%). Only less than a third said that they used them every day in all activities within the kindergarten. Another less than a third of the respondents used them less than once a month. Among the forms of daily activities, almost all of them referred to an educational activity (94.8%) as an activity in which they apply the methods of creative drama. Half of them also mentioned games and activities chosen by the children, and less than a third of them mentioned health-related exercises.

The quantification of the variable "current status of the use of creative drama methods in kindergartens" is shown in Table 6. $M = 16$, $SD = 4.96$, $Mdn = 15$, $Min = 1$, $Max = 32$. It can be concluded that the current status of the use of creative drama methods in kindergartens from the perspective of the kindergarten teaching staff is lower than the average (42.2%).

Table 6
Variable "Current State of the Use of Creative Drama Methods in Kindergartens"

Item number	Item focus and scoring	<i>M</i>	Points min	Points max
5	Number of methods used in praxis - 1 point awarded for each marked answer	4.5	1	9
6	Frequency of use - scoring according to the explanatory notes in subsection 2.3	3.2	0	5
7	Number of different puppets used - 1 point for each marked answer	2.6	1	9
8	Number of application learning areas - 1 point awarded for each marked answer	3.2	1	8
9	Forms of daily activities - 1 point for each marked answer	2.1	1	6
Total		15.6	0	37

Discussion

The need to improve the quality of higher education and the competence of future teachers (Huľová, 2012, 2014; Miňová, 2021) is also related to the knowledge of different methods that the teachers know and use. Among the effective methods are undoubtedly activating methods (Droščák, 2014; Fedorko 2014), including creative drama.

The aim of the research was to find out the current state of the problematic of creative drama in pre-primary education within Slovakia according to the teachers' self-reflection. It can also be discussed whether there has been a shift in the area within Slovakia in the last 10 years, as there are results of similarly conceived research by one of the authors (Švábová, 2013).

Ten years ago, based on the results of the research (Švábová, 2013), almost half of the kindergarten teachers (from the Košice and Prešov regions) gained knowledge and experience in creative drama at methodological meetings and in the pedagogical press. Currently, only less than a third of teachers use these opportunities.

A decade ago, more than a third of teachers encountered creative drama at university. Now, however, nearly half reported this as an option, and most of them said they'd had professional encounters during their secondary school studies. Similarly, the research (Rochovská & Švábová, 2022) showed that kindergarten teachers had encountered drama mainly during their secondary school studies (45.1%) and less during their university studies (28.4%).

There has also been a significant change in the way we draw information about creative drama from the Internet. Whereas ten years ago this was only the case for around 10% of teachers, nowadays 32% of them have already expressed this opinion.

The situation in kindergarten teachers' orientation towards creative drama was similar ten years ago to today in that more than half of the kindergarten teachers still feel only partially oriented towards creative drama. However, there has been a shift in that whereas ten years ago as many as 8.33% of them reported that they did not feel at all oriented in this area, today only 0.5% of teachers reflect this way (Švábová & Rochovská, 2023).

The results are in line with the results of similar research (Rochovská & Švábová, 2022), which found that the self-assessment of kindergarten teachers' opportunities to acquire knowledge of the theory and history of dramatic arts is mostly good.

In terms of the methods of creative drama applied, and apparently preferred, by kindergarten teachers, both ten years ago and today, dramatization and improvisation dominate. The difference has been a decline in the application of interpretation and dramatic play. On the contrary, role-play, puppetry and pantomime are more preferred and used.

There has been a shift in the perception of creative drama as a method of education in the last 10 years. Whereas in the past only half of the respondents applied it as an educational activity (at that time an occupation, although the terms cannot be completely understood as synonymous), today almost all the teachers express their views on it. Ten years ago, creative drama was mainly used in leisure activities (57%). In addition, almost a third of teachers also used it in morning games. Today, more than half use it in games and activities of the children's choice. There has also been a shift in its use within health (at that time morning) exercises and being outdoors.

Ten years ago (in the Košice and Prešov regions), the use of creative drama methods was preferred mainly in rational (88%) and aesthetic education (76%), which corresponds to the current situation and the application of creative drama mainly in the educational areas of Language and Communication (93.4%) and Art and Culture (73.2%).

In physical education, 23% of the respondents from the Košice and Prešov regions expressed their opinion about the application of elements of creative drama ten years ago. Currently, the objectives and content of physical education correspond to the educational area of Health and Physical Activity. 31% of the respondents expressed their opinion on the use of creative drama in this educational area, which is a slight increase.

Ten years ago, only 4% of respondents from the Košice and Prešov regions expressed a preference for the use of creative drama methods in practical education. Nowadays, the objectives and content of practical education correspond to the educational field of Man and the World of Work. 22.6% of the respondents expressed their opinion on the use of creative drama in this educational area, which is also an increase.

Pro-social education was the third most frequently identified educational component (39%) in terms of the application of creative drama methods 10 years ago. Nowadays, prosocial education is part of the educational area of Man and Society, so it is not possible to make a complete comparison, as it includes several other sub-areas besides pro-social education. The educational area of Man and Society was identified by 44.7% of the respondents in our research as the area in which they use creative drama methods.

While ten years ago the answer “other” was given by up to 18% of the respondents, nowadays it is only 1% of the respondents, which means that the methods of creative drama have found application in the educational areas defined by the national curriculum. It was confirmed that both in the past and today, creative drama is mainly used as motivation.

The impact of creative drama on the development of a child’s personality and on his or her emotional life was investigated ten years ago in an open-ended question. In our current research, options were developed based on the respondents’ accounts and the literature on which the teaching staff commented. It can be stated that they agree with their views on creative drama as a means of developing creativity, communication, thinking, and a collective feeling. Ten years ago, the development of physical fitness and independence was also mentioned. Nowadays, moreover, the development of sensory perception has also been cited.

Although teachers mostly worked with practical titles, in 2013 they already pointed to the fact that there was a lack of literature and material in Slovakia that would inform them more professionally about creative drama. This was confirmed by the responses at that time, in which respondents marked that they had not encountered creative drama from the stated options.

The limitations of the research lie in the fact that the questionnaire was voluntary and was likely to be completed mainly by teachers who have a relationship with creative drama and felt the need to comment on this topic.

Conclusions

Creative drama harbours great potential and its implementation in education from the pre-primary school level requires research, as evidenced by the number of scientific studies we have found registered within the international citation database Web of Science over the last 10 years. The use of creative drama methods in kindergarten praxis depends upon the teachers, their competence, and their relationship towards creative drama. Therefore, research is warranted to explore the current state of its use at the national level, based on teachers’ self-reflection.

The significance of this research lies in the exploration of preschool teachers’ and teaching assistants’ perspectives on the use of creative drama in kindergartens in Slovakia. Kindergarten teaching staff in Slovakia is partially familiar with the problematic of creative drama. Of the nine correct definitions of creative drama, on average, they considered only 3.8 as correct. Of the six correct characterizations of the impact of creative drama on the personality development of a child, on average, they considered only 2.9 as correct. Of the six correct characterizations of the impact of creative drama methods on a child, on average, they considered only 3.2 as correct. The research clearly confirmed an average level of knowledge of creative drama among kindergarten teaching staff (based on their self-reflection).

The teacher and teaching assistants pointed out only 2.4 opportunities, on average, to meet with creative drama, out of the eight possible opportunities. Of the seven possible

answers, where they get ideas for activities using creative drama methods, on average, they marked only 2.7 of them. The research revealed below-average opportunities for their training in creative drama.

Furthermore, out of the nine possible methods of creative drama, the teachers and teaching assistants marked, on average, only 4.5 of them. Of the five maximum points for the frequency of use of creative drama methods in kindergartens they obtained, on average, only 3.2 of them. Of the nine possible opportunities – different puppets, they marked, on average, only 2.6 of them. Of the eight possibilities of application of creative drama methods in learning areas they marked, on average, only 3.2 of them. Of the six possible daily activities (in which they used creative drama methods) they marked, on average, only 2.1 of them. The research also revealed a below-average status of the use of creative drama methods in kindergartens.

Nevertheless, the status of the use of creative drama methods has improved over the last 10 years. The question is how the state of the use of creative drama in kindergartens will change in the next 10 years. The question can be partly answered by analysing the responses of teachers and teaching assistants in terms of their age and pedagogical practice. More intensive use of creative drama methods by younger teachers and teaching assistants could be a precondition for increasing their use in kindergartens over time. Using the example of research on the current state of the use of creative drama in Slovakia from the perspective of teaching staff, the research shows how the issue and its development over 10 years can be evaluated. It also proposes an analysis of the results in terms of the age of the respondents in order to find out the prognosis of the development of the issue.

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Declaration of Interest

The authors declare no competing interest.

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