Effects of Creative Writing Instruction Using Drama Techniques on English Creative Writing Ability of Upper Secondary School Students

Miss Wipada Sutthiroj

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นางสาววิภาดา สุทธิโรจน์

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วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาครุศาสตรมหาบัณฑิต
สาขาวิชาการสอนภาษาอังกฤษเป็นภาษาต่างประเทศ ภาควิชาหลักสูตรและการสอน
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วิภาดา สุทธิโรจน์ : ผลของการสอนการเขียนเชิงสร้างสรรค์โดยใช้เทคนิคการแสดงละครที่มีต่อความสามารถในการเขียนภาษาอังกฤษเชิงสร้างสรรค์ของนักเรียนระดับชั้นมัธยมศึกษาตอนปลาย (Effects of Creative Writing Instruction Using Drama Techniques on English Creative Writing Ability of Upper Secondary School Students) อ.ที่ปรึกษาวิทยานิพนธ์หลัก: ปราณภา โหมดหิรัญ, 148 หน้า.

งานวิจัยนี้มีวัตถุประสงค์เพื่อ 1) ศึกษาผลที่เกิดขึ้นจากการสอนการเขียนเชิงสร้างสรรค์โดยใช้เทคนิคการแสดงละครที่มีต่อความสามารถในการเขียนภาษาอังกฤษเชิงสร้างสรรค์ของนักเรียนระดับชั้นมัธยมศึกษาตอนปลาย และ 2) เพื่อสำรวจความคิดเห็นของนักเรียนที่มีต่อการสอนการเขียนเชิงสร้างสรรค์โดยใช้เทคนิคการแสดงละคร กลุ่มตัวอย่างประกอบด้วยนักเรียนระดับชั้นมัธยมศึกษาตอนปลาย ที่เป็นสมาชิกชมรมภาษาอังกฤษของโรงเรียนเตรียมอุดมศึกษา ภาคการศึกษาต้น ปีการศึกษา 2558 จำนวน 20 คน เครื่องมือที่ใช้ได้แก่ แบบทดสอบความสามารถในการเขียนภาษาอังกฤษเชิงสร้างสรรค์ก่อนและหลังเรียน แผนการสอนการเขียนเชิงสร้างสรรค์โดยใช้เทคนิคการแสดงละคร และการสัมภาษณ์ด้วยวิธีการสัมภาษณ์กลุ่มแบบกึ่งโครงสร้าง สถิติที่ใช้ในการวิเคราะห์ข้อมูลคือ สถิติเชิงพรรณนา ได้แก่ คะแนนเฉลี่ย ค่าเบี่ยงเบนมาตรฐาน การทดสอบค่าที และการวิเคราะห์เนื้อหา ผลการวิจัยพบว่า 1) ค่าคะแนนเฉลี่ยจากแบบทดสอบความสามารถในการเขียนภาษาอังกฤษเชิงสร้างสรรค์หลังทดลองของนักเรียนระดับชั้นมัธยมศึกษาตอนปลายสูงกว่าก่อนทดลองอย่างมีนัยสำคัญทางสถิติที่ระดับ .05 2) ผลจากการสัมภาษณ์กลุ่มแบบกึ่งโครงสร้างแสดงให้เห็นว่า นักเรียนมีความคิดเห็นในเชิงบวกต่อการสอนการเขียนเชิงสร้างสรรค์โดยใช้เทคนิคการแสดงละคร

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ภาควิชา หลักสูตรและการสอน ลายมือชื่อนิสิต .....

สาขาวิชา การสอนภาษาอังกฤษเป็นภาษาต่างประเทศ ลายมือชื่อ อ.ที่ปรึกษาหลัก .....

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The objectives of this study were 1) to study the effects of Creative Writing Instruction Using Drama Techniques on English creative writing ability of upper secondary school students and 2) to explore upper secondary school students' opinions towards learning English through Creative Writing Instruction Using Drama Techniques. The sample included 20 upper secondary school students who were members of English Club of Triam Udom Suksa School in the first semester academic year 2015. The instruments were a pre-test prior to using the Creative Writing Instruction Using Drama-Techniques, a lesson plan, and a post-test after using the instruction, as well as a semi-structured focus group interview. The statistics used for analysis were descriptive statistics: mean scores, S.D., and dependent t-test were used to analyze students' English creative writing ability. Interview questions were analyzed by using content analysis. The findings of the study revealed that; 1) English creative writing ability posttest mean scores of the students were higher than the pretest mean scores at the significant level of .05. and 2) students had positive opinions towards Creative Writing Instruction Using Drama Techniques.

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CHAPTER I
INTRODUCTION

Background of the Study

Thai students are expected to be able to use English as a tool for communication. According to the Basic Education Core Curriculum B.E. 2551 (A.D. 2008), English is the only foreign language that is prescribed for the basic education core curriculum. Basic Core Curriculum has focused on the use of English as a tool for communication, seeking knowledge, education, livelihood, and creating understanding of cultures and visions of the world community. It promotes learners to have an ability to use English as a tool for communication as stated in the first strand – language for communication (Ministry of Education, 2008)

Among the four skills from the strand of the language communication, writing appears to be the most complex along with challenging for most people, both for the first language and also the second language learners (Al-Buainain, 2009; Byrne, 1988; Harmer, 2004; Nunan, 1991). Writing and speaking are productive skills which involve in producing the language rather than receiving it as reading and listening (Spratt, Pulverness, & Williams, 2011). However, unlike spoken language, writing is permanent and can be reread, it requires the reader to interpret and understand what has been written. There is a requirement of linguistic resources to be able to form the language accurately in order to communicate well with the readers (Byrne, 1988; Ruggiero Ryan,

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1981). Writing as a productive skill requires much more details of linguistic resources (Spratt et al., 2011). It has to be written in complete sentences which require students to pay attention to planning and organizing as well as spelling, word choice, and grammar (Khoii, 2011). Moreover, the written text need to be well organized as to make the meaning as explicit as possible because writing presents its own context, while tone of voices, stress, or speed which help to convey meaning are not exist (Byrne, 1988; Olshtain, 2001). The lack of context and authentic input can be one of the problems that make writing skills hard to achieve.

For Thai students, English seems to be a foreign language used only in the classroom; therefore, their exposure to the authentic input can be limited. Students have to make an effort to find chances to use English language outside classroom. Additionally, a large number of students per class also effects students' achievement as teacher cannot provide adequate assistance to every student in the class. Especially writing class, there was evidence indicates that the smaller writing class size are, the better improvement for students (Horning, 2007). Moreover, Thai teachers tend to focus more on teaching grammar or when dealing with the writing, some low-level writing activities such as copying instructions, making lists, and taking notes are assigned in language classroom. These activities could not help enhancing or motivating students to write in English (Duangkamol Pochanapan, 2007; Mackenzie, 2002). Sripathum Noom-ura (2013) further indicated that Thai teachers are not well-trained enough to provide an appropriate writing instruction. Teachers tend to take the main

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role in English classroom which results in the lacking of creativity of the students (Piyanat Chaiyaphan, 2008).

Creativity is another important thing to be concerned in English classroom. As mentioned above about Basic Education Core Curriculum B.E. 2551. Students are required to have the ability to communicate through writing. The description of the learning area for foreign languages explained further in details that upper secondary school students should be able to write to describe their own feelings and express opinions about various matters, experiences, activities, and news. However, Thai students have been reported as lacking in critical thinking skills (Sivarnee as cited in Suchada Sanonguthai, 2014). The role of students in Thai classroom is simply to deliver knowledge in response to the given assignments, not to form opinions about it. Thus, competency in creative expression of knowledge, thoughts and feelings should be emphasized.

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Promoting creativity can enhance the ability to write as Grainger, Goouch, and Lambirth (2005) stated that, using language creatively is the key to the development of writing skill. Starko (2004) stated that when people have creativity, they will have “a new eye” to look at the world around them. They tend to open and welcome new experiences then make use of them in their writing. When students are asked to write creative writing, they tend to have more chances to response to their own imagination and express it in their writing (Piyanat Chaiyaphan, 2008). Thus, creative writing can be

the activity for the students that provide them chances to practice using the language creatively.

Creative writing can influence students to express their imagination and inspire them to write pleasurably and be willing to display their work – to show off (Harmer, 2004; Ostrom, 2012). May (2014) also states that creative writing is sociable. It stimulates the writers to meet new people, to find new experiences and to keep away the anxiety. (Chenfeld, 1978) and (Ramet, 2007) defines creative writing as a writing that expresses ideas, thoughts, and feelings rather than just convey the information. Holland, Butt, Harper, and Wandor (2003) considers creative writing as practice based discipline which engages students in critique and reflection. Creative writing requires organization, planning, and discovery of thoughts and it rejects controlled thinking (Sharples, 1996).

Students should expose to the target language enough to acquire how language is used and to discover the language in order to produce the writing creatively. J. Willis (1996) defines exposure as a combination of teacher talk, student interaction, course book texts, task cycle language, recordings, and reference material. Being able to access the stories of others can inspire students to write creatively (May, 2014). It can start from their own family's stories to the writing works of others. Exploring ideas from others tend to develop students' creativity and inspire them to write with enjoyment. Creative writing instruction can be used to provide suitable

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preparation with both creativity and exposure to the target language to get the students ready for writing.

However, in Thailand, creative writing in English seems to be ignored according to the obstacles such as: lacking of authentic materials and exposure to the language, students lack of motivation to write, and teachers prefer teacher-centered approach (Piyanat Chaiyaphan, 2008). Chanmon 1992; cited in Cox (2004) stated that most of Thai teachers have not enough knowledge in teaching creative writing. They tend to emphasized intellect not creativity, so they do not see the important of developing or supporting creative writing teaching.

In addition, it is also important to concern the activities that provoke students to arm with creativity, ideas and, willingness to write. Some games and activities which do not directly relate to the use of language in real life can provide the opportunity to practice using the language and motivate the students to use language creatively (D. Willis & Willis, 2007). Especially in pre-writing stage, the activities should help students to generate concepts and refine their thought before continuing to the next stage (Bayraktar & Okvuran, 2012).

Fun and interesting activities used to support writing instruction can include drama techniques. Drama techniques can provide students an active role and make them eager to participate in the lesson (Wessels, 1987). Drama in education is mostly adapted from techniques that are used by the actors in their training. Through drama techniques, students are provided with opportunities to express themselves and to

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make use of their past experiences in order to prepare them for the coming tasks (Alan Maley & Duff, 2005). In many universities, drama was used as a main tool to develop creative writing ability which is shown in a number of courses mostly named “Drama and Creative Writing”. Rotal Holloway University of London (2014), Liverpool John Moores University (2014), Edge Hill University (2014), The University of Salford (2014) and, Brunel University London (2014) offer the course and claim that during the course, students will gain insights into techniques to write by exploring drama practically and write their own piece of writing. Even the view of drama in these courses is deeper than drama techniques used in education and the outcomes from the courses would be writing a play script, the course information still supports the positive connection and the importance of use of drama techniques in teaching creative writing.

Drama techniques show itself through many pieces of research in second language learning as an effective technique in learning any skills of the language. Several studies reported that creative drama techniques improve students’ writing skills and their attitudes towards writing (Bayraktar & Okvuran, 2012; Erdogan, 2013). According to Crumpler and Schneider (2002), drama was viewed as a tool that can help children’s writing to have more depth and detail. The understanding of how the writing should be written can be enriched by the use of drama techniques which provide students some chances to expose to creativity. Moreover, drama techniques can encourage students to express themselves and let their imagination run freely through writing task. Furthermore, the students are able to practice and use the language to

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respond to their own needs while teacher acts as an adviser to support and give students' feedbacks.

Therefore, the present study investigates how creative writing instruction with drama techniques effects students' English creative writing ability.

Research questions

In this study, the researcher attempts to answer the following questions:

1. To what extent can Creative Writing Instruction Using Drama Techniques improve English creative writing ability of upper secondary school students?

2. What are upper secondary school students' opinions towards learning English through Creative Writing Instruction Using Drama Techniques?

Research objectives

1. To study the effects of Creative Writing Instruction Using Drama Techniques on English creative writing ability of upper secondary school students.

2. To explore upper secondary school students' opinions towards learning English through Creative Writing Instruction Using Drama Techniques.

Definitions of terms

In order to provide a common basis of understanding for the reader, certain terms used in this study are defined in this section. For the purpose of this study these special terms are understood as follows:

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1. **Creative writing ability** refers to the ability to create a piece of writing where students share ideas and feelings response to experiences and relationships in their own unique ways which will manifest in the aspects as follows, communicate clearly and imaginatively with delightfulness and originality, organize information and ideas into structure to support cohesion and coherence, and use the language variedly and accurately with impressive effect.

2. **Drama techniques** refer to communication activities that allow students to express themselves through acting imaginatively which includes: getting ready, observation, working with mime, working with voice, working with objects, working with visuals, working with imagination, working from/into words, phrases, sentences, working from/into texts, and working from/into scenarios and scripts. These activities are chosen according to the related writing topic.

3. **Creative writing instruction** refers to a method of teaching creative writing that focuses on the aim of enhancing creativity to write. Students are provided with chances to develop ideas and stories, and share them with their classmates. Students learn how to write through exposure provided by a teacher. Revision are made after students share their writing to the class then present their work through creative presentations.

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4. **Creative Writing Instruction Using Drama Techniques** refers to a teaching creative writing instruction (Carter, 2010) with an implementation of drama techniques (Maley & Duff, 2005) in the steps of freewriting, discussing writing activity, teacher modeling, and publishing. Drama activities used in free writing are provided in order to help students gather ideas and information to write while activities used in discussing writing activity are implemented to provide more chances for the students to share opinions and develop more ideas. In teacher modeling, drama activities are added to provide examples and context for students to learn from authentic sources. After students produce their writing, drama activities are implemented again in publishing step to present writing piece in creative ways.

Scope of the study

This research adopted single-group quasi-experimental design. Variables in this study included Creative Writing Instruction Using Drama Techniques, which was the independent variable, and students' English creative writing ability and the opinion towards the instruction, which were dependent variables. Data were collected using English Creative Writing Ability Test, which partially adapted from GCSE Test, and semi-structured focus group interview. The population in this study were the upper secondary school students of Triam Udom Suksa School, Bangkok. The participants of this study were 20 upper secondary school students who were a member of English

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Club in the first semester of academic year 2015. The data analysis methods included quantitative method: Pair sample T-test as well as qualitative method: content analysis.

Significance of the study

The research study gave a light on how drama techniques can be used in creative writing instruction to help students develop their creative writing skill. This study was beneficial to the teachers in corporate strategies when they employ drama activities in the classroom. It enabled teachers to create entertaining and engaging environment to enrich learners' experience in using creative verbal and nonverbal language with confidence in classroom. For the future researchers, this study could provide some baseline information on creative writing instruction and the use of drama techniques in classroom setting.

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CHAPTER II
REVIEW OF LITERATURE

This section presents review of literature about English creative writing, creative writing instruction, and drama techniques. Details are as follows;

1. English creative writing

1.1 Writing

Writing can be defined in two different ways: writing as process and writing as product (Nunan, 1991). Nunan stated that in curriculum practice, writing is viewed by the syllabus designer as a product of an activity while the methodologist views writing as a process. Byrne (1988), Shrum and Gilsan (2000), and Harmer (2004) also defined writing in the same direction. They give a definition of writing as a process involved the encoding of a message which people translate from their thoughts. Writing for a successful communication has to be written well as to make the meaning as explicit as possible because writing presents its own context, while tone of voices, stress or speed which help to convey meaning are not exist (Byrne, 1988; Olshtain, 2001).

The current study viewed writing as a product and a record of thinking. In English classroom, writing are viewed as an act of thinking and every finished piece of writing is a record of thinking achievements that have been made by the students (Meier, Perini, & Purcell, 2000).

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1.2 Types of Writing

Writing has been categorized in various ways. The most common types of writing consist of 4 main types: descriptive writing, persuasive writing, expository writing, and narrative writing. The following explanation of each type is a conclusion drawing from Shrum and Gilsan (2000) and Longknife and Sullivan (2012).

First type is descriptive writing. It is defined as a style of writing that focuses on describing a particular topic with a great detail. Second type is persuasive writing. It is focused a debatable topic, supported by opinions, facts, and examples. Argumentative writing is also considered in the same area which focuses more on logic rather than emotion as persuasive writing. Next type is expository writing. It tells how to do something or how something works in chronological order without adding opinion of the writer such as instructions and how-to. The last one is narrative writing. It focuses on a set of events that narrates by the writer to tell a story. Cartoon, story, drama, novel or poetry, can fall in the narrative writing.

Nevertheless, when considering writing in the language classroom, Harmer (2004) proposes creative writing as another area of writing. He stated that with creative writing, the imagination can run freely. It gives students an opportunity to write for a wider audience to express their ideas that go beyond the everyday talks.

From various types of writing, Uzuner (as cited in Temyzkana, 2011) concludes that the most suitable genre for creative writing is narration because they are both based on the idea of producing creative process using narration techniques to narrate

ideas and pass it on to writing piece. The examples of creative writing are fiction, non-fiction, poetry, creative non-fiction, and any other writing that includes creativity.

Writing used in the current study was creative writing with the aim to promote students creative writing ability.

1.3 Creative Writing

It is necessary to promote creativity for the students as Grainger et al. (2005) stated that using language creatively is the key to the development of writing skill. Chenfeld (1978) and Ramet (2007) defines creative writing as any kind of writing that expresses ideas, thoughts, and feelings rather than just convey the information. Creative writing piece should present writer's own imagination. It should be unique, outstanding, and different from regular writing with a strong sense of originality (Pranee Surasit, 2006).

Creative writing draws on creativity and imagination to convey meaning through the use of language. It provides opportunities for the creation of new knowledge and also makes a connection between the old and new. Creative writing can influence students to express their imagination and inspire them to write pleasurably and to be willing to display their work – to show off (Harmer, 2004; Ostrom, 2012). Creative writing requires organization, planning, and discovery of thoughts and it rejects controlled thinking (Sharples, 1996 as cited in; Temyzkana, 2011).

National Association of Writers in Education (2008) defines creative writing in education as the study of writing (including poetry, fiction, drama, and creative non-

fiction) and its contexts through creative production and reflection on process. By writing, it includes scripted and unscripted writing, recorded outputs, and the variety of forms in electronic media which can use any form of genre of writing in the production. In addition, it tends not to be informational writing, but more on imaginative interpretations.

Creative writing is differentiated from other forms of composition in that the aim is the transfer of experiences and thoughts rather than the realization of functional value (Frederick, 1933; as cited in Abney V., 1937). Alan Maley (2012) summarized the principle of differences between creative writing and expository writing which is often contrasted with each other as follows;

Table 1: *Principle of differences between creative writing and expository writing*

Expository writing	Creative writing
Instrumental	Aesthetic
Facts	Imagination
External control	Internal discipline
Conventions	Stretching rules
Logical	Intuitive
Analytical	Associative
Impersonal	Personal
Thinking mode	Feeling mode (plus thinking)
Appeal to the intellect	Appeal to the senses
Avoidance of ambiguity	Creation of multiple meanings

It can be concluded from Maley's table that creative writing presents writer's imagination and personal ideas rather than convey logical facts. Maley further explains

that in expository writing, the aim is to be logical, consistent and impersonal to convey the content as clearly as possible to the reader. In contrast, creative writing deals less in facts but more in the imaginative representation of emotions, events, characters and experiences. It can lead readers to end up with various interpretations which evoke their imagination and sensation.

In the current study, creative writing were used as a tool for writing class in order to help promote creative writing ability of the students. Students performed writing in response to their own needs to express their ideas and opinions rather than to inform information.

1.4 Types of creative writing

The ways that creative writing has been categorized vary across the researchers. May (2014) categorized creative writing in details which includes: feature article, short story, creative non-fiction, travel writing, blogging, novel, stage plays, radio plays, and screen writing. Other researchers defines major types of creative writing as poetry, fiction, and non-fiction (Anderson, 2006; Carter, 2010).

Patel (2010) further stated that there are many more sub-genres for creative writing. New interesting sub-genres can be discovered anytime. Some of creative writing sub-genres that have just recently been discovered are such as micro-fiction which is the stories under 1000 words and Twitter fiction which refers to a fiction of 140 characters.

According to GCSE English Language exam (AQA, 2012), the different types of creative writing that might be found in creative writing part consist of six types: script and speech, article and review, voice-over, short story, non-fiction prose, and narrative or story writing (Hughes, 2014) as shown in the following details;

Type I is script and speech. It is a kind of writing that is written in purpose of preparing before turning it into oral mode which mostly be called when the speaker is not the writer (Turney, 2014). Script often includes more than one person's conversation while speech represents only one person's thought with different purposes.

Type II is article and review. Articles tend to be informative and persuasive writing. It is a piece of writing usually intended for publication in a newspaper, magazine or journal to describe an experience, event, person or place with a presentation of opinions or balanced arguments, and suggestions or advices. In terms of creative writing, writing reviews is also having the same intention as articles. However, it focuses more on sharing information of unbiased opinion for products, places, or anything that writers want to share rather than the publication purpose.

Type III is voice-over. The purpose of writing voice-over is also to transfer to the oral mode. Voice-over is written to describe what is happening on screen. Writers might take part as presenters to tell the viewer about the moving images in documentaries or TV adverts.

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Type IV is short story. It is written with a main theme that writer wants to communicate to the readers. When writing short story, students should be very descriptive to let the audience know how the writer imagine their characters and settings. To produce interesting short story, the writer should provide a convincing background, a good opening, believable characters, conflict, suspense, a sense of shape and a satisfy ending (May, 2014).

Type V is non-fiction writing. It is about everyday realities concerning the facts and real events. The term non-fiction is also covered memoir, biography, autobiography, travel writing, and writing about historical events (May, 2014). It should be written in a different view point with a selected interesting part rather than just report the whole piece of information. It can be added with humor or some fantasies, but still focuses on the facts.

Type VI is narrative or story writing. Narrative or story telling is written to describe experiences from the past which are told by first person narrator. It should be written in the form of a causally-linked set of events which contain a beginning, a middle, and an end.

In this study, the researcher categorized creative writing into 6 types: script and speech, article and review, voice-over, short story, non-fiction, and narrative or story writing according to GCSE English Language exam (AQA, 2012).

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1.5 Creative writing ability

Creative writing ability seems necessary for Thai students as stated in Thai Basic Core Curriculum that the 12 grade graduates are expected to continuously and appropriately write to exchange data, to show needs, to ask for and give data, to describe, to compare, to express opinions, to describe their own feelings, etc. Moreover, the ability to use the language to creatively convey Thai concepts and culture to a global society is also included in learning areas of foreign language. Students should have a certain level of creative writing ability in order to creatively produce the language as stated in the Basic Core Curriculum.

In this study, being able to write creatively means that students should be able to combine their creative thoughts and their knowledge to perform writing. They must have a certain level of writing ability in order to purposefully connect a set of sentences to narrate their creative thoughts that they want to express. The correctness of form and appropriateness of styles are also be concerned.

1.6 Creative writing instruction

For instructional purposes, it is helpful to consider methodological steps which present the instructional tasks to be accomplished in learning creative writing. The methodology for teaching creative writing were explained through 5 steps instruction; motivation, writing, sharing, and follow-up. (Furner, 1973; Howard, 1974; Jordaan, 2015).

1) Motivation period in which learner's attention is focused on a broad topic in order to generate interest, develop a mood, and create a need to write

2) Exchange of ideas to crystalize each learner's thinking

3) Writing period

4) Sharing of ideas

5) Follow-up activities

The first two steps, motivation period and exchange of ideas, can be done together through use of stimulators, pictures, literatures, and drama activities in order to heighten awareness, build perception, elicit response, and encourage individual reaction as well as elaboration from the learners. During writing and sharing period, teacher serves as a catalytic agent, drawing out ideas and extending them by reflecting them back. The last step, follow-up activities, should be based on the learners' involvement with the topic to present their product of writing.

Another creative writing instruction was proposed by Morley (2007). His creative writing instruction consisted of seven process: preparing, planning, incubation, beginning, flowing, the silence reservoir, and breakthroughs and finish lines.

1) Preparing: includes active reading, imitation, research, play and reflection

2) Planning: combine things from preparing process together

3) Incubation: overlap with the preparing and planning stage, let the imagination flow during the first two process

4) Beginning: start drafting; includes the plot outline, character sketches, description and then add some details to it

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5) Flowing: maintain a steady flow of work, adding some writing game to grow more ideas

6) The silence reservoir: stop writing, relax

7) Breakthroughs and finish lines: go through the writing and conclude the story

Additionally, Morley also proposed post performance stage after the creative writing instruction. Rewriting was post performance Morley added after the instruction which include self- editing as he believed in endless writing process.

Rice (2008) proposed that in creative writing instruction, students must learn how to “tap in to” an exciting world of creativity where in which they understand the art of elaborating through language, vocabulary, content, theme, imagery, and more. With adding creativity, creative writing can be successfully taught through basics steps: plan, compose, evaluate, and revise.

Carter (2010) proposed creative writing instruction that suitable for classroom environment and appropriate for teaching creative writing. It allows students time to adjust themselves before starting to write. Carter stated that in the beginning of writing, students need time to think over, to explore their mind, and to collect ideas from the activities with the class and teacher. The steps of instruction were flexible and easy to follow. The instruction includes opening, freewriting, discussing, teacher modeling, class writing, sharing writing, concluding, and publishing.

1) Opening: Informing the class what they will be writing later

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2) Freewriting: Occasional warm-up or a quick writing game such as; writing an alliterative phrase or tongue twister to help students to focus and allow ideas to start flowing

3) Discussing the writing activity or reading a text as a model: Discussing various ideas and issues surrounding the writing process

4) Teacher modelling: Providing different forms and genres as examples, writing on the board with contributions from the class

5) Class writing: Doing the writing activity (students are allowed to choose their own writing activity), allowing students the opportunity to develop drafts

6) Sharing writing: Sharing writing with partners, small groups, or the whole class, giving and exchanging comments to develop further

7) Concluding: Discussion of developing, revising, drafting, and editing

8) Publishing: Giving writing a sense of purpose. It can be any shapes and forms, such as displays, magazines, websites, performances, etc.

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The instruction used in this study based on the instruction purposed by Carter (2010) which was suitable for classroom environment and appropriate for teaching creative writing.

1.7 Assessing creative writing

Assessment is not just an exam or giving grades, it refers to the various ways of collecting information on students' language ability or achievement (Hyland, 2003).

Scores and evaluative feedback can have positive or negative effects to the learning of individual students and can be useful to the development of writing course.

H. D. Brown (2004) stated that teachers need to be clear about their objectives and criteria when assess students' writing ability. Different objectives can be assessed with different tools. According to Hyland (2003), one of the reasons of evaluating students' writing ability is in order to know where to place them. Evaluation will provide information that help allocates students into appropriate classes. Moreover, it can identify students' writing strengths and weaknesses in order to help teachers plan and adjust the course that is suitable for the students. The information obtaining from the evaluation enables students to demonstrate the writing progress reflecting on what has been taught in the class and are often used to make decisions for course improvement. The ability to perform particular tasks and their general level of competence are also important reasons to concern.

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In addition, Brown and Hudson (2012) classified language assessments into three broad categories: selected – response assessments, constructed – response assessments, and personal-response assessments. Selected – response assessments include true-false, matching, and multiple – choices. Constructed – response assessments include fill-in, short-answer, and performance assessments. The last categories, personal-response assessments include conference, portfolio, and self- or peer assessments. According to Brown and Hudson (2012), constructed – response assessments is appropriate to use in assessing creative writing in general.

Focusing on assessing creative writing ability, O'Connor (2012) stated that grading creative writing is benefit for the students. It can drive students' motivation and encourage students to do better in comparison with other students. The qualities of creative writing that can be assessed are voice, vision, originality, beauty, truth, wit, and imaginative flexibility. However, it is complicated to assess creative writing because there is complex interaction of other factors that might affects students' writing. He suggested that in grading students' creative writing, there should be a room left for a concern about writer's life experiences, innate abilities and character of the students.

Narawan Poonpipat (as cited in Suthisa Uthaikhup, 1999) stated that assessing creative writing can vary. She then proposed the guidelines used in evaluate creative writing ability which includes: set course agreements with students, consider individual differences, and focus on delivering of ideas and imagination of students. She also suggested that teacher should assess students individually and try not to compare students' works to prevent bias.

Ruangdet Nongsae (2012) also proposed criteria that should be considered during grading creative writing. He stated that assessing creative writing focuses on the expression of ideas that goes along with the objective of teaching creative writing. The creative writing ability criteria proposed by Ruandet Nongsae are listed as follows:

1) Communicating: communicate imaginatively, presenting a clear key message with a sense of originality

2) Connecting ideas: organizing ideas appropriately and coherently, using range of appropriate and interesting vocabulary to engage readers

3) Use of language: effectively convey messages through phrases and sentences which are well-constructed with accurate spelling

4) Creativity: present fresh and original ideas which are useful for readers and society, or adapting existing ideas and develop to new ideas

5) Presenting: presenting information with well-construct text shaping

In addition to the propose of creative writing assessment proposed by the researchers stated above, an organization working on standardized exam regulated by the Government of the United Kingdom entitled 'AQA: Assessment and Qualifications Alliance' also presented the assessment for creative writing as a part of English subject of the General Certificate of Secondary Education (GCSE) examination (AQA, 2014).

GCSE examinations were introduced as the compulsory school-leavers' examinations which are taken by most pupils at the end of compulsory school education (year 11) in England, Wales and Northern Ireland. There are around 50 different GCSE subjects and each GCSE subject is assessed by formal examinations or by coursework, or by a combination of the two.

In English Language subject of GCSE (AQA, 2012), there are three units included: Unit 1 Understanding and Producing Non-fiction Texts, Unit 2 Speaking and Listening, and Unit 3 Understanding Spoken and Written Texts and Writing Creatively. Creative

writing ability are assessed in Unit 3 Understanding Spoken and Written Texts and Writing Creatively, part b: Creative Writing (p.13) based on the following criterions:

1) Communicating with imagination: Students are able to communicate clearly and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader,
2) Organization of information and idea: Students are able to organize information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence, and
3) Accuracy of sentence structure: Students are able to use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.

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Each criterion trait focus on grading creative writing. The first trait, communicating with imagination, had 4 sub-categories: concerning about the readers, depth and detail of ideas, artful use of language, and the appropriate use of form. The second trait, organization of information and idea, had 3 sub-categories: text coherence, organizational devices, and cohesive features. The last trait, accuracy of sentence structure, had 3 sub-categories: use of sentence structure, use of punctuation marks, and spelling.

Rubric used in assessing creative writing in GCSE English Language subject in Unit 3 Understanding Spoken and Written Texts and Writing Creatively, part b: Creative Writing is analytic rating scales which provides a scale (1-5) and a description of each number in the scale (see Appendix P).

In this study, the researcher assessed students' creative writing ability by adapting standardized exam, General Certificate of Secondary Education (GCSE) in English subject Unit 3 Understanding Spoken and Written Texts and Writing Creatively, part b Creative Writing, which was designed specifically to assess creative writing ability of the students.

2. Drama techniques

2.1 Drama in language teaching

Drama as a tool for teaching is not new: historically, drama and theatre have been recognized as means for education for decades. In the earlier time in the Western world, drama was an important part of the curriculum of English boys' schools by the last half of sixteenth century. The use of drama as a tool for education has been found in various ways through the centuries. The distinction between drama in education and theater activities was introduced in the 1950s and 1960s in the United Kingdom and Australia (Yoshida, 1996; as cited in Pochanee Nuktong, 2010).

Drama is a part of the National Curriculum for English. Drama in schools can unlock the use of imagination, intellect, empathy and courage. Through it, ideas,

responses and feelings can be expressed and communicated. It carries the potential to challenge, to question and to bring about change (Jude Kelly as cited in Arts Council England, 2003).

Wessels (1987) as well as Maley and Duff (2005) stated that drama in language teaching uses the same tools employed by the actors in the theatre called drama techniques. When drama techniques are used in classroom, not on stage, the participants in the drama techniques are thus learners not actors.

Hillyard (2010) stated that drama is composed of five dimensions defining developmental process within the growing person: social development, physical development, intellectual development, creative development, and emotional development.

The view of drama in English classroom as learning through direct experience means that drama is used as tools to explore reality, to understand the background of situation, to stimulate students' imaginations and to give students chances to produce the language. Drama can provide an opportunity to develop the imagination of the students. It can also drives students to go beyond reality or even be able to think as another person which promotes independent thinking.

2.2 Drama techniques

Many researchers define and categorized drama techniques in different ways based on their understanding and filed of studies.

According to Ono (2001), the majority of verbal drama techniques can be defined as role play, improvisation, and the play production. Role play is a flexible type of activity which varies from being very controlled to unpredictable. The controlled version of role play is supposed to give students no chances to add their own opinions and express only character's attitude. On the other hand, open-ended role play allows students to use their imagination to express their opinions freely. Improvisation is more-less controlled drama techniques that rely on students' spontaneous actions and imagination. Improvisation operates by invention rather than by imitation. Students are able to imagine any possibilities for their individual expressions to respond to the situation or task given. Lastly, the play production, it is the most extensive drama activities. It requires planning, preparation, time and energy from both students and teachers. It is a process that combines all drama techniques along with practice and rehearsal.

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Scrivener (2005) stated that there are six types of drama activity which are commonly found in English language teaching classrooms. The first one is role-play. It provides students to act out small scenes using their own ideas or from ideas and information on role cards. The second is simulation which is a large-scale role-play. Role cards are normally used, and there is often other background information as well. Third one is drama games which are short games that usually involve movement and imagination. Forth one is guided improvisation which are the activities that gives students task to improvise a scene and the students join in one by one in character,

until the whole scene (or story) takes on a life of its own. The fifth one is acting play scripts which are short written sketches or scenes are acted by the students. The last one is prepared improvised drama which allows students in small groups to invent and rehearse a short scene or story that they then perform for the others.

McGuire (2008) stated that the drama techniques can be broken down into three main areas: role-play techniques, improvisation techniques, and presentation. The example of drama techniques in role-play area are such as: basic role-play techniques, role-reversal, role within a role, writing in role, and secret role-play. The example of drama techniques in improvisation area includes: basic improvisation techniques, freeze-frame, bringing to life, spotlighting, hot seating, and interviewing. Lastly, example of drama techniques in presentation areas includes: thinking time, mime, voice patterns, addressing the audience, narrating, and writing about drama. He suggested that it is important to have a good understanding of the techniques in order to choose appropriate drama techniques that can contribute the most to students..

Maley and Duff (2005) categorized drama techniques in more details. There are 11 sections of drama activities regarding to their main characteristic of each activities.

1) Getting ready: This technique includes non-verbal and verbal activities which aim to help put students in a relaxed state, in which they become more receptive. The activities involve developing confidence, cooperation, and making links to the next activity. Four main types of activities are as follows; non-verbal warming up, non-verbal relaxation / cooling down, activities involving language, and group formation activities

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2) Observation: The activities in this technique aim to promote observation for a better communication. It also provides the opportunities to interact meaningfully using the target language.

3) Working with mime: Mime will provide a stimulus to the imagination. The activities involve the use of different sensory input such as visual and kinesthetic to support the use of language.

4) Working with voice: This technique helps students strengthen their voices and use them as sensitive instruments for communication. The activities will help build up confidence to express themselves in a clear, natural voice.

5) Working with objects: This technique focuses on the objects. It is believed that objects can offer a lot of possibilities in using the language such as describing, enhancing imagination, symbolizing, stimulating memories, etc.

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6) Working with visuals: This technique deals with the interpretation, description, association, and visualization. For example, students will have a chance to interpret the same picture differently which promotes creativity in using the language.

7) Working with imagination: This technique needs no materials. All the activities will be based on the use of imagination of the students. Student will have a chance to produce something originally using the language.

8) Working from/into words, phrases, and sentences: This technique focuses on the use of words to describe, to persuade, to deceive, to curse, etc.

9) Working from/into texts: This technique will use texts as a way to bring pictures in our minds. It will help students to make an interpretation out of the text and turn them into narrative plot, dialogue or create characters from them.

10) Working from/into scenarios and scripts: Scenarios and scripts offer the opportunities to practice language skills through the actions, dramatic situations, and scenarios. They come quite close to actual performance.

11) Into performance: This technique requires a high degree of linguistic reinforcement. It includes purposeful repetitions of scripts, building up self-esteem and putting students on an actual performance.

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In this study, the researcher partially adapted drama techniques from Maley and Duff (2005). The consideration of choosing drama techniques for each lesson relied on the characteristic of the techniques that is relevant to the lesson (see Methodology in Chapter 3 for details for partially adapting). These drama techniques were used in creative writing instruction to promote English creative writing ability.

2.3 Roles of teachers and students in learning through drama

When using drama techniques in the situation of language-teaching, students will confront with demands to take responsibility, to use their imaginations, to offer

alternatives, to come up with solutions and to do some research such as consulting dictionary. Meanwhile, teachers should be ready to face the face challenges to their authority. Teacher should plan the lesson carefully. It should be timed and controlled. Teacher should also act like an independent participant to observe students' language use during the performance and group activities. Most importantly, teacher should be a facilitator to promote the process of learning and be a counselor to give students any advice they might need (Rauen, 1990; Wessels, 1987).

Kemp and Ashwell (2000) stated that teachers should trace students' progression in three modes of drama activity: creating, performing, and responding. The focus of each strand also indicated students' role in doing drama activity, details for each strand are as follows:

1) *Creating*: Students should respond to researching and experimenting with stimulus material – the content and context, work supportively and creatively with others, structuring and notating performances, and making dramatic action through experimenting with drama

2) *Performing*: Students should work supportively with others in performance, and realize a range of genres, styles and forms for different purposes and audiences

3) Responding: Students should use the language and vocabulary appropriately, use specific criteria to reflect on and evaluate their own and others' performances, and use the responses to adapt and improve their work

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2.4 The advantages of using drama techniques

Drama offers students the opportunities to learn through actively researching, discovering, experiencing, experimenting and evaluating as mentioned in Kemp and Ashwell (2000). The process of such learning involves creating, performing and responding to a wide range of dramatic activities.

Drama techniques can be used in a foreign language classroom in order to: improve communicative competence and performance of language learners; express naturally and spontaneously via verbal and non-verbal means (such as mime, gestures, posture); experiment in a foreign language and take risks in communication; be aware of the setting where the language is used; be empathetic and tolerant; acquire new language subconsciously, without too much conscious effort; create a friendly and cooperative atmosphere; change the roles of learners and teachers. While learning through drama techniques, students can see the reason behind learning a foreign language and have a chance to practice all skills (speaking, listening, reading, writing). Drama techniques can lead all participants, learners and teachers, to creativity and convergent thinking and make the learning and teaching process joyful (Billíková & Kiššová, 2013).

The National Curriculum for English indicated that with drama, students will be able to use imagination with belief and feelings; create drama with conviction and concentration; respond sensitively to their own work and that of others; use rage of skills, techniques, form and conventions to express ideas and feeling effectively (Kemp

& Ashwell, 2000). Through the recognition and appreciation of their own ideas, students' confidence is enhanced as they realize that they have the ability to think and to give ideas while communicating through drama.

In terms of enhancing thinking ability, Fisher (2008) suggests the use of drama to develop thinking and literacy. He stated that drama brings the possibility of thinking and active engagement to the classroom. Through this experience, students have an insight into the characters' behaviors and actions, including situations that occur in the stories. He further indicated that students can formulate and express their thought through the opportunities given to them to reflect on activities done in the classroom.

The research by Cremin (2006) explored types of support that drama offers primary school students as writers. The main features that drama help students produce effective writing were: the presence of tension, the degree of engagement, time for incubation and a strong sense of purpose gained in part of role adoption.

Baldwin and John (2012) stated that drama helps students a lot with writing. It is highly motivating and enjoyable; stimulating and collaborative; physical and kinesthetic; emotional and challenging; and inclusive and supportive. These characteristics of drama activity provide contexts, propose and motivation to generate ideas for writing. Moreover, drama activity can help promote self-expression, build self-confidence, encourage cooperation and, the most important one, enhance creativity.

The following table shows how drama can help address some common problems with writing.

Table 2: How drama can help address some common problems with writing. (Baldwin and John, 2012)

Problems with writing can arise when children…	**Drama helps address this by…**
Don't have enough ideas or confidence to get started	Supporting the generation of ideas collaboratively that are then shared and belong to the group
Start writing but then soon run out of enough ideas and can't sustain their writing	Providing a new focus or deepen a current focus, thus sustaining the children's interest and sustaining the fiction which is inspiring the writing
Need support and encouragement while they are writing	Enabling collaborative writing, with the children all supporting each other to complete the writing task/s for the drama
See themselves as failures at writing and so have disengaged	Giving collective responsibility for the writing, so that no individual child should see themselves as personally failing (especially as they are distanced through being in role)
Become fixated on getting the technical aspects right to the detriment of the content	Working collaboratively on all aspects, so a child fixated on any aspect would be moved on with the writing by his/her peers
Stream out content with no attention (before, during or after) to organization and structure, punctuation and grammar and no will to edit or correct	Enabling a flow of ideas from everyone that can be written at the time and returned to later for redrafting in groups or as a class
Are risk averse and avoid experimenting as writers	Encouraging a risk taking in the drama that can spill over into a risk taking attitude to writing in drama
Rely heavily on other people's ideas	Enabling the sharing of ideas by groups of different sizes, as well as individual writing tasks if appropriate
Focus on the handwriting rather than the content	Enabling the content of the children's writing to deepen the drama or drive drama forward
Are given writing tasks that are not well matched to their skills levels and interests	Differentiation by outcome, with children having opportunity to work at their own level while contributing to shared and guided writing
Find sitting still and working at a desk for long periods difficult	Not only being active, visual, auditory and kinesthetic but also with times for reflection and stillness

According to Baldwin and John, using drama can helps address students' problems with writing. For this reasons, the researcher inserted appropriate drama techniques in particular steps of teaching in this study, in order to help enhancing students' creative writing ability, and also to address any problem mentioned earlier that might occur during the experiment.

3. Related studies

There are many researchers that have studied about creative writing in teaching English language skills for both first language learners and second language learners. The studies are as follows;

Rice (2008) conducted a study to design creative writing instruction that will help teachers implement practical strategies, methods, and ideas into the classroom. Rice's creative writing instruction consists of a four-session teacher training in creative writing instruction within the elementary classroom setting which is: training session notes, power point presentations, and strategy packets. After Rice's creative writing instruction has been introduced to the elementary school teachers, the instructions can suitably adapted to fit the grade level of their students. Most of the teachers enjoy using creative writing instruction in the classroom to enhance students' writing ability.

Temyzkana (2011) studied the effect of creative writing activities on the skill of university students in writing story genre text. The study revealed that according to scale of story writing skill, there is a statistically significant difference between the points

that students got from the post-test in the experimental group and the control group. It showed that creative writing activities are more effective than traditional writing education in improving story writing skill. The researcher further indicated that creative writing activities should be implemented in Turkish classroom and should be mentioned in teacher training course.

Khan (2011) studied the impact of creative writing tests on classroom practice in Pakistan. The results of the study showed that English teachers in Pakistan do not teach to develop the creative and communicative abilities of students studying English language. The findings indicated that teachers do not have information about approaches that are widely used for teaching writing in a western educational context and let the students learn by memorizing the essays and stories from their textbooks and reproduce them. The researcher further indicated that Pakistani teachers tend to focus on the delivery of lectures, emphasize closed questions, and recall of memorized knowledge which are not appropriate for enhancing creativity in the classroom. The researcher suggested that the teachers should be trained with an appropriate pedagogical training for teaching creative writing in the classroom to enhancing the learners' creativity and critical thinking ability.

In Thailand, some researchers also attempted to teach creative writing in classrooms both in elementary and secondary level. Supawadee Punchuban (2003) studied the achievement in learning English writing skills of elementary school students. The purpose of her research was to compare achievement in learning English writing

skills using creative writing method and the conventional method. The study revealed that the group of students that studied through creative writing method obtained higher post-achievement in learning English writing skills than the group of students that studied through conventional method. Punchuban further suggested that creative group activities play an important role in promote students' imagination. It allows students to express their ideas freely and imaginatively which results in effective writing product.

Phutsacha Tippanet (2014) studied a comparison of Mathayom 1 students' creative writing ability after taking the online creative writing instruction (OCWI) and face-to-face creative writing instruction (FCWI). The results revealed that students' creative writing ability in both groups was improved due to the experiment. That means both face-to-face and online creative writing instruction can enhance students' creative writing ability. Tippanet focused her research on different between OCWI and FCWI. She further discussed about advantages of both instruction and recommended blended learning for further research.

There were more researchers who attempted to find the effective ways to improve creative writing ability of the students. The examples are as follows: Bualak Naksongkaew (2012) studied the improvement of creative writing using film-based discussion method, Abu-Rabia (2003) studied the influence of Working Memory (WM) on creative writing, and Sutherland and Topping (2002) investigated the effects of a

structured procedure for collaborative writing on the quality of creative writing and attitudes to writing in 8-year-old children.

In addition, there are also a number of studies that use drama techniques, drama activities or drama instruction in their classes to develop students' language proficiency. The studies are as follows;

Akdağ and Tutkun (2010) investigated the effect of drama as a teaching method on the achievement level of primary school fourth grade students in English lesson. The finding showed that English lesson that using teaching method based on drama is more effective than the traditional teaching method. After the instruction, students developed in terms of the total achievement level, achievement levels of cognitive domain knowledge, comprehension and application categories and the permanence of the subjects learned.

Rahimipoor (2013) studied the effects of drama techniques on improving the writing competency of the EFL learners. Four distinct drama techniques in this study included mime, role play, simulation and improvisation. The results showed that the improvisation method was the most effective drama techniques in improving the writing competency of the participants whereas the mime technique was the least effective one. It can be concluded that drama techniques and activities significantly improve the writing competency of EFL learners.

In Thailand, a number of researchers also studied about the use of drama in language teaching. Pochanee Nuktong (2010) studied the effects of drama-based

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instruction on English oral communication ability and motivation in learning English of eleventh grade students. The drama based instruction in this study includes: drama-games, role-playing, improvisation and simulation. The study revealed that oral communication ability test and motivation of the students are improved at the significant level of .05. Students also reported the positive attitudes towards learning through the instruction.

Ratchadaporn Janudom (2009) developed an English instructional model using the integration of drama and questioning techniques to enhance students' speaking achievement and critical thinking skill. The results revealed that speaking achievement and critical thinking was improved due to the proposed instruction model. She further suggested that the implementation of drama can be used as one of the effective techniques to enhance speaking ability and critical thinking skill of Thai learners who are studying English as a foreign language

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There are more studies reported that drama techniques improve students' language skills, especially speaking and writing skills such as: Erdogan (2013), Bayraktar and Okvuran (2012), Khatib and Sabah (2012) and Cremin (2006).

To sum up, many researchers have tried to seek for an effective way to improve students writing ability. However, drama techniques were used to enhance speaking abilities in most studies. Only few researchers have carried out the studies concerning the use of drama in teaching writing and Creative Writing Instruction Using Drama Techniques in Thai context appeared to be original.

CHAPTER III
METHODOLOGY

This research aimed to investigate the effects of using Creative Writing Instruction Using Drama Techniques on English creative writing ability of upper secondary school students, and explore the students' opinions toward the instruction. This section describes how the research was conducted. It includes research design, population and participants, instruments, research procedures, data collection procedures, and data analysis.

Research Design

This study was a single group pretest-posttest experimental design using quantitative and qualitative research methods. The participants were selected using purposive sampling method. The English creative writing ability pretest and posttest adapted from GCSE test and interview questions used in focus group interview were used to measure upper secondary school students' English creative writing ability and their opinions towards Creative Writing Instruction Using Drama Techniques respectively. The independent variables referred to the Creative Writing Instruction Using Drama Techniques used in this study and dependent variables were the participants' scores from English creative writing ability test and their opinions towards the instruction. The study were carried out for ten weeks during the first semester of the academic year 2015. The diagram of the design of the study is presented below.

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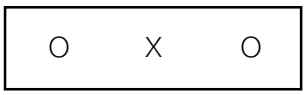
Figure 1: *Research design*



O means a pretest and posttest

X means a treatment which was Creative Writing Instruction Using Drama Techniques

Apart from investigating English creative writing ability between the pretest and the posttest, the researcher constructed the interview questions to use in focus group interview to learn more information on students' opinions towards Creative Writing Instruction Using Drama Techniques.

Context of the Study

The setting chosen for this study was Triam Udom Suksa School, which is located in Bangkok. This school was founded in 1938 as a preparatory school for Chulalongkorn University. The school occupies 9.2 hectares between Phaya Thai and Henry Dunant Roads, and shares borders with the Patumwan Demonstration School of Srinakharinwirot University and the Uthenthawai campus of Rajamangala University of Technology Tawan-ok, in addition to the many faculties of Chulalongkorn University. The school has sixteen buildings, nine of which hold classrooms. The school follows the national Curriculum of Basic Education, BE 2544 (2001 CE), providing three years of upper-secondary education, Mathayom 4–6. Students in each grade were divided into 7 different programs; science–mathematics, arts–mathematics, arts–French, arts–German, arts–Japanese, arts–Spanish, and arts–Chinese. In addition to national

Curriculum of Basic Education, every student was required to be a part of students' club as their choices. During School Club's hour, students were require to participate their club's activity. For English Club, students were divided into 8 classes, each classes had 20 to 30 students.

Population and Participants

The population in this study were the upper secondary school students of Triam Udom Suksa School, Bangkok. The researcher purposively selected this school because this was where the researcher was working at the time of the research. The participants of this study were 20 upper secondary school students who were a member of English Club in the first semester of academic year 2015. The group of participants came from different classroom and had mixed ability. In addition, this group of students registered English Club because they wanted to improve their English skills. The study was conducted as a part of English elective course for School Club's hour. In addition to national Curriculum of Basic Education, every student was required to be a part of students' club as their choices. During School Club's hour, students were require to participate their club's activity. For English Club, students were divided into 8 classes, each classes had 20 to 30 students.

There were 8 classes of English Club. A class of 20 students under researcher supervision was purposively chosen to be the participants in this study. The participants were between the age of 15 – 17 at the time of the research. The

participants included 5 Mattayom 6 students, 7 Mattayom 5 students, and 8 Mattayom 4 students.

Research Instruments and Instructional Treatment

Instructional treatments used in this study was lesson Plans based on Creative Writing Instruction Using Drama Techniques. Research instruments used in this study were English Creative Writing Ability Test and interviews questions. Details of instrument and treatment construction are shown in table 3 below.

Table 3: Research Procedure

Stage 1	**Preparation of the experiment**
1)	Explore and study the basic concept and related documents
2)	Construct lesson plans, the English Creative Writing Ability Test and interview questions
3)	Validate the lesson plans and instruments
4)	Pilot study
5)	Revise the lesson plans and instruments
Stage 2	**Conduct the experiment**
1)	Pretest • Administer English Creative Writing pretest
2)	During the experiment • Implement Creative Writing Instruction Using Drama Techniques
3)	Posttest • Administer English Creative Writing posttest • Interview students
Stage 3	**Evaluate the effects of the instruction**
	• Compare mean scores pre- and post- English Creative Writing Test by using t-test and calculate for the effect size • Analyze the interview data by using content-analysis

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Instructional Treatment

1. Lesson plans based on Creative Writing Instruction Using Drama Techniques

1.1 Explore and study the basic concept and related documents

The researcher studied the theories and research on teaching EFL writing, creative writing, and drama in education from various sources such as textbooks, journals and websites to gain information about the current issues on the topics. Then the researcher analyzed and synthesized the information and decided to use creative writing instruction from Carter (2010) and drama techniques from Alan Maley and Duff (2005) to develop the Creative Writing Instruction Using Drama Techniques for enhancing English creative writing ability of students.

1.2 Construct lesson plans

Lesson plans were based on Creative Writing Instruction Using Drama Techniques. Lesson plan for 6 topics were constructed to teach in 10 weeks: 6 weeks for the instruction and 4 weeks for introduction, pre-posttest and group interview. Each week had 2 periods and each period has 60 minutes. So, students received 120 minutes of instruction for each topic. The table 4 below shows scope and sequences of the course.

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Table 4: Scope and Sequence

Week	Topics	Class activity
1-2	Introduction	- Drama Activities - Getting ready: Handshake - Getting ready: Number in Your Head - Working with mime: Exchanging Objects - Working with voice: Working on Words - Into performance - Introducing the course (objectives, plan and evaluation) - Pre-creative writing ability test
3	Space Invaders	- Drama Activities - Working with visuals: Space Invaders - Working with voice: Gobbledy-gook - Into performance - Students write voice-over
4	Have you read my blog?	- Drama Activities - Working with voice: Listing - Working with voice: Elastic Sentences - Into performance - Students writs article or review
5	Ghetto	- Drama Activities - Working with visuals: Split Cartoons - Working with visuals: Recreating the Scene - Working with objects: My special object, your special object.. - Students write script or speech
6	My Precious	- Drama Activities - Working with voice: Listen to me! - Working with objects: It meant a lot to me - Into performance - Students writes short story
7	New News	- Drama Activities - Working from/into words, phrases, sentences: Split Headlines

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Week	Topics	Class activity
		- Working from/into words, phrases, sentences: Odd News - Into performance - Students write non-fiction prose
8	Waking Dream	- Drama Activities - Working from/into words, phrases, sentences: Group Story - Working with imagination: Waking Dream - Into performance - Students write narrative or story telling
9-10	Wrap-up	- Post- creative writing ability test - Group interview

All lesson plans were constructed based on a proposed framework of Creative Writing Instruction Using Drama Techniques (See Appendix B). It has been modified based on Carter (2010). Drama techniques used in this framework was adapted from Alan Maley and Duff (2005). The proposed framework was illustrated in Figure 2.

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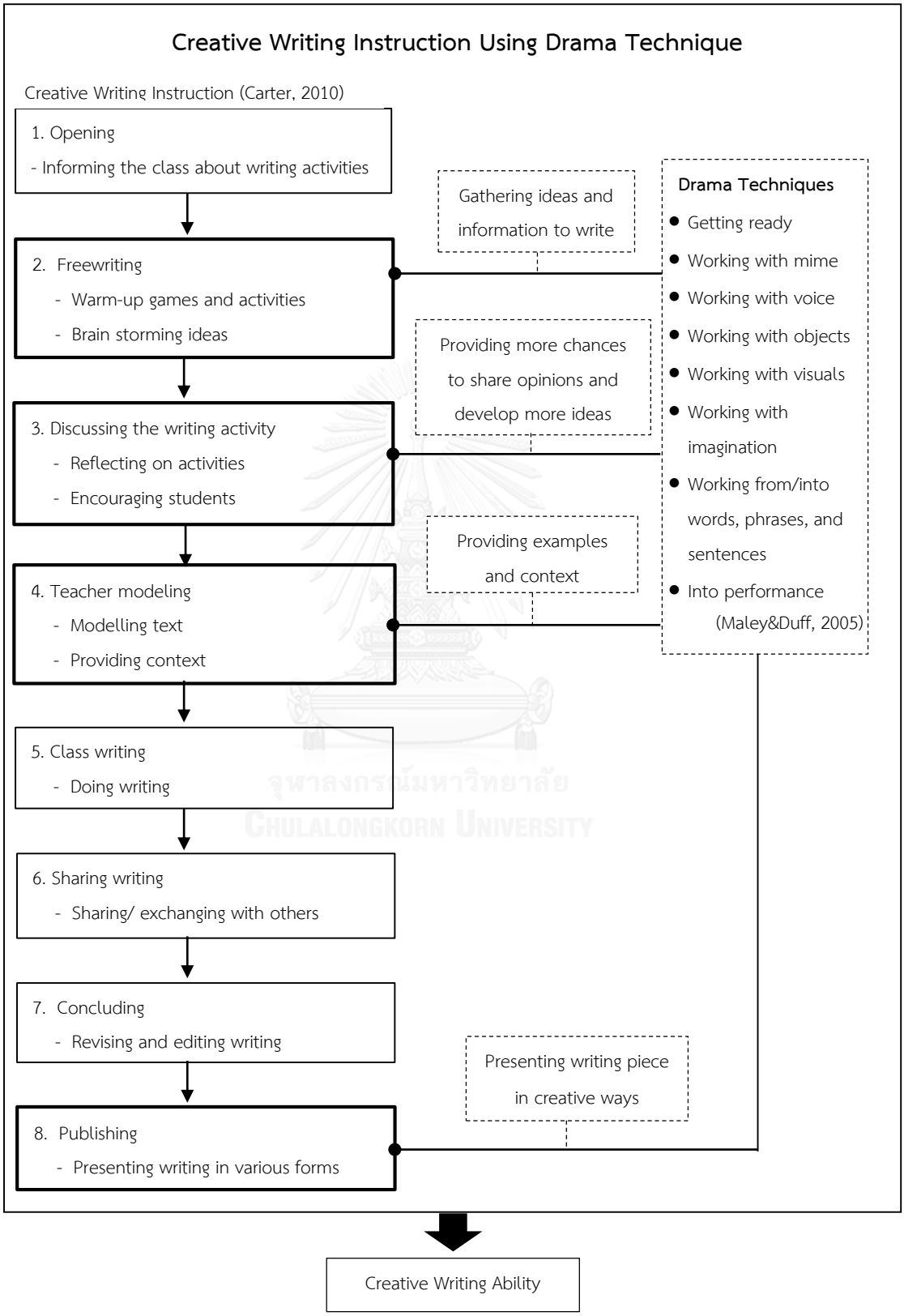
Figure 2: Conceptual framework of the present study



The conceptual framework was created to show steps of Creative Writing Instruction Using Drama Techniques. The instruction includes: opening, freewriting, discussing, teacher modeling, class writing, sharing writing, concluding, and publishing. The figure is also demonstrated where drama techniques, which included 10 types of drama activities: getting ready, observation, working with mime, working with voice, working with objects, working with visuals, working with imagination, working from/into words phrases and sentences, working from/into texts, working from/into scenarios and scripts, and into performance, were used in Creative Writing Instruction to create an instruction that could improve students' English creative writing ability. Drama techniques were used in these stages to activate and stimulate students to arm with ideas, creativities and enough exposure. Furthermore, the activity in class writing were designed based on drama techniques that relevant to the lesson to keep consistency of students' writing process. Students shared or presented their writing through drama activities. Details are as follows.

1) **Opening:** The first step is to inform the class about what is going to be written in today class. The topic of writing will be broad and open to provide chances for the students to come up with their own ideas. It also includes greetings and holding a small talk with the class.

2) **Freewriting:** In this stage, students will do drama activities differently in each lesson according to the topics. They will allow students' ideas to start flowing. Students can write anything down on

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papers. With no pressure, it will help loosen up the students and allows their ideas to flow (May, 2014)

Picture 1: Example drama activity in freewriting

3) **Discussing the writing activity:** In this stage, teacher will hold a discussion about the previous drama activities then introduces students to the next activities.

Picture 2: Example drama activity in discussing the writing activity

4) **Teacher modeling:** Drama activities provide students pretexts, contexts, content, purposes and reasons for writing (Baldwin

& John, 2012). Drama activities in this stage will enhance students' confidence, inspiration, creativity and ideas such as, working with objects and working with visuals techniques. Students will be provided with lots of exposures based on drama activities which also include reading others writing as a model, pictures and movies. The whole class can read a sample text as a model of writing.

Picture 3: Example drama activity in teacher modeling

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5) **Class writing:** The writing product in this stage will come from the drama activities in the previous stages. Students will start writing by making a contribution from what they have discovered from doing drama activities.

6) **Sharing writing:** Students share their writing with partners, small groups or the whole class.

7) **Concluding:** After sharing their writing, students will hold a discussion of developing, revising, drafting and editing. They can help

each other improve their writing or help develop the best writing piece of the group to be the representative.

8) **Publishing:** This stage gives writing a sense of purpose. Publishing can be any shapes and forms, such as: displays magazines websites, performances. Drama techniques will be considered as a tool for presenting their writing in this stage such as, working from scenarios and scripts or into performance techniques.

Picture 4: Example drama activity in publishing

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1.3 Validate the lesson plans

Example lesson plan (see Appendix B) was examined by research advisor for the appropriateness of the chosen drama activities, the time allocation and the accuracy of language use. Then, the content validity were validated by experts who were experienced teachers of EFL writing using the index of item–objective congruence (IOC). The suggested comments were revised and edited accordingly.

The evaluation form contained a three-rating scale for each component of research instrument and a written comment part. The three-rating scale of the experts' evaluation is described as follows:

1	means	the item is appropriate
0	means	not sure
-1	means	the item is inappropriate

Item-Objective Congruence index was employed in validating this research instrument, based on the responses from the three experts.

$$IOC = \frac{R}{N}$$

IOC	means the index of congruence
R	means total score from the opinions of experts
N	means the number of the expert

Based on the formula used in the calculation of the IOC value: if the IOC value is higher than 0.50, it means that the research instrument is accepted; if the IOC value is lower than 0.5, the research instrument should be revised. Appendix C shows the result from the evaluation of example lesson plan validated by three experts.

The results obtained from the lesson plan evaluation checklist revealed that the lesson plan had content validity. It could have been implied that the content difficulty and language level, the objectives of the lesson plan, time allocation, and the language use in lesson plan were appropriate with the students in upper secondary school level and could enhance students' creative writing ability. The overall IOC score

was good. Nevertheless, some parts needed to be revised according to experts' comments.

Expert A revised some grammatical errors and gave comments on the appropriateness of time allocation. The expert suggested that the researcher should give more time for the students to do each task.

Expert B suggested that the number of words of writing task should be reduced according to the time allocation.

Expert C suggested that the researcher should add more explanation in each step of teaching. Moreover, the lesson plans should focus more on role of the students.

1.4 Pilot study

Revised plan was tried out with 20 upper secondary school students of Triam Udom Suksa School with the same span of age as the sample group. Students in this group were also a member of the English club. This is to validate the lesson plans in the real classroom and the time management.

The result revealed that all activities could be completed within 120 minutes. The instructions were clear and comprehensible. Students could follow all steps of Creative Writing Instruction Using Drama Techniques as expected. However, there were a few misspelling vocabularies that need to be revised.

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1.5 Revise the lesson plan

Since the results from the evaluation revealed that the example lesson plan were appropriate, they were revised according to the experts' comments and suggestions so as to be prepared for the pilot study. Writing duration was increased, number of words of writing task was decreased, and purpose and learning outcome were added to the lesson plan according to the experts' comments.

The lesson plans were revised again based on the result from the pilot study. Misspelling vocabularies and a few grammatical errors were revised.

Research Instruments

1. English Creative Writing Ability Test (Pretest and Posttest)

1.1 Explore and study the basic concept and related documents

The researcher studied and reviewed various types of writing test. The Creative Writing Ability pretest and posttest were adapted from GCSE test which stands for "General Certificate of Secondary Education" in Unit 3, part B - Producing creative texts (creative writing). Table 6 shows overview of specific purpose test task characteristics (OET) which was analyzed according to Douglas (2000) framework.

Table 5: Overview of specific purpose test task characteristics (OET)

Characteristics	***Test tasks***
Objective	To assess students' creative writing ability
Procedures for responding	Write in response to the topic and instruction given
Structure	
Number of tasks	Two different tasks from different topics need to be done by choosing two task options for each of three topics: Prompts and Re-creations – using a text or prompt to develop writing, Moving images – writing based on moving images,
Relative importance	Me. Myself. I – writing from personal experience. Equally important
Distinctive between tasks	The form were quite distinctive but used to assess the same traits according to the rubric scoring
Time allotment	3 – 4 hours
Evaluation	
Criteria	Very clear analytic scoring rubric
Procedure	- Test takers choose two tasks from the given topics - Preparation time were provided for students to get ready - Candidates must produce two pieces of work totaling about 1200 words in a period of up to four hours.

From the analysis, GCSE was developed under the universal standard which can be adapted to use universally. Creative writing test from GCSE English language subject was designed to assess students' creative writing ability. It came with analytic scoring rubric that can be used together with the test. Thus, it can be concluded that

creative writing test from GCSE were suitable for assessing English creative writing ability of the participants of the current study.

1.2 Construct the Creative Writing Ability Test

Since the General Certificate of Secondary Education (GCSE) Examination in Unit 3, part B - Producing creative texts (creative writing) was created for native English speaker, the researcher then adapted the test by providing only 3 options which relevant to the lesson plans and reduce the time to 2 hours according to the amount of task (See Appendix E).

Students were given 3 writing prompts adapted from GCSE assessment bank, past exam papers and example exam papers. Students were allowed to choose 1 topic provided by the researcher in advanced. The test were scored by two raters following the criteria which adopted from GCSE criteria. (See Appendix F) Three traits used in assessing the test included: communicating with imagination, organization of information and idea, and accuracy of sentence structure.

The first trait, communicating with imagination, had 4 sub-categories: concerning about the readers, depth and detail of ideas, artful use of language, and the appropriate use of form. To achieve a full score for the first trait, writing should be sophisticated and prevail subtlety prevail. It should contain distinct reasons for reader wanting to read this: ‘delightful’, ‘flair’, and ‘originality’ piece of writing.

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The second trait, organization of information and idea, had 3 sub-categories: text coherence, organizational devices, and cohesive features. To achieve a full score for the second trait, writing should be written in a high level of whole text coherence with a strong sense of the text's wholeness. It should be impressively complimented with paragraphs, organizational devices, and cohesive features which fully support the purpose of the piece.

The last trait, accuracy of sentence structure, had 3 sub-categories: use of sentence structure, use of punctuation marks, and spelling. To achieve a full score for the last trait, writing should use varied and sophisticated structures, and a range of punctuation. The spelling should be almost always accurate and has impressive control over even highly irregular spellings.

1.3 Validate the instruments

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The creative writing ability test was validated by three experts who were experienced teachers of EFL writing using the index of item–objective congruence (IOC). The suggested comments were revised and edited accordingly. The evaluation form contained a three-rating scale for each component of research instrument and a written comment part.

The results obtained from the Creative Writing Ability Test evaluation checklist revealed that the test had content validity. It could have been implied that the items in pretest, and scoring rubric were appropriate with the course and could evaluate

students' creative writing ability. The overall IOC score was good. Nevertheless, some items needed to be revised according to experts' comments.

Expert A suggested that items 2 and 4 in posttest should be rewrite and make it parallel to the posttest. Also, number of words should be reduced to 350 - 450 words.

Expert B revised some grammatical errors and gave comments on the appropriateness of time allocation. The expert suggested that the researcher should provide only 3 options for the students. Also, number of words should be reduced to 400 - 600 words.

Expert C revised some grammatical errors and suggested that the researcher should provide only 3 options for the students.

1.4 Pilot study

The pretest was tried out with the same group of the students as the pilot study of the lesson plan. After the study, the reliability of the test was estimated using Pearson Correlation. The acceptable value of Pearson Correlation should be more than 0.5, which refer to a strong correlation. The Pearson Correlation of this pilot study was equal 0.970 for the pretest and equal 0.986 for the posttest, so it demonstrated that the degree of agreement of two raters has strong correlation.

1.5 Revise the test

A revision was made according to the experts' comments. Details of changes are shown below.

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1.5.1 Instructions of the Creative Writing Ability Test

Before revision:

Instructions:	Complete <u>one</u> task of creative writing, from choice of four. (Duration: 2 hours) The guidance word limit is 1000 words (or depends on each task). Write down on the A4 paper provided. *(Please write your full name, class and number on each page.)*

After revision:

Instructions:	Complete one of the following creative writing tasks, from choice of three. You are free to choose suitable style for each task. The guidance word limit is 400-500 words. (Duration: 2 hours)

1.5.2 Item 1 of the Creative Writing Ability Pretest

Before revision:

1. Write a review of a film you have watched.

You should decide what type of publication your review would be in (for example a specialist film magazine or a teenage magazine or a blog post) and make sure you write in a suitable style.

After revision:

1. Write a review of a film you have watched.

We want to hear your voice. Share you us your opinion about your favorite movie. Your review will be published in a teenage magazine. Suggest any movie you like, and share it to readers.

1.5.3 Item 2 of the Creative Writing Ability Pretest

Before revision:

2. Write a 'voice over' script for a TV documentary on a subject that interests you.

You should indicate how your text relates to the images you would choose to use in the documentary.

After revision:

2. Write a 5-minute speech for school welcoming ceremony

New semester is just around the corner. You are the representative of current students to welcome juniors in school welcoming ceremony.

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1.5.4 Item 3 of the Creative Writing Ability Pretest

Before revision:

Your local newspaper runs a weekly column called – "Don't Get Me Started On....!" – in which a guest columnist is asked to write a piece of between 500-800 words.

Writer use the column as a place to comment on some aspect of modern life that annoys them. You have complete freedom in your choice of form.

4. Write your piece for this column.

After revision:

3. Write your piece for a column in your school newspaper.

Your school newspaper runs a weekly column called – "Don't Get Me Started On....!" –

Writer use the column as a place to comment on some aspect of modern student's life that annoys them.

1.5.5 Item 1 of the Creative Writing Ability Posttest

Before revision:

And the Oscar goes to .....

1. Write an article about a film you think deserves the award.

After revision:

1. Write an article about a film you think deserves the award.

We want to hear your voice. Share you us your opinion about your favorite movie and why it deserves the Oscar.

Write an article for school website under the topic "And the Oscar goes to ....."

1.5.6 Item 2 of the Creative Writing Ability Posttest

Before revision:

2. Write a 10-minute-speech for high school graduation ceremony.

You should identify your status clearly in the speech whether you are one of the graduates or a junior student.

After revision:

2. Write a 5-minute-speech for high school graduation ceremony.

It's time to say good-bye. You are the representative of the school to perform the speech for school graduation ceremony.

You should identify your status clearly in the speech whether you are one of the graduates or a junior student.

1.5.6 Item 3 of the Creative Writing Ability Posttest

Before revision:

The school newspaper wants you to write for a new column. The writing should be a piece of between 500-800 words story about "Being Triamudom Student".

Writer use the column as a place to introduce school life for new students and to cultivate Triamudom culture.

3. Write your piece for this school newspaper.

After revision:

3. Write your piece for school newspaper.

The school newspaper wants you to write for a new column under the topic "Being Triamudom Student".

Writer use the column as a place to introduce school life for new students and to cultivate Triamudom culture.

According to the experts' comments, revised version of the test were developed. Word limit was reduced from 1,000 words to 400-500 words. Only 3 options were provided in the test; item 3 was cut off from both pretest and posttest according to experts' comments. The direction of the test was rewritten. Number of words was also reduced to 400-500 words as the experts suggested.

Since the Pearson Correlation of the pilot study shows that the test was reliable, the researcher did not make any revision according to the pilot study.

2. Interview questions

Interview questions were designed to explore students' opinion toward the use of Creative Writing Instruction Using Drama Techniques. A semi-structured focus group interview was conducted at the end of the course. For interview, six students were interviewed on record for thirty minutes. The interviewees were selected from 2 students from M.4, 2 students from M.5 and 2 students from M.6, which obtaining the highest and the lowest scores from English Creative Writing Ability Test. The questions used in the interview mainly focused on the improvement of students' creative writing ability, their opinion towards the lessons and their limitation. The interview was all conducted in Thai.

2.1 Explore and study the basic concept and related documents

The researcher surveyed the books and researches concerning the interview questions.

2.2 Construct the interview questions

In order to explore students' opinion towards learning English through Creative Writing Instruction Using Drama Techniques, the questions used in the interview mainly focused on the improvement of students' creative writing ability, their opinion towards the lessons and their limitation. (See appendix J)

2.3 Validate the interview questions

Three experts validated interview questions by using IOC. The results of the evaluation checklist are presented in appendix L.

The results obtained from the interview questions evaluation checklist revealed that the interview questions had content validity. Both English and Thai translation versions were clear and comprehensible. The overall questions were good. However, there were 1 question should be revised according to experts' comments.

Expert B suggested that question 5 about students' limitation should be cut off as it did not answer any of research questions.

Expert C suggest that the question about limitation of the students should be revised and add more questions under the topic.

2.4 Revise interview questions

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The researcher revised question 5 in order to use information about students' limitation to give suggestion to future studies. Section C limitation was added to interviews questions consisting of 2 questions (See Appendix J).

The research methodology of this research is summarized as shown in the following table.

Table 6: Summarize of research methodology

Research Questions	Research Instruments	Data Analysis
1. To study the effects of Creative Writing Instruction Using Drama Techniques on English creative writing ability of upper secondary school students.	Creative Writing Ability Test	t-test
	Semi structure focus group interview	Content analysis
2. To explore upper secondary school students' opinions towards learning English through Creative Writing Instruction Using Drama Techniques.	Semi structure focus group interview	Content analysis

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CHAPTER IV
RESEARCH FINDINGS

This part presented the research findings from the study of the effects of Creative Writing Instruction Using Drama Techniques on English creative writing ability of upper secondary school students. The chapter reports both quantitative and qualitative results based on two research objectives. The first objective was to study the effects of Creative Writing Instruction Using Drama Techniques on English creative writing ability of upper secondary school students. This question reported quantitative results obtained from the pretest and posttest mean scores. The second research question was to explore upper secondary school students' opinions towards learning English through Creative Writing Instruction Using Drama Techniques. Data from the semi-structured group interview was analyzed by using content analysis and was presented in forms of percentage.

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According to the objectives of the study, the analysis of the data was presented in two main parts. The first part was to answer the research question 1 and the second part was to answer the research question 2.

Research Question 1: To what extent can Creative Writing Instruction Using Drama Techniques improve English creative writing ability of upper secondary school students?

The research instrument used to answer research question 1 was the English Creative Writing Ability Test. The test consisted of 3 choices of writing options, students were asked to complete only one topics. The total score was 30. The scoring rubric adopted from AQA (2012) was used to assess students' creative writing ability. The 30 points were divided into three aspects (10 points for each aspect); communicating with imagination, organization of information and idea, and accuracy of sentence structure. The first trait, communicating with imagination, had 4 sub-categories: concerning about the readers, depth and detail of ideas, artful use of language, and the appropriate use of form. The second trait, organization of information and idea, had 3 sub-categories: text coherence, organizational devices, and cohesive features. The last trait, accuracy of sentence structure, had 3 sub-categories: use of sentence structure, use of punctuation marks, and spelling.

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The first research question focused on identifying whether the pretest mean scores differed from the posttest mean scores at the significant level of 0.05. Therefore, the statistical analysis of paired-sample t-test was used to explore whether there was a significant difference between the pretest and posttest mean scores of students. Inter-rater reliability was used to find reliability of grading students' creative writing in both pretest and posttest. Pearson Correlation was used to find correlation between

two raters. The result showed the correlation between the researcher and another rater was 0.97 on the pretest and 0.99 on the posttest which could be implied that grading students' writing from two raters was consistent. The students' pretest and posttest mean scores, standard deviations, skewness, kurtosis, t-values, and statistical significance are presented in Table 7.

Table 7: Comparison of creative writing ability pretest and posttest scores of the students (score of 30)

	N	*Min*	*Max*	*Mean*	*SD*	*t*	*Sig. (2-tailed)*
Pretest	20	10	23.5	16.45	3.990	7.891	.000*
Posttest	20	12	27	19.60	4.576		

*$p < .05$

From table 7, students' pretest mean score was 16.45 (SD =3.990), with the lowest score of 10 and the highest score of 23.5. Whereas, the posttest mean score was 19.60 (SD =4.576), with the lowest score of 12 and the highest score of 27. The mean difference was 3.15, and the t-value was 7.891. It showed that the posttest scores are significantly different at 0.05 level ($p < 0.05$).

In addition, interesting information about each creative writing criteria, important feature of creative writing, and process of the instruction are also reported in the following section.

As stated earlier in chapter 3, creative writing ability test were scored by two raters following the criteria which adopted from GCSE criteria. Three traits used in

assessing the test included: communicating with imagination, organization of information and idea, and accuracy of sentence structure. In order to compare the students' writing ability more in depth in each creative writing criteria both before and after the treatment, descriptive statistics of the dependent variables from pretest and posttest computed were illustrated. The means, standard deviations, minimum values, and maximum values are listed in Table 8.

Table 8: Comparison of creative writing ability pretest and posttest scores of the students (score of 30, divided according to creative writing criteria)

Creative Writing Criteria	Test	N	Mean	Mean Differences	SD	t	Sig. (2-tailed)
Communicating	Pretest	20	5.38	1.45	1.761	6.250	.000*
	Posttest	20	6.83		1.498		
Organization	Pretest	20	5.53	1.03	1.230	5.832	.000*
	Posttest	20	6.56		1.538		
Sentence Structure	Pretest	20	5.58	0.65	1.270	4.100	.001*
	Posttest	20	6.23		1.626		

*$p < .05$

Table 8 illustrates that the difference between the pretest and posttest mean scores can be ranged from: communicating with imagination (1.45), organization of information and idea (1.03), and accuracy of sentence structure (0.65).

Considering only communicating with imagination criteria in both pretest and posttest, the mean score of the posttest ($\bar{x}$ = 6.83) was higher that the pretest mean

score ($\bar{x}$ = 5.53). The standard deviations of the pretest and posttest focusing on communicating with imagination criteria were 1.761 and 1.498 accordingly.

Focusing on organization of information and idea criteria in pretest and posttest, the mean score of the posttest ($\bar{x}$ = 6.56) was higher that the pretest mean score ($\bar{x}$ = 5.53). The standard deviations of the pretest and posttest focusing on organization of information and idea criteria were 1.23 and 1.538 accordingly.

The last trait in the criteria was accuracy of sentence structure, the mean score of the posttest focusing on this trait ($\bar{x}$ = 6.23) was slightly higher that the pretest mean score ($\bar{x}$ = 5.58). The standard deviations of the pretest and posttest focusing on organization of information and idea criteria were 1.27 and 1.626 accordingly.

From all three aspect according to the criteria, there was significant difference between the pretest and posttest mean scores considering each creative writing criteria at a significant level ($p < .05$). Therefore, it can be concluded that the students' creative writing ability improved in all aspects of writing assessment, especially in communicating with imagination aspect, after learning through Creative Writing Instruction Using Drama Techniques.

Look more in details of each student pretest and posttest score, students' score increased at different level as shown in the following table.

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Table 9: Students' pretest and post test score

Participants (n=20)	Level	Pretest	Posttest	Mean Difference
S1	M.4	15.00	19.50	4.5
S2		**10.00**	**12.00**	**2**
S3		**13.00**	**21.50**	**8.5****
S4		17.00	21.50	4.5
S5		14.00	16.00	2
S6		15.50	17.00	1.5
S7		12.00	14.00	2
S8		11.50	12.50	1*
S9	M.5	**12.00**	**15.50**	**3.5**
S10		17.50	21.00	3.5
S11		14.00	17.50	3.5
S12		19.00	23.00	4
S13		15.50	17.00	1.5
S14		14.50	16.00	1.5
S15		**20.50**	**23.00**	**2.5**
S16	M.6	20.50	23.50	3
S17		22.50	27.00	4.5
S18		23.50	25.50	2
S19		**21.50**	**27.00**	**5.5**
S20		**20.00**	**22.00**	**2**
Average		16.45	19.6	3.15

** = largest mean difference / * = smallest mean difference

Table 9 shows mean difference between pretest and posttest score of the students. Posttest score of every student were higher than the pretest which can be concluded that students' creative writing ability improved after the instruction. When looked into individual's score, students seemed to have different level of improvement. S3 from M.4 gained the largest mean difference which indicated the highest improvement level of creative writing ability. On the other hand, S8 from M.4 gained the smallest mean different which indicated the lowest improvement level.

In conclusion, students' creative writing ability after receiving the treatment of Creative Writing Instruction Using Drama Techniques was improved. The aspect of creative writing that improved the most were ranked from communicating with imagination, organization of information and idea, and followed by accuracy of sentence structure.

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Research Question 2: To explore upper secondary school students' opinions towards learning English through Creative Writing Instruction Using Drama Techniques

The instruments employed to investigate student's opinions towards learning English through Creative Writing Instruction Using Drama Techniques were the semi-structured focus group interview. The semi-structured focus group interview was employed after the treatment to investigate how Creative Writing Instruction Using Drama Techniques benefited students' creative writing ability. Six interviewees were selected from 2 students from M.4, 2 students from M.5 and 2 students from M.6,

which obtaining the highest and the lowest scores from English Creative Writing Ability Test. The questions used in the interview mainly focused on the improvement of students' creative writing ability, their opinion towards the lessons and their limitation. The interview was all conducted in Thai. The researcher transcribed the conversations and categorized the information from the interview into 2 categories: advantages and limitations.

The results from the students' answers from the semi-structure focus group interview are divided into 3 main sections according to the questions used in semi-structured focus group interview.

A. The improvement of creative writing ability

1. The improvement of creative writing ability

All of the students reported that their creative writing ability were improved according to the Creative Writing Instruction Using Drama Techniques. The example are shown in the following excerpts.

"You can compare the results of my pretest and posttest. In pretest, I had nothing to write at all. On the other hand, I wish I had more time for the posttest. I had plenty of ideas to write and to share with the readers."

(ครูเทียบได้เลย ตอนผมเขียน pretest หัวผมโล่งมาก แต่พอ posttest ผมอยากได้เวลาเพิ่มอีก มีอะไรที่อยากเขียน อยากบอกคนอ่านเต็มไปหมด)

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“ Yes, my creative writing ability was improved. I think more systematically. I care more about the reader. It’s not just a piece of work you need to hand-in to the teacher, but the reader does exist. Once I thought about the readers, I tried to write better.”

(มีพัฒนาการครับ ผมคิดเป็นระบบมากขึ้น สนใจคนอ่านมากขึ้น นี่ไม่ใช่แค่เขียนส่งครูนะ มันมีคนอ่านด้วย พอผมคิดถึงว่าจะมีคนอ่าน ผมเลยพยายามเขียนให้ดีขึ้นด้วยครับ)

Students claimed that they knew they can do better in creative writing in posttest compare to the pretest. They knew how to communicate through writing and concerned more about the reader.

2. Aspect of the creative writing ability

According to the group interview, students also explained more about the aspect of English creative writing ability that had been improved the most because of the instruction. The information are shown in the following table.

Table 10: The aspect of English creative writing ability that has been improved the most because of the instruction

Aspect of English creative writing ability	Number of student (n=6)
communicating with imagination	4
organization of information and idea	2
accuracy of sentence structure	-

The answers obtained from the interview confirmed the results from English creative writing ability test that communicating with imagination aspect was improved the most among three traits of English creative writing ability criteria (*f* = 4). The example is presented in the following excerpt.

"I communicated through writing a lot better because I knew exactly what to write and whom to write for. It's not only about what to write, but considering the readers while writing helps a lot in controlling my writing."

(หนูเขียนรู้เรื่องขึ้นเยอะค่ะ เพราะรู้แล้วว่าจะต้องเขียนอะไร ต้องเขียนให้ใคร เพราะนอกจากสิ่งที่จะสื่อลงไปในเรื่องที่เขียนแล้ว หนูว่าการคำนึงถึงผู้อ่านตลอด มันช่วยกำหนดทิศทางการเขียนได้ดีค่ะ)

To sum up, communicating with imagination was improved the most among 3 aspects of creative writing according to students' opinion which also confirmed the results from the creative writing ability test.

3. Important features of creative writing

When look into details of creative writing features, students were asked to identify the important features of creative writing. Example answer from the students are shown in the following excerpt.

"Coming up with ideas to write is very important. Going on and on doesn't help the readers to get the point. I'm glad I had a chance to be in this class. Earlier, coming up with ideas was so hard, I had nothing to write. Now, I try not to block myself and be opened, then my ideas flow automatically."

(เรื่องไอเดียสำคัญมากจริงๆครับ จะมาเขียนลอยๆ คนอ่านไม่เข้าใจแน่ๆ ดีใจที่ได้เรียนคอร์สนี้ ก่อนหน้านี้การคิดสิ่งที่จะเขียนมันยากมาก ไม่รู้จะเขียนอะไร แต่ตอนนี้ผมพยายามไม่ปิดกั้นตัวเอง คิดให้กว้าง ไอเดียมันจะมาเองครับ)

Most of the students gave answer in the same direction that expressing idea and message is very important in writing creative writing. Students reported that to come up with ideas to write in response to the given topic was the key to write.

4. Process of the instruction

Focusing on the instruction in depth, most of the students explained that there was no specific steps that contribute the most to their improvement of creative writing ability, the whole process of the instruction was equally important as shown in the following excerpt.

"I like the whole process of the instruction. Nothing is unnecessary. It was like a development of ideas, step by step, until it was crystalized. It we missed one step, it might be incomplete."

(ชอบทุกขั้นตอนเลยนะคะ ทุกขั้นตอนช่วยหมดเลย ไม่มีอะไรที่รู้สึกว่าไม่จำเป็น มันเหมือนค่อยพัฒนาความคิดมาทีละขั้นๆ จนมันตกผลึก ถ้าขาดขั้นใดขั้นหนึ่งไป มันอาจจะไม่สมบูรณ์ก็ได้ค่ะ)

However, one student reported that the step of teacher modeling contributed to her successful writing the most because having a chance to participate in activities that introduce to a good writing example widen her perspective and imagination.

"I liked teacher modeling step because the activities were so awesome that I even screamed out loud, especially the Short story period. It was bold, both activities and the writing example brought me beyond my childhood imagination. It was very good example because the writer herself went beyond reality. My group's work in that period was so much fun.

(หนูชอบขั้นนี้ เพราะกิจกรรมจะสุดมาก บางคาบถึงกับกรี๊ดออกมาเลย โดยเฉพาะคาบ Short Story มันชัดเจนมาก ทั้งกิจกรรมและตัวอย่างมันส่งให้หนูคิดไปไกลมากๆ มากจนเกินจินตนาการตอนเด็กๆด้วยซ้ำ ตัวอย่างที่ครูยกมา ดีมากจริงๆ ชอบที่คนเขียนพ้นสภาพความจริงไปแล้ว งานคาบนั้นของกลุ่มหนูสนุกมากเลยค่ะ)

Even students liked the activities from teacher modeling step, almost every students concluded that the whole process of the instruction was equally important since every steps implemented one another and developed gradually.

B. Opinion towards Creative Writing Instruction Using Drama Techniques

1. Students' opinion towards the instruction

Key words frequencies were counted to report students' opinions towards the instruction. The information of students' opinions are shown in the following table.

Table 11: Students' opinions regarding their performances towards learning English through Creative Writing Instruction Using Drama Techniques

Students' Opinions	*Frequencies of keywords / key phrases in the answer*
1. enhancing creativity	15
2. providing more opportunities to express/exchange ideas and opinions	14
3. creating engaging and positive learning environment	13
4. increasing self-confidence	8
5. increasing motivation in writing	3

Note: *The total frequencies of keywords / key phrases in the answer were 53.*

Table 11 reported the summary of students' opinions towards learning English through Creative Writing Instruction Using Drama Techniques. In terms of positive aspects, "enhancing creativity" was mentioned the most (f = 15) among the six

advantages followed by “providing more opportunities to express/exchange ideas and opinions” (*f* = 14), “creating engaging and positive learning environment” (*f*= 13), “increasing self-confidence” (*f* = 8), and “increasing motivation in writing” (*f* = 3). In detail, the opinions towards Creative Writing Instruction Using Drama Techniques that students reported can be described as follows.

1.1 Enhancing Creativity (f = 15)

Regarding enhancing students’ creativity, the analysis showed that this advantage obtained the most frequencies in the answer from the focus group interview. Most of the students described that the instruction had fostered them and provided them a chance to be more creative, as shown in the following examples.

1. “In this class, no one afraid to think differently. Teacher gave us freedom to think. We can be as creative as we like. Even going crazy is still accepted.”

(อยู่ในห้องนี้ ไม่มีใครกลัวที่จะคิดต่าง ครูให้อิสระทางความคิด จะสร้างสรรค์แค่ไหนก็ได้ จะบ้าบอก็ยังได้)

2. “I had variety in my thought. I saw what others’ imagination looks like. I had a chance to think about something that I’ve never thought about it before. The world of imagination is wider than I thought.”

(หนูคิดได้หลากหลาย ได้เห็นว่าจินตนาการของคนอื่นเป็นยังไง ได้คิดอะไรที่ไม่เคยคิดถึงมาก่อน โลกจินตนาการมันกว้างกว่าที่เคย)

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1.2 Providing more opportunities to express/exchange ideas and opinions (f = 14)

In regard to opportunity to express and exchange ideas and opinions, this advantage obtained the second most frequencies from the students' answer. Almost every student described that Creative Writing Instruction Using Drama Techniques provided them more opportunities to express and exchange ideas and opinions to other students. See the following example.

1. "In regular class, sharing different ideas was not appropriate and had nothing to deal with the class. But in this class, we could think and share whatever we like, and nothing went wrong."

(ในห้องเรียนปกติ การเสนอแนวคิดแปลกๆเป็นการพูดนอกเรื่องที่ไม่ควรทำ แต่ในห้องนี้เราจะคิดอะไรจะพูดอะไรก็ได้ ไม่ผิด)

2. "Exchanging ideas with friends made me see a wider perspective. Learning from others' writing provoked my creativity and allowed me to think further."

(การแลกเปลี่ยนความคิดกับเพื่อน ทำให้เห็นโลกกว้างขึ้น ได้เรียนรู้ตัวอย่างงานของเพื่อน ซึ่งกระตุ้นความคิดสร้างสรรค์ได้ดี ได้คิดต่อ)

1.3 Creating engaging and positive learning environment (f = 10)

Focusing on providing creating engaging and positive learning environment, this category obtained the third most frequencies from the

interview. A number of students described that they enjoyed the class. They were active and enthusiastic in learning. They also got involved in doing drama activity with the collaboration with their friends to complete the writing tasks. The example are shown in the following excerpt.

1. “I know it was a classroom, but I didn’t feel like we’re studying. I felt like we’re playing with no pressure at all. It’s a kind of playing that also gave us knowledge.”

(หนูรู้ว่ามาเรียน แต่หนูไม่รู้สึกว่าเรียนอยู่ รู้สึกว่ามาเล่นสนุก โดยที่ไม่กดดันเลย เป็นการมาเล่นที่ได้ความรู้)

2. “I liked the activities a lot. It’s fun to act out. It’s not just sit there and listen to the teacher, we actually made use of it with the drama activity.”

(หนูชอบกิจกรรมมาก มันสนุกที่ได้แสดงออก มันไม่ใช่การนั่งฟังครูสอนเฉยๆ มันได้ใช้จริงๆกับการแสดง กับกิจกรรม)

1.4 Increasing self-confidence (f = 8)

In terms of increasing self-confidence, the data obtained was in the fourth of this category. Some students described that their self-confidence were increased. Self-confidence in this sense included self-confidence in engaging class activities, self-confidence in sharing their thought, self-

confidence in writing English, and self-confidence in using English language. The example are shown in the following excerpt.

1. “I wasn’t afraid to think at all. All of the activities made me brave. I’d never act something like this earlier, but in this class I had to go all-in.”

(ไม่กลัวที่จะคิดเลย กิจกรรมทั้งหมดทำให้หนูกล้ามาก เมื่อก่อนไม่เคยแสดงอะไรแบบนี้ แต่ในห้องนี้ต้องทุ่ม ต้องอิน)

2. “Normally, I had nothing to write and was anxious to write. I was afraid that it might be wrong. But studying with you, I wasn’t anxious to go wrong. I was more likely to worry about the reader, whether they would enjoy my writing or not.”

(ปกติผมไม่รู้จะเขียนอะไร ไม่กล้าเขียน กลัวว่าจะเขียนผิด แต่เรียนกับครูผมไม่กลัวผิด ผมกลัวคนอ่านไม่สนุกกับงานที่ผมเขียนมากกว่า)

1.5 Increasing motivation in writing (f = 3)

The last most frequencies from the focus group interview was increasing motivation in writing. Not many students mentioned about their increased motivation. Still, some students described that the instruction inspired them to write more as see in the following example.

"After this class, I want to start writing fiction again. I used to write fiction in Thai as my hobby. This time I will try writing in English."

(หลังจากที่เรียน ผมอยากกลับไปเขียนนิยายอีก ผมเคยเขียนนิยายภาษาไทยเล่นๆ คราวนี้อาจจะลองเขียนเป็นภาษาอังกฤษดูครับ)

To sum up, enhancing creativity was mentioned the most when students were asked about opinion towards the instruction. Activities in each step of the instructions provided chances for students to use their imagination in response to the given context in each activity. Students' chances to express and exchange their ideas and opinions were also increased. Students' agreed that fun and creative activities created positive and engaging learning environment and motivated students to write creatively.

2. Liked and disliked lesson

In addition to students' opinions towards the instruction, liked and disliked lesson were explored. Since students didn't have their disliked lesson, the following table reported students' favorite creative writing lesson.

Table 12: Students' favorite lesson

Students' favorite lesson	Number of students (n=6)
Short story	3
Script and speech	2
Every lesson	1

Table 12 shows students' favorite creative writing lesson from the class. One student couldn't decide which lesson were her favorite, so she reported that she liked every lesson from the class. The rest of the students reported that script and speech, and short story were their favorite lesson. They said that they enjoyed using their imagination and share their creative ideas to the audiences. Examples are shown in the following excerpts.

"I love creating my own story. The example story was amazing. It didn't require much events to tell the story, only one important point to tell and it was so strong. That inspired me a lot."

(หนูชอบแต่งเรื่องเองค่ะ เรื่องตัวอย่างสุดยอดมาก มันไม่ต้องใช้เรื่องราวอะไรเยอะเลย แค่ประเด็นเดียวที่ต้องการจะเล่า และเขาเล่ามารุนแรงมาก เรื่องตัวอย่างมีอิทธิพลกับงานหนูมากเลยค่ะ)

"It is fun watching Ghetto from YouTube, but it was even funnier when I did it myself. It's a little bit harder when I had to write in English. I liked speech as well. I like the example speeches because it made me feel so active that I wanted to write my own and stunned the audiences."

(เวลาดูพากษ์นรกใน YouTube มันตลกนะครับ พอได้ทำเองก็ยิ่งตลกใหญ่ มันยากนิดหน่อยตรงที่เป็นภาอังกฤษ Speech ผมก็ชอบ ชอบตัวอย่างด้วย ฟังแล้วฮึกเหิม อยากเขียน Speech ดีๆให้คนฟังขนลุกบ้าง)

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In conclusion, students seemed to enjoy every lesson in creative writing class because it was fun and useful for the students in fostering their ideas to complete writing tasks.

3. Liked and disliked drama techniques

Only one technique was report as disliked technique. Since students reported in the same direction that they liked most of drama techniques from creative writing class, then the following table reports their favorite drama techniques and their disliked technique.

Table 13: Students' liked and disliked drama techniques

Students' liked techniques	**Number of students**
Working with objects: It meant a lot to me	4
My special object, your special object	2
Students' disliked techniques	**Number of students**
Working with voice: Gobbledy-gook	1

Students enjoyed "It meant a lot to me" from short story lesson the most because they can related to things in their life and developed the story from it. This drama techniques provoked their creativity and also their memories which were very useful for creative writing. The example answer is shown in the following excerpt.

"We had a chance to bring life to something that was ignored by everyone even it was very important to our lives. I made it become meaningful, how amazing was that."

(คาบนั้น พวกเรามีโอกาสพูดถึงสิ่งที่ทุกคนไม่สนใจ ทั้งๆที่มันจำเป็นกับชีวิตมากๆ ขาดไม่ได้ แต่คาบนั้นผมทำให้มันมีความหมายได้ มันเจ๋งมากเลยนะครับ)

One drama technique that student reported as disliked technique was "Gobbledy-gook". Gobbledy-gook required participants to talk with alien language. ฆำ Selected student had to deliver English message by using alien language provided. Most of the students enjoyed this activity. However, there was one student disliked it. The reason why she disliked this technique are shown in the following excerpt.

"I actually didn't want anyone to laugh at me. I was too shy to speak those funny languages or act out. At that time, I was very embarrassed to stand in front of the class and see everyone laughing at me."

(จริงๆแล้วหนูไม่ค่อยชอบให้ใครมาหัวเราะเยอะหนูค่ะ หนูอายที่ต้องพูดภาษาตลกๆหรือต้องแสดงออกมากๆ ตอนนั้นหนูอายมาก หนูยืนอยู่หน้าห้อง แล้วทุกคนก็หัวเราะเยาะหนู)

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C. Limitation

Besides positive opinions, there were only a few students mentioned limitation from creative writing class as shown in the following table.

Table 14: Limitation

Limitations	*Frequencies of keywords*
1. not enough time in each stages of instruction	4
2. anxiety about correct grammar	2

Note: *The total frequencies of keywords / key phrases in the answer were 6.*

Only a few students mentioned that “having not enough time in each stage of the instruction” was the limitation (*f*= 4). Another challenge that was mentioned by some students was their “anxiety about correct grammar” (*f*= 2). In detail, the limitation of Creative Writing Instruction Using Drama Techniques that students reported can be described as follows.

1. **Having not enough time in each stages of instruction (f = 4)**

There were a number of students reported that the time offered in each step of the instruction is not enough. They preferred more time to think and to write for a better results as shown in the following excerpt.

“I wanted more time. Can we make a camp? I like that. I can study all day. I want more time to think and to write.”

(อยากได้เวลาเรียนเพิ่มค่ะ ทำเป็นค่ายเลยได้ไหมคะ หนูชอบ เรียนทั้งวันเลยก็ได้ อยากมีเวลาคิด เวลาเขียนเพิ่ม)

2. Anxiety about correct grammar (f = 2)

Some students had a problem with grammar. They had anxiety about whether they use correct forms of grammar or not. The example is shown in the following excerpt.

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"It's not as fancy as when I think in Thai. Some English grammar forms are too complicated. When I want to translate my fancy thoughts into English, I just can't. It's just difficult to do so."

(มันไม่สวยหรูเหมือนตอนที่คิดเป็นภาษาไทยค่ะครู บางไวยากรณ์ในภาษาอังกฤษมันซับซ้อนเกิน พอจะเขียนให้มันหรูเหมือนที่คิด มันทำไม่ได้ มันยากค่ะ)

Additionally, Cohen's d was used to calculate the effect size of Creative Writing Instruction Using Drama Techniques. Cohen (1988) defined effect sizes as "small, d = .2," "medium, d = .5," and "large, d = .8". In this study, The Cohen's d value was calculated by using mean score of pretest and posttest, and standard deviation. The results was 0.73 which indicated that the study has a medium effect.

Summary

This chapter reported the findings in response to two research questions. The results were statistically analyzed and used to test the hypotheses. The hypotheses testing regarding the effects of Creative Writing Instruction Using Drama Techniques on English creative writing ability of upper secondary school students, the students received a higher posttest mean score than a pretest mean score on the English creative writing ability test. The hypothesis which stated that there were significantly higher average scores on the post English creative writing ability test than the pre English creative writing ability test was accepted.

In addition, students' opinions were presented in response to the questions from semi-structured focus group interview. Students reported that communicating with imagination was the criterion trait that improved the most among three traits: communicating with imagination, organization of information and idea, and accuracy of sentence structure. Students emphasized expressing idea and message as the most important creative writing features. Students also reported that this instruction enhanced their creativity, provided them more opportunities to express and exchange ideas and opinions, created engaging and positive learning environment, increased their self-confidence, improved their creating writing ability, and also increased their motivation in writing.

From the semi-structured focus group interview, students also reported some limitations of Creative Writing Instruction Using Drama Techniques. These limitations included having not enough time in each stages of instruction and anxiety about correct grammar.

In conclusion, the findings from the current study revealed that Creative Writing Instruction Using Drama Techniques is an effective instruction that helps develop students' creative writing ability. The next chapter will cover a summary of the findings, a discussion of the findings and recommendations for future research.

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CHAPTER V
DISCUSSIONS AND RECCOMENDATIONS

This chapter presents the overall picture of the study. Presented in this final chapter includes: a summary of the study, a summary of research findings, and a discussion of the findings in comparison with the previous studies. Furthermore, recommendations for further research are also provided at the end of the chapter.

Summary of the study

This is a single group quasi-experimental research study which investigates the effects of Creative Writing Instruction Using Drama Techniques on English creative writing ability of upper secondary school students and explore upper secondary school students' opinions towards learning English through Creative Writing Instruction Using Drama Techniques. The participants of this study were 20 upper secondary school students who were a member of English Club in the first semester of academic year 2015.

There were two research instruments in this present study included English Creative Writing Ability Test which were partially adapted from GCSE test (AQA, 2012) and interview questions.

Before the experiment, students were asked to do the Creative Writing Ability Pretest. During the experiment, appropriate drama techniques were selected to

integrate into each lesson of the 10-week experiment included teaching students to write; voice-over, article and review, script and speech, short story, non-fiction prose, and narrative story telling. After the experiment, students took a Creative Writing Ability Posttest and were interviewed by the researcher.

To investigate the effects of the Creative Writing Instruction Using Drama Techniques, the data obtained from pre- and post-creative writing ability test were analyzed descriptively for mean scores, standard deviations and t-test. The transcripts of semi-structured focus group interview were analyzed using the content analysis.

Summary of the findings

The present study proved two major findings according to the research questions. First, the data obtained from creative writing ability test revealed that there was a significant difference between the pretest and the posttest mean scores of the students at the .05 significance level. The pretest mean score was 16.45, while the post-test mean score was 19.60. In brief, students' creative writing ability after receiving the treatment of Creative Writing Instruction Using Drama Techniques was improved.

In addition, the data from the semi-structured focus group interview showed that students had positive opinions towards the instruction. The instruction helped enhancing students' creativity, providing more opportunities to express and exchange ideas and opinions, creating engaging and positive learning environment, increasing self-confidence, improving creating writing ability, and increasing motivation in writing.

Students' favorite lesson was short story and their favorite drama technique was Working with objects: It meant a lot to me. On the other hand, the limitations of this study included having not enough time in each stage of the instruction and anxiety about correct grammar.

Discussion

The findings from the current study were discussed in two main perspective included the improvement of creative writing ability and benefit of drama techniques to creative writing ability.

The improvement of creative writing ability

By knowing how to communicate effectively and desiring to express their thoughts, students performed better in writing. After the treatment, students considered themselves as writers, and know exactly what to write and whom to write for. In consistent with Meier, Perini, and Purcell (2000), writing were viewed as an act of thinking and every finished piece of writing is a record of thinking achievements that have been made by the students. The effectiveness of drama and creative writing was also confirmed by the previous studies conducted by Bayraktar and Okvuran (2012) and Erdogan (2013) in Turkey.

Interestingly, the findings showed that creative writing ability from the pretest of the students increased at various level. According to the comparison between the pretest and the posttest, some students' score increased a lot while some others only

slightly improved. The reasons why students gained different level of improvement could be various. As students came from different level and had mixed ability, their background knowledge concerning grammar, word choices, and expressions could become the barriers for the students with lower proficiency. Students who received high pretest score tended to gain high score in posttest. However, the findings revealed that both students who received largest mean difference and students who received smallest mean difference came from M.4. Their pretest score were 11.50 and 13.00 which was considered low scores compare to the others. Thus, background knowledge might not be the only reason why students gained different level of improvement.

Individual differences of the students should be take into consideration. Some students were more comfortable with passive learning so, they were not familiar with performing in some drama activities. As student mentioned in the limitation, some of them felt uncomfortable to stand in front of the class and participate in some drama activities. Since drama activities were selected by the teacher, students with little interest in those particular topic might perform or participate in the lesson less than the preferable ones. This could also cause the small improvement level of the students. On the other hand, most of the students were active learners so, they enjoyed doing drama activities in most of the classes.

Another point to be discussed here includes aspect which was enhanced the most of all the three aspects: communicating with imagination, organization of information and idea, and accuracy of sentence structure. When look into creative

writing criteria used in this research, the results from the creative writing ability test revealed that students' way of communicating was improved the most among three traits. The finding was consistent with the finding of Bang (2005), Desiatova (2009), Pochanee Nuktong (2010), and Sirisrimangkorn Lawarn (2012) which claimed that drama techniques develop students' ability to become better communicators.

However, while students improved a lot in terms of creativity in writing, accuracy of sentence structure was improved the least among three aspects. As mentioned earlier, the participants joined the club with the purpose to improve their English ability including grammar and sentence structure. Although the results from the study showed that their creative writing ability improved, the accuracy of sentence structure aspect was reported as having the lowest improvement. This finding was consistent with the results from semi-structure focus group interview which showed that none of the students marked 'accuracy of sentence structure' as the aspect that has been improved the most. Students also reported some limitation which was the anxiety about correct grammar. Their lacking of understanding of grammar affect the quality of their writing. It was very challenging when creativity and accuracy of grammar needs to be promoted at the same time. This could relate to the study of Chonticha Amkham (2010) which stated that it is necessary in a second language writing classroom to emphasize students' understanding of both language structures and content. As teaching grammar part was not introduced to the class as a part of the instruction, grammar points were raised from time to time when students encounter grammatical

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problem during writing. Students also learned sentence structure and grammar through the model texts. Most of the drama techniques used in the instruction focused more on promoting students' creativity. Thus, the process of improving accuracy of sentence structure went slower.

Benefit of drama techniques to creative writing ability

Points to be discussed here were the benefits of drama techniques to creative writing ability. Based on the assumption, main benefit of drama techniques that affect students' creative writing ability were: providing contexts and supportive learning environment, and enhancing motivation and self-confidence in learning creative writing.

Drama techniques helped generated a range of purposeful writing opportunities that students can related to. Before the treatment, students considered teacher as the only reader as they need to submit their writing as an assignment. Their view towards writing changed since drama techniques in each lesson could provide a real engaged and responsive audiences, which were classmates and teacher in a role. While students were participated in drama activities, their roles shifted between being one of the performers, audience, reader, and writer. Some students took part as a performers when drama activities involve with performances while the others students took part as audiences. Then, students became writers when they recorded their ideas that arise within drama activities and became the readers when they share their writing piece to one another. Since almost all drama techniques encouraged students to work and talk

together as a group, students were provided more opportunities to express/exchange ideas and opinions with their peers. Students also assigned to write alone. However, the final piece of writing were created and revised together as a group in the step of sharing writing. Achieving shared success as a group writer could create supportive learning environment.

Another benefit of drama techniques to creative writing ability was enhancing motivation and self-confidence in learning creative writing. Some students were shy and fear to perform activity, to share their thought, and to give comments according to the findings. However, most of drama techniques used in the current study were collaborative activities, they required the whole class to be involved. With a smaller class size, no one wanted to be excluded. Working together as a group reduced students' fear and empowered them to have more confidence as a writer. Once students enjoyed doing both drama and writing, they wanted to do it again and gradually got better in every lesson. The obvious evidences could be found in concluding stage where the students asked for extended time to write. Students were filled with motivation and ideas from the pavement of drama techniques and wanted to continue writing even the time was up.

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Limitations of the Study

The main limitations of the current study were as follows:

Although this study has successfully conducted and the findings reached all the research objectives, the limitations that might affect on the implication of the findings were found.

First, the participants were not quite familiar with one another because they came from different classes and gather together for English club purpose. This might cause somewhat problem in doing group activities in the first week of the instruction.

Second, there were not enough time in each stage of instruction. Students preferred more time to think and to write for better results.

Lastly, the current study did not pay attention enough at teaching grammar. Students need more understanding about how to elaborate their ideas through the correct use of sentence structure.

Pedagogical implications

The findings from this study suggested the following pedagogical implication.

First, individual differences of students should be take into account. The activities used in the instruction should be vary as to help students with different learning styles learn through the activities that match their interests.

Second, it is important to carefully selected language input that contribute the most for the students. Selecting various writing examples to model in each unit, authentic materials that motivate students to think beyond their own selves such as

short stories, online articles or even voice-overs from online sources like YouTube are very useful for students.

Third, classroom size could be the difficulty in implementing this instruction. As drama techniques require collaboration and spaces, the class size should not be large. This could help teachers to manage drama activities easier and to carefully give feedbacks to students

Lastly, personal characteristic of the teacher should be noted when implementing the instruction. Teacher should be able to support, encourage, and inspire students along the process of the instruction. Thus, certain types of teacher characteristics are required in order to promote engaging and fun learning environment. The suggested personality are included: active, enthusiastic, and expressive. However, teacher can provided fun and interactive input or provide entertaining examples VDO to substitute the missing characteristics to maintain colorfulness of the drama techniques.

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Suggestions for future research

The present study established a Creative Writing Instruction Using Drama Techniques to improve students' creative writing ability. The findings generated some recommendations for the further study as follows.

Firstly, it would be interesting to investigate deep in how creative writing and drama techniques effects students’ motivation and behavior in learning writing. Since

the current study aimed to explore study the opinions towards the instruction, motivation and behavior are also interesting factors that should be explored further. Classroom observation and student logs could be used as qualitative instrument to investigate students' performance, opinion, and motivation in more detail. Hence, the video recording for observing students' behaviors should be set up to gather as much response as possible.

Secondly, it is recommended to have control group to compare the progress of creative writing ability with. Having control group can give reliable baseline data for the research.

Third, the current study lack of teaching grammar part as stated earlier in the limitation. Thus, it is interesting to embedded teaching grammar into the instruction to help promoting accuracy of sentence structure of the students.

Then, the level of participants can be lower or higher than the sample in the current study which were upper secondary school students. The students in the elementary schools or undergraduate students can be chosen as participants to be investigated in the future study. It would also be interesting to employ the same methodology with other groups of students, together with a control group to compare the progress with.

Lastly, as mentioned in the current study that both creative writing and drama techniques can improve students' creativity and self-confidence, it would be

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interesting to integrated drama techniques or creative writing with other skills such as oral communication skill.

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APPENDICES

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Appendix A

List of Experts

1. Associate Professor Sumalee Chinokul, Ph.D.
(Faculty of Education, Chulalongkorn University)

2. Associate Professor Damrong Attaprechakul, Ph.D.
(Language Institute, Thammasat University)

3. Thanawan Suthiwartnarueput, Ph.D.
(Faculty of Liberal Arts, Prince of Songkla University)

4. Somruedee Khongput, Ph.D.
(Faculty of Liberal Arts, Prince of Songkla University)

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Appendix B

Sample Lesson Plan

A Sample Lesson Plan (Lesson Plan 4)

Course: Creative Writing

Instructor: Wipada Sutthiroj **Lesson:** My Precious: Narrative Story

Time: 120 minutes (2 periods) **Class:** Mattayom 5

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1. Terminal Objective

Students will be able to write a creative narrative story.

2. Enabling Objectives

At the end of the course, students will be able to:

1) Do a free writing related to the assigned topic.
2) Discuss the writing activities.
3) Notice how a narrative story can be written from the model text.
4) Revise and edit their own piece of writing and give comments on others' writings.
5) Present their own piece of writing.

3. Student's background knowledge: The students had already studied sentence structures used for expressing feeling and needs, and the appropriate use of transition words.

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4. Materials and Equipment

- A chair
- Narrative story: The God of Cake
- Facebook Page

5. Drama Techniques

- Working with voice: Listen to me!
- Working with voice: It meant a lot to me
- Into Performance: Improvisation

6. Content

Narrative Story: Characteristics of Narrative Story

7. Procedures

(1) Opening (5 minutes)

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
- Introducing the topic - Questioning students to encourage thinking	- (Greet Ss) - Today we're going to write about something that is really special to us. Do you have that kind of thing? - Today we will call it 'precious thing'. It can be something that makes you happy when you have it, or sad when you lose it. It can be something special that no one has ever seen before, that you secretly save it for yourselves. It can be anything. - Let's see what others' precious thing looks like. - (T shows VDO clip of Gollum from The Lord of the Ring.) - What is the most precious thing that you can think of right now? Why is that so important to you? - Your narrative story will tell us about your precious thing; why is it so important?, what might happen if you	- Greet T - Yes/ No - (Various answers) - Ss watch VDO clip then answer the questions with additional reasons.	- Students share their experiences based on the topic given. - Students prepare themselves for the drama activities by relating their background knowledge with the topic.

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
	lose it?, how much do you need your precious thing?, and everything you want us to know.		

(2) Freewriting (10 minutes)

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
- Brainstorming to do free writing - Allow students to gather vocabularies and exchange their ideas - Encourage students to free their mind and lower their	- Now, we will brainstorm all ideas you can come up with when thinking about your precious thing, write the descriptions of what it is and what it looks like as words, phrases or sentences in the paper. - (T walks around to observe students' writing.) - For the last minutes, please choose only one favorite sentence that can describe best about your precious thing. - Now, we will do a drama activity in order to make you have stronger feeling to your precious thing. You need to express your chosen sentences verbally, combining your voice with gestures and body language to try to make people believe and understand that your precious thing is really important. This will put across the	- Ss spend 5 mins to brainstorm ideas. - Ss pick their favorite sentences that can express how precious that thing is and how it makes them feel. - Ss say it to any of their friends and keep saying it to capture their friends'	- Students brainstorm ideas based on the topic given. - Students do a free writing. - Student do a drama activity based on the given instruction.

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
anxiety through drama activity	importance of the precious thing and why it is so precious to you. The body language should enhance the feeling and emotions. - (T walks around to observe and try to look for students who can do well in presenting their precious thing.)	attention (While student is trying to capture his/her attention, the person might saying their own sentences to some other friends). T suggests Ss to try to capture their attention with your own sentences.	

(3) Discussing the writing activity (10 minutes)

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
- Engaging students to discuss and think about the previous activity	- Let's talk about the previous activity. How was it? Do you like the activity? Why? - What was the most outstanding sentence that captured your attention from the	- Yes/No - Ss answer variously	- Students discuss previous drama activity and share their opinions.

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
- Introducing new knowledge: sentences structure and writing techniques - Introducing next activity	previous activity? Could you explain why that particular sentence is memorable? - Voice and gesture does play an important role in making people believe in what we are trying to say. The use of sentence structure and vocabulary are also important as well. Especially in writing, when you cannot use your gesture or say it out loud, you can make your story more appealing by using interesting sentence structure and vocabulary. - Example sentence such as; "Teddy bear is my life." is a good example of interesting sentence structure. These sentences use "metaphor" to represent or be a symbolic of something else. (Show more examples on the screen)	- Ss share the answers and opinions. ** Example Sentence:* "Teddy bear is my life!!!" - Possible answers; "It is short but meaningful." - "The speaker spoke with loud clear voice." - "The chosen word 'life' is the most powerful word. If that thing affects life, it must be really important." - Ss see more examples from the screen.	

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
	My phone is expensive. Teddy bear is my life. Candy is my better-half. I love my x-box. I can't live without my guitar. - These sentences can be used to express feeling towards their precious things. We can use various adjectives to indicate their feeling. We can also use **"similes"** to compare their precious thing to something important to most people in order to make them understand the feeling of the owner. - (Show examples of similes in the songs) Firework (Katy Perry) One thing (One direction)		

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
	 Every time we touch (Cascada) - The next activity will allow us to come up with more sentences to talk about our precious thing.		

(4) Teacher modeling (30 minutes)

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
- Providing exposure: model text - Enhancing students' confidence, inspiration, creativity - Introducing 'Narrative Story'	**Teacher modeling** - Before we start the next drama activity, I want you to sit in a circle on the floor and I will sit here in the middle. (T sits in the middle of the circle.) - This is a drama activity called "It meant a lot to me". Using expression and feelings, combined with the body language and gestures, you have to convince me that this chair really means a lot to you. If anyone is successful in doing so, the teacher will give that seat to him/her. Then he/she will be the person who decides which person can sit on the chair next.	- Ss sit in a circle then follow the instructions.	- Students do a drama activity based on the given instructions. - Students notice how a narrative story can be written from the model texts.

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
- Activate students' curiosity about how to construct a narrative story from the model text	- T demonstrates first by giving an example. *"This chair is the most precious thing I have ever owned in my life. To be honest, it is actually my entire life. Living one day away from this chair could cause me to death. It is the secret that I have never told anyone before. When the sun sets, there will be a small hole appearing at the corner of the chair. The magic water will slowly flood the hole, at this point; I will fill my glass up with that magic water. I have to drink it every day to keep me young and beautiful. No one wants to know how old I actually am. If anyone finds out this secret of mine, I have to kill them. If you happen to read this story right now, I am sure that this will be the last sentence that you will be able to read while you are alive."* - How do you like the story? Is it interesting for you? Have you ever heard this kind of story before?	- Ss answer variously - Ss answer "yes/no" and add comments.	

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
	- Creative writing should contain with the originality and imagination which will allow readers to feel 'wow' in some point while reading. - Now, answers these questions; ▪ Who told the story? ▪ What is the reason why the writer wrote this story? ▪ What was it about? - Keep these questions in mind, we will discuss about them with some other example later on after this activity. - Now, it's your turn. Try to come up with some other reasons to convince us. Beat me with your imaginative reasons. If you can come up with some brilliant reasons, I will give the seat to you. Anyone can take turn seating on this chair as long as they come up with some ideas. (T tries to encourage everyone to try.)	- Ss answers questions - Ss take turns express their own needs with reasons to take over the seat. - Possible answer; *". I've got this chair from my great grandmother since I was born. The first time I can sit by myself, it's on this chair. My whole study life lied on this chair It is not only a chair but it is also a place where I let my hair down, and be relax. I really feel the connection between me and the chair."* *"It is a magical chair. I can*	- Students understand how a narrative story can be written from the model texts by answering questions.

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
		suddenly speak Chinese fluently when I sit down on that chair." *"It's a magic travelling chair. It can bring me to the place that I've never been before.*	
	- (T gives feedbacks and complementing to every student who participate in the activities.) - Now I have one more story about precious thing to show you. This narrative story is from the book called; "Hyperbole and a half: Unfortunate situations, flawed coping mechanisms, mayhem, and other things that happened", written by Allie Brosh. This story was originally from her blog which she used to write about her past experience online. Her story is always written creatively with humor telling readers about her life in a funny way. (See the Material B) - Now, answers these questions; ▪ Who told the story? ▪ What is the reason why the writer wrote this story?	- Ss try to come up with stronger reasons. - Ss read "The God of Cake" written by Allie Brosh. - Ss answer questions	

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
	▪ What was it about? - For the 1st question; the story was narrated from first-person perspective which is one of the characteristics of narrative story. The reader experiences the action along with the main character, learns things when the character learns them and gets a glimpse into that character's thoughts and emotions. The narrator may be the main character, a secondary character or a removed observer, but the perspective of the narrator affects the tone and perspective of the story. - For the 2nd question; the conflict is the reason the narrator is telling the story. The conflict centers on a problem the main characters have to solve. Even if the narrator is a casual observer and is not involved in solving the problem, the conflict is fundamental to the story. - For the 3rd question; narratives should address the w's: who, what, where and when. Narrative fiction should include detailed characters and setting as well as the basic elements of a plot: introduction, rising action, climax and falling action. The narrator communicates the events that push the plot along.	variously and ask any questions if needed.	Students understand how a narrative story can be written from the model texts by answering questions.

(5) Class writing (30 minutes)

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
- Writing narrative story	- Now you will complete "It meant a lot to me" activity by writing about your own precious thing. It can be what you first think of in the beginning of the class or it can be changed to something else. - You will write an outline and a draft of your writing first, then present it to your group (5 people per group). The best writing will be chosen to develop to a full narrative story later on. - (Students should be encouraged to use the emotions they have physically seen in the previous encounters and put it down onto paper.)	- Ss start writing narrative story about their own precious thing.	- Students write their own creative narrative story under the given topic.

(6) Sharing writing (10 minutes)

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
- Sharing their writing to their peers and groups - Be involve in group decision making. - Evaluate individual's writing	**Sharing writing** - Now, present your writing with your friends in the group. Try to answer 3 questions for narrative story, and then comments your friends' writing base on those questions. - Choose one writing piece from your group, we will use this first draft to develop group's writing project.	- Ss share their writing to their group. - Ss discuss and then choose the	- Students evaluate their friends' writing and give comments.

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
		most likeable piece of writing.	

(7) Concluding (15 minutes)

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
- Be involve in revising and editing group's writing	- We're going to make a revision of your group's writing. Everyone in the group should help revising and editing - (T walks around and answers Ss' questions if needed.)	- The group helps editing and revising their work.	- Students revise and edit their writing.

(8) Publishing (10 minutes)

Purpose in Process	Activities		Learning Outcome
	Teacher (T)	Student (Ss)	
- Presenting writing piece - Evaluate the performance	- You will perform a short scene from your writing to advertise your writing. Try to invite us to read your work by performing imperviously. Make a VDO record of your performance and post it on facebook page together with your writing. - We will vote for the best piece of writing next week.	- Ss submit their VDO on facebook page.	- Students perform a short scene from their writing. - Students evaluate and give comments on others' writings.

8. Evaluation

Self and Group Assessment

"VDO advertisement"

Directions: You have to rate your own group and other groups' VDO advertisement based on the following criteria;

5- Excellent 4- Good 3- Average 2- Poor 1- Need to be improved

Components	Group1	Group2	Group3	Group4
Communicate clearly and imaginatively				
Well organized ideas				
Impressive use of language (vocabulary, expression, sentence)				
Overall impression				

- End of the lesson –

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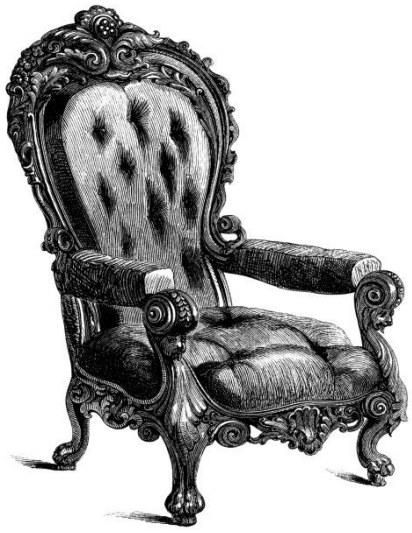
Material A

“My Precious Chair”

This chair is the most precious thing I have ever owned in my life. To be honest, it is actually my entire life. Living one day away from this chair could cause me to death. It is the secret that I have never told anyone before. When the sun sets, there will be a small hole appearing at the corner of the chair. The magic water will slowly flood the hole, at this point; I will fill my glass up with that magic water. I have to drink it every day to keep me young and beautiful. No one wants to know how old I actually am. If anyone finds out this secret of mine, I have to kill them. If you happen to read this story right now, I am sure that this will be the last sentence that you will be able to read while you are alive.



Material B

"The God of Cake"

Adapted from "The God of Cake" written by Allie Brosh

My mom baked the most fantastic cake for my grandfather's 73rd birthday party. The cake was spread in very thick frosting and topped with mini-marshmallows and toothpicks. To a four-year-old child, it was a thing of wonder.

My mom knew that it was extremely important to keep the cake away from me because she knew that if I was allowed even a tiny amount of sugar, not only would I become intensely hyperactive, but I would crave for more and more sugar. My need for sugar would become so massive, that it would not stop until all the sweetness in the world gathered together in my stomach. So when I managed to climb onto the counter and grab a handful of cake while my mom's back was turned, an unstoppable action was started. I had tasted cake and there was no going back. A sudden effect had immediately responded as my tiny body curled up with the shakes. I wondered I would eat all of the cake or I would get myself out of this powerful desire and stay out of trouble.

My mom had prepared the cake early in the day to get the task out of the way. She thought she was being efficient, but really she had only ensured that she would be forced to spend the whole day protecting the cake from my need to eat it. I followed her around like a dog, hoping that she would set the cake down - just for a moment. My mom quickly tired of having to hold the cake out of my reach. She tried to hide the cake, but I found it almost immediately. She tried putting the cake on top

of the refrigerator, but my amazing climbing abilities proved it to be an unsatisfactory solution.

Her next attempt at cake security involved putting the cake in the refrigerator and then placing a very heavy box in front of the refrigerator's door. The box was far too heavy for me to move. When I discovered that I couldn't move the box, I decided that the next best strategy would be to dramatically throw my body against it until my mom was forced to move it or allow me to destroy myself. Surprisingly, doing this did not gain much sympathy. I went and played with my toys, but I did not enjoy it. I had to stay focused.

I played with my toys for the rest of the afternoon. All of my toys died at least once because of my bad mood. But I never lost sight of my goal, the cake.

My mom finally came to get me. She handed me a dress and told me to put it on because we were leaving for the party soon. I put the dress on backwards just to make her life slightly more difficult. I was put securely into my car seat. As if she teased me, my mom placed the cake in the passenger seat, just out of my reach.

We arrived at my grandparents' house and I was immediately stopped by my grandmother while my mom walked away holding the cake. I could see my mom and the cake disappearing into the hallway as I watched helplessly. I struggled against my grandmother's loving embrace, but my efforts were failed. I heard the sound of a door shutting and then a lock sliding into place. My mom had locked the cake in the bedroom. How was I going to get to it now? I hadn't yet learned the art of lock-picking and I wasn't nearly strong enough to kick the door in. I felt like my whole world was about to collapse. How could they do this to me? How could they just sit there while my reason for living slowly faded from my reach? I couldn't take it. My heart began to break into pieces. And then, right there in my grandmother's arms, I could say that I melted. My frustrations raised like bees from a nest that had just been hit with a rock. There was no need in going to play outside until I was able to regain my regular self and stop yelling and punching.

I knew the cake was locked securely in the bedroom, but if I could just get them to let me inside... maybe. Maybe I could find a way to get to it. I had to try.

But at that point, my only real option was to take control of their emotions so they'd pity me and allow me to get closer to the cake.

I began to crying very loudly. I carried on in that fashion until my mom poked her head outside and, instead of taking pity on me and warmly inviting me back inside as I had hoped, she told me to go play in the side yard because I was fogging up the glass and my sobbing was upsetting my grandmother. I slowly walked around to the side of the house, thinking about how sorry my mom would be if I die out there. She'd wish she would have listened. She'd wish she had given me a piece of cake. But it would be too late. But as I turned at the corner, the personal tragedy I was constructing in my imagination was interrupted by a sliver of hope. Just above my head, there was a window. On the other side of that particular window was the room in which my mom had locked the cake. The window was open.

The window was covered by a screen, I climbed up the side of the house and pushed the screen with all my strength. It gave way, and suddenly there I was – only a few feet from the cake, without any obstacle.

I couldn't fully believe what had just occurred. I walk slowly toward the cake, my body was shaking with excitement. It was mine. All mine!

I ate the entire cake. At one point, I remember becoming aware of the uncomfortable fullness building inside of me, but I kept eating. No one could tell me not to eat an entire cake - not my mom, not Santa, not God - no one. I would eat cake whenever I pleased. It was my cake and everyone else could not stop me.

Meanwhile, in the kitchen, my mother suddenly noticed that she hadn't heard my tortured sobbing in a while. She became concerned because it was unusual for me to stop on my own like that, so she went looking for me. When she couldn't find me anywhere, she finally thought to unlock the bedroom door and peek inside.
And there I was.

I spent the rest of the evening in a hyperglycemic fit, alternately running around like a maniac and puke up the multi-colored remains of my victory all over my grandparents' carpet. I was so miserable, but my suffering was small compared to the satisfaction I felt every time my horrible, conniving mother had to watch me torture: this is for you, mom. This is what happens when you try to get between me and cake

I silently challenged her to try again to prevent me from obtaining something I wanted. Just once. Just to see what would happen. It didn't matter how violently ill I felt, in that moment, I was a god - the god of cake - and I was unstoppable.

Brosh, A. (2013). Hyperbole and a half: Unfortunate situations, flawed coping mechanisms, mayhem, and other things that happened. Touchstone Books.

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Appendix C

The percentage indicating experts' evaluation on the example lesson plan (IOC)

Statements	Experts' Evaluation			IOC
	(+1) Appropriate	(0) Not sure	(-1) Inappropriate	
1. The contents difficulty and language level are appropriate for the target group of learners.	3 (100%)	0 (0%)	0 (0%)	1 (reserved)
2. The objectives of the lesson plans are appropriate.	3 (100%)	0 (0%)	0 (0%)	1 (reserved)
3. The procedures in the lesson plan are consistent with Creative Writing Instruction Using Drama Techniques.	1 (33.3%)	2 (66.7%)	0 (0%)	0.33 (should be revised)
4. The drama activities used in this lesson is appropriate with the contents.	1 (33.3%)	2 (66.7%)	0 (0%)	0.33 (should be revised)
5. The assessment is appropriate.	1 (33.3%)	2 (66.7%)	0 (0%)	0.33 (should be revised)
6. Time allocation is appropriate.	2 (66.7%)	1 (33.3%)	0 (0%)	0.67 (reserved)
7. The language used in lesson plan is clear and understandable.	3 (100%)	0 (0%)	0 (0%)	1 (reserved)
Overall	0.67			reserved

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Appendix D

Lesson Plan Evaluation Form

Research Instrument Evaluation Form: Lesson Plan

Directions: Please indicate how you evaluate (appropriate, not sure or inappropriate) each of these statements by ticking (✓) in the box to indicate what you think and give your comments or suggestions for the improvement of the lesson plan.

Statements	Evaluation			Comments or Suggestions
	(+1) Appropriate	(0) Not sure	(-1) Inappropriate	
1. The contents difficulty and language level are appropriate for the target group of learners.				
2. The objectives of the lesson plans are appropriate.				
3. The procedures in the lesson plan are consistent with Creative Writing Instruction Using Drama Techniques.				
4. The drama activities used in this lesson is appropriate with the contents.				
5. The assessment is appropriate.				
6. Time allocation is appropriate.				
7. The language used in lesson plan is clear and understandable.				

Comments

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Appendix E

English Creative Writing Ability Test

Creative Writing Ability Pretest

Instructions: Complete one of the following creative writing tasks, from choice of three. You are free to choose suitable style for each task. The guidance word limit is 400-500 words.
(Duration: 2 hours)

1. ***Write a review of a film you have watched.***

   We want to hear your voice. Share you us your opinion about your favorite movie. Your review will be published in a teenage magazine. Suggest any movie you like, and share it to readers.

2. ***Write a 5-minute speech for school welcoming ceremony***

   New semester is just around the corner. You are the representative of current students to welcome juniors in school welcoming ceremony.

3. ***Write your piece for a column in your school newspaper.***

   Your school newspaper runs a weekly column called – "Don't Get Me Started On….!" –

   Writer use the column as a place to comment on some aspect of modern student's life that annoys them.

Creative Writing Ability Posttest

Instructions: Complete one of the following creative writing tasks, from choice of three. You are free to choose suitable style for each task. The guidance word limit is 400-500 words.
(Duration: 2 hours)

1. ***Write an article about a film you think deserves the award.***

   We want to hear your voice. Share you us your opinion about your favorite movie and why it deserves the Oscar.

   Write an article for school website under the topic "And the Oscar goes to ….."

2. ***Write a 5-minute-speech for high school graduation ceremony.***

   It's time to say good-bye. You are the representative of the school to perform the speech for school graduation ceremony.

   You should identify your status clearly in the speech whether you are one of the graduates or a junior student.

3. ***Write your piece for school newspaper.***

   The school newspaper wants you to write for a new column under the topic "Being Triamudom Student".

   Writer use the column as a place to introduce school life for new students and to cultivate Triamudom culture.

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Appendix F

Scoring Rubric for Creative Writing Ability Test

Rubric Score for Creative Writing Test

Adopted from GCSE English Language Creative Writing Controlled Assessment Criteria

- Communicate very clearly and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.
- Organize information and ideas into structures and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.
- Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.

Mark/Band	Communicate clearly/ using forms	Organizing information and ideas	Using sentence structures/ writing accurately
Band 5 'Sophisticated, Impressive' 9-10	♦ sophisticated and subtlety prevail; distinct reasons for readers wanting to read this: 'delightful', 'flair'; 'originality' ♦ subject matter/ideas presented in completely measured and effectively judge depth/detail artful and self-conscious use of language, with	♦ high levels of whole text coherence; a strong sense of the text's wholeness ♦ paragraphs/other structural and organizational devices complement and fully support the purpose and thrust of the piece ♦ cohesive features embedded throughout; sophisticated and impressively used.	♦ varied and sophisticate sentence structures used to impressive effect ♦ uses a range of punctuation highly purposefully and effectively; punctuation is another means to heighten impact of writing ♦ spelling is almost always accurate; accurate spelling of specialist or less commonplace

Mark/Band	Communicate clearly/ using forms	Organizing information and ideas	Using sentence structures/ writing accurately
	consistent crafting for impact ♦ impressive exploitation of form for purpose and audience, with impressive sense of immersion in the chosen genre		vocabulary; impressive control over even highly irregular spellings
Band 4 **'Confident, Assured'** **7-8**	♦ writing is shaped by an assured awareness of purpose and audience throughout ♦ subject matter/ideas presented in appropriately sustained way; assured judgments made about the impact of depth/detail on readers engagement ♦ assure and confident control and crafting of language, with words' effect deliberately worked for ♦ confident and skillful use of form, with assured	♦ well-constructed and assured whole text shaping uses structural/organizational devices to clarify and support purpose, and to navigate readers throughout the writing ♦ wider range of discourse markers and cohesive ties to heighten fluency	♦ phrase and sentence constructions self-consciously crafted for effect ♦ full range of punctuation marks used assuredly and accurately ♦ few spelling lapses; near misses with some unfamiliar words, but only very occasionally

Mark/Band	Communicate clearly/ using forms	Organizing information and ideas	Using sentence structures/ writing accurately
	absorption of generic elements		
Band 3 'Clear, consistent' 5-6	♦ clearly matches style and form to purpose and audience ♦subject matter/ideas presented in a more sustained way; clear sense of depth and detail ♦consistency uses vocabulary and stylistic devices to achieve effects ♦ clear evidence of a form being knowingly used throughout; conventions of genre consistently evident	♦ clear sense of whole text coherence ♦ uses clear and distinctive organizational devices; paragraphs/ other organizational devices consistently deployed ♦ clear links between sentences; some discourse markers and referencing to create fluency	♦ clear variety and range of sentence structures: simple, compound and complex ♦ consistent accuracy with greater range of punctuation ♦ commonly used words are consistently spelt correctly; more complex vocabulary is generally accurately spelt
Band 2 'Some' 3-4	♦ increasing sense of clarity and intent in the writing ♦ subject matter/ideas presented in some depth; some detail to better engage readers ♦ some attempts to match style and form to purpose and audience	♦ some sense of whole text structure and organization ♦ shows some grasp of organizing sentences into paragraphs/other organizational and structural devices used for effect ♦ some attempts to create sentence cohesion	♦ uses greater range of sentence structures – simple and compound sentences; some complex sentences ♦ punctuation is generally accurate, with secure use of commas, question marks, etc.

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Mark/Band	Communicate clearly/ using forms	Organizing information and ideas	Using sentence structures/ writing accurately
	♦ form and genre used more intentionally and knowingly		♦increased accuracy when spelling less familiar words
Band 1 **'Limited'** **1-2**	♦ communicates ideas with limited clarity subject matter/ideas skimpily presented limited depth or detail ♦ occasional instances of language choices moving away from the most basic ♦ some rudimentary features of form and genre used appropriately	♦ limited whole text structure ♦ some organizational and structural devices used; paragraphed, albeit randomly/possible use of headings and sections ♦limited sentence cohesion; time-focused discourse markers may be used; eg 'and then', 'then'	♦limited syntactical variety- simple and compound sentences with a limited range of connectives ♦ sentences used, even though not all are properly demarcated ♦ simple words spelt correctly; valid ♦ approximations when spelling more complex words

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Appendix G

Creative Writing Ability Test Evaluation Form

Research Instrument Evaluation Form: Test

Directions: Please indicate how you evaluate (appropriate, not sure or inappropriate) each of these statements by ticking (✓) in the box to indicate what you think and give your comments or suggestions for the improvement of the test.

Statements	Evaluation			Comments or Suggestions
	(+1) Appropriate	(0) Not sure	(-1) Inappropriate	
1. Content validity				
A. Pretest				
- Item 1				
- Item 2				
- Item 3				
- Item 4				
B. Posttest				
- Item 1				
- Item 2				
- Item 3				
- Item 4				
2. The direction of the test is understandable				
3. The use of language is appropriate				
4. The time given is appropriate				
5. Scoring Rubric is appropriate for the test				

Comments

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Appendix H

The percentage indicating experts' evaluation on the Creative Writing Ability Test

Statements	Expert's evaluation			IOC
	(+1) Appropriate	(0) Not sure	(-1) Inappropriate	
1. Content validity				
A. Pretest				
- Item 1	2 (66.7%)	1 (33.3%)	0 (0%)	0.67 (reserved)
- Item 2	2 (66.7%)	1 (33.3%)	0 (0%)	0.67 (reserved)
- Item 3	2 (66.7%)	1 (33.3%)	0 (0%)	0.67 (reserved)
- Item 4	2 (66.7%)	1 (33.3%)	0 (0%)	0.67 (reserved)
B. Posttest				
- Item 1	2 (66.7%)	1 (33.3%)	0 (0%)	0.67 (reserved)
- Item 2	1 (33.3%)	2 (66.7%)	0 (0%)	0.33 (should be revised)
- Item 3	2 (66.7%)	1 (33.3%)	0 (0%)	0.67 (reserved)
- Item 4	1 (33.3%)	2 (66.7%)	0 (0%)	0.33 (should be revised)
6. The direction of the test is understandable	1 (33.3%)	2 (66.7%)	0 (0%)	0.33 (should be revised)
7. The use of language is appropriate	1 (33.3%)	2 (66.7%)	0 (0%)	0.33 (should be revised)
8. The time given is appropriate	1 (33.3%)	2 (66.7%)	0 (0%)	0.33 (should be revised)
9. Scoring Rubric is appropriate for the test	3 (100%)	0	0 (0%)	1 (reserved)
			Total	0.56 (reserved)

Appendix I

Interview Questions for Semi-Structure Focus Group Interview (English version)

Interview Questions

A. The improvement of creative writing ability

1. Do you think your creative writing ability improves after learning through Creative Writing Instruction Using Drama Techniques? How?
2. Which aspect of the creative writing skill of yours seem to be improved because of the instruction, i.e., the way you communicate, organize information and ideas, and/or sentence structure. Why?
3. In your opinion, which feature(s) of the creative writing is important? Have you mastered the skill to write the feature(s)? Do you think the instruction has anything to do with this achievement of this/these?
4. Is there any specific teaching steps of Creative Writing Instruction Using Drama Techniques you think contribute the most to your improvement of your creative writing skill? Why?

B. Opinion towards Creative Writing Instruction Using Drama Techniques

1. How do you like Creative Writing Instruction Using Drama Techniques?
2. Do you think Creative Writing Instruction Using Drama Techniques is useful to you? Why?
3. Which lesson do you like/dislike? Why?
4. Which drama techniques do you like/dislike? Why?

C. Limitation

1. Do you have any difficulty in learning English writing? Please explain.
2. Do you have any difficulty in writing English? Please explain.

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Appendix J

Interview Questions for Semi-Structure Focus Group Interview (Thai version)

คำถามที่ใช้ในการสัมภาษณ์

A. พัฒนาการในการเขียนเชิงสร้างสรรค์

1. นักเรียนคิดว่านักเรียนมีพัฒนาการในการเขียนเชิงสร้างสรรค์หลังจากเรียนการเขียนภาษาอังกฤษเชิงสร้างสรรค์โดยใช้เทคนิคการแสดงละครหรือไม่ อย่างไร
2. ลำดับขั้นการสอนด้วยวิธีการเรียนการเขียนภาษาอังกฤษเชิงสร้างสรรค์ขั้นตอนใดที่นักเรียนคิดว่ามีส่วนทำให้นักเรียนพัฒนาทักษะการเขียนภาษาอังกฤษเชิงสร้างสรรค์มากที่สุด เพราะเหตุใด
3. ลักษณะด้านใดของทักษะการเขียนเชิงสร้างสรรค์ของนักเรียน ที่พัฒนาขึ้นเนื่องมาจากวิธีการเรียนการเขียนภาษาอังกฤษเชิงสร้างสรรค์โดยใช้เทคนิคการแสดงละคร เช่น วิธีการสื่อสาร, การจัดลำดับข้อมูลและความคิด, และ/หรือ โครงสร้างประโยค เพราะเหตุใด
4. ในความคิดเห็นของนักเรียน ลักษณะของการเขียนเชิงสร้างสรรค์ด้านใดบ้างที่สำคัญ นักเรียนได้รับการพัฒนาทักษะในด้านนั้นหรือไม่ นักเรียนคิดว่าวิธีการเรียนการเขียนภาษาอังกฤษเชิงสร้างสรรค์โดยใช้เทคนิคการแสดงละคร มีส่วนหรือไม่กับการพัฒนาทักษะดังกล่าว

B. ความคิดเห็นที่มีต่อการเรียนการเขียนภาษาอังกฤษเชิงสร้างสรรค์โดยใช้เทคนิคการแสดงละคร

1. นักเรียนมีความคิดเห็นต่อการเรียนการเขียนภาษาอังกฤษเชิงสร้างสรรค์โดยใช้เทคนิคการแสดงละครอย่างไร
2. นักเรียนคิดว่าการเรียนการเขียนภาษาอังกฤษเชิงสร้างสรรค์โดยใช้เทคนิคการแสดงละครมีประโยชน์หรือไม่ เพราะเหตุใด
3. บทเรียนใดบ้างที่นักเรียนชอบ/ไม่ชอบ เพราะเหตุใด
4. เทคนิคการแสดงละครแบบใดที่นักเรียนชอบ/ไม่ชอบ เพราะเหตุใด

C. ข้อจำกัดในการเรียน

1. นักเรียนพบปัญหาในการเรียนการเขียนภาษาอังกฤษหรือไม่ โปรดอธิบาย
2. นักเรียนพบปัญหาในการเขียนภาษาอังกฤษหรือไม่ โปรดอธิบาย

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Appendix K

Interview Question Evaluation Form

Research Instrument Evaluation Form: Interview

Questions

Directions: Please indicate how you evaluate (appropriate, not sure or inappropriate) each of these statements by ticking (✓) in the box to indicate what you think and give your comments or suggestions for the improvement.

Statements	Evaluation			Comments or Suggestions
	(+1) Appropriate	(0) Not sure	(-1) Inappropriate	
1. Content validity				
A. The improvement of creative writing ability				
- Question 1				
- Question 2				
B. Opinion towards Creative Writing Instruction Using Drama Techniques				
- Question 1				
- Question 2				
- Question 3				
- Question 4				
- Question 5				

Comments

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Appendix L

The percentage indicating experts' evaluation on the interview questions (IOC)

Statements	Experts' Evaluation			IOC
	(+1) Appropriate	(0) Not sure	(-1) Inappropriate	
Content validity				
A. The improvement of creative writing ability				
- Question 1	3 (100%)	0 (0%)	0 (0%)	1 (reserved)
- Question 2	2 (66.7%)	1 (33.3%)	0 (0%)	0.67 (reserved)
B. Opinion towards Creative Writing Instruction Using Drama Techniques				
- Question 1	3 (100%)	0 (0%)	0 (0%)	1 (reserved)
- Question 2	3 (100%)	0 (0%)	0 (0%)	1 (reserved)
- Question 3	3 (100%)	0 (0%)	0 (0%)	1 (reserved)
- Question 4	3 (100%)	0 (0%)	0 (0%)	1 (reserved)
- Question 5	2 (100%)	0 (0%)	1 (33.3%)	0.33 (should be revised)

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Appendix M

Score of Creative Writing Ability Test from Two Raters

Participants	Pretest		Posttest	
	Rater A	Rater B	Rater A	Rater B
S1	15	15	20	19
S2	20	18	23	23
S3	13	13	22	21
S4	17	17	21	22
S5	21	20	22	24
S6	24	23	25	26
S7	12	12	14	14
S8	20	21	22	22
S9	11	13	15	16
S10	18	17	21	21
S11	14	14	17	18
S12	10	10	12	12
S13	15	16	17	17
S14	15	14	16	16
S15	14	14	16	16
S16	20	21	24	23
S17	22	23	27	27
S18	16	15	17	17
S19	21	22	27	27
S20	12	11	13	12

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Appendix N

Inter-Rater Reliability

Pearson's correlation coefficient of inter-rater reliability

	Pretest		Posttest	
	Rater A	**Rater B**	**Rater A**	**Rater B**
Rater A		.97		.986
Rater B	.97		.986	

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Appendix O

GCSE English Language Unit 3 Part b Producing creative texts (creative writing)

Controlled Assessment Criteria

GCSE English Language Unit 3 Part b Producing creative texts (creative writing) Controlled Assessment Criteria

AO4

- **Communicate clearly and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.**
- **Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.**
- **Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.**

AO4 i and ii Mark/Band	Communicating clearly/ using forms	Organising information and ideas	AO4 iii Mark/Band	Using sentence structures/ writing accurately
Band 5 'Sophisticated, Impressive' 9–10	■ sophistication and subtlety prevail; distinct reasons for readers *wanting* to read this: 'delightful', 'flair'; 'originality' ■ subject matter/ideas presented in completely measured and effectively judged depth/detail ■ artful and self-conscious use of language, with consistent crafting for impact ■ impressive exploitation of form for purpose and audience, with impressive sense of immersion in the chosen genre.	■ high levels of whole text coherence; a strong sense of the text's wholeness ■ paragraphs/other structural and organisational devices complement and fully support the purpose and thrust of the piece ■ cohesive features embedded throughout; sophisticated and impressively used.	Band 5 'Sophisticated, Impressive' 9–10	■ varied and sophisticated sentence structures used to impressive effect ■ uses a range of punctuation highly purposefully and effectively; punctuation is another means to heighten impact of writing ■ spelling is almost always accurate; accurate spelling of specialist or less commonplace vocabulary; impressive control over even highly irregular spellings.
Band 4 'Confident, Assured' 7–8	■ writing is shaped by an assured awareness of purpose and audience throughout ■ subject matter/ideas presented in appropriately sustained way; assured judgements made about the impact of depth/detail on readers' engagement ■ assured and confident control and crafting of language, with words' effects deliberately worked for ■ confident and skilful use of form, with assured absorption of generic elements.	■ well-constructed and assured whole text shaping ■ uses structural/organisational devices to clarify and support purpose, and to navigate readers through the writing ■ wider range of discourse markers and cohesive ties to heighten fluency.	Band 4 'Confident, Assured' 7–8	■ phrase and sentence constructions self-consciously crafted for effect ■ full range of punctuation marks used assuredly and accurately ■ few spelling lapses; near misses with some unfamiliar words, but only very occasionally.

AO4 i and ii Mark/Band	Communicating clearly/ using forms	Organising information and ideas	AO4 iii Mark/Band	Using sentence structures/ writing accurately
Band 3 'Clear, consistent' 5–6	■ clearly matches style and form to purpose and audience ■ subject matter/ideas presented in a more sustained way; clear sense of depth and detail ■ consistently uses vocabulary and stylistic devices to achieve effects ■ clear evidence of a form being knowingly used throughout; conventions of genre consistently evident.	■ clear sense of whole text coherence ■ uses clear and distinctive organisational devices; paragraphs/ other organisational devices consistently deployed ■ clear links between sentences; some discourse markers and referencing to create fluency.	Band 3 'Clear, consistent' 5–6	■ clear variety and range of sentence structures: simple, compound and complex ■ consistent accuracy with greater range of punctuation ■ commonly used words are consistently spelt correctly; more complex vocabulary is generally accurately spelt.
Band 2 'Some' 3–4	■ increasing sense of clarity and intent in the writing ■ subject matter/ideas presented in some depth; some detail to better engage readers ■ some attempts to match style and form to purpose and audience ■ form and genre used more intentionally and knowingly.	■ some sense of whole text structure and organisation ■ shows some grasp of organising sentences into paragraphs/other organisational and structural devices used for effect ■ some attempts to create sentence cohesion.	Band 2 'Some' 3–4	■ uses greater range of sentence structures – simple and compound sentences; some complex sentences ■ punctuation is generally accurate, with secure use of commas, question marks, etc ■ increased accuracy when spelling less familiar words.
Band 1 'Limited' 1–2	■ communicates ideas with limited clarity ■ subject matter/ideas skimpily presented limited depth or detail ■ occasional instances of language choices moving away from the most basic ■ some rudimentary features of form and genre used appropriately.	■ limited whole text structure ■ some organisational and structural devices used; paragraphed, albeit randomly/possible use of headings and sections ■ limited sentence cohesion; time-focused discourse markers may be used; eg 'and then', 'then'.	Band 1 'Limited' 1–2	■ limited syntactical variety – simple and compound sentences with a limited range of connectives ■ sentences used, even though not all are properly demarcated ■ simple words spelt correctly; valid ■ approximations when spelling more complex words.
0 marks	■ Nothing worthy of credit			

VITA

Wipada Sutthiroj was born on January 10th, 1989 in Bangkok, Thailand. After completing her bachelor's degree in Education from Chulalongkorn University, she started her career as an English teacher. She had taught at Watsuthiwararam School for three years and Triam Udom Suksa School for one year. In 2012, she continued her Master's Degree in Teaching English as a Foreign Language at the Faculty of Education, Chulalongkorn University. Currently, she is aiming to teach English in the higher education level.

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