

CREATIVE DRAMATICS AS A TOOL FOR ENCHANCING CHILDREN'S
PSYCHOLOGICAL AND INTELLECTUAL DEVELOPMENT: A CASE STUDY OF C.A.C
NURSERY AND PRIMARY SCHOOL WORKSHOP

BY

OGUNWUYI OMOBOLA ALICE


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ATTESTATION

I, OGUNWUYI OMOBOLA ALICE hereby attest that this research report is carried out by me and that I am solely responsible for all errors and omissions, if any.


OGUNWUYI, OMOBOLA, ALICE 

SIGNATURE & DATE

CERTIFICATION

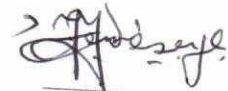
This is to certify that this research work was carried out by OGUNWUYI OMOBOLA ALICE with the matriculation number: TMA/11/0102 in the Department of Theatre and Media Arts, Faculty of Humanities and Social Sciences, Federal University, Oye-Ekiti, under the guidance of the following:

Mr. Agofure Joseph IDOGHO
B.A. (Hons) M.A. (Benin)
Project Supervisor

 15/09/2015

Sign & Date

Dr. Bifatife Olufemi ADESEYE
B.A (Hons, Benin) M.A. (Ibadan) Ph.D. (Abuja)
Head of Department

 15.09.2015

Sign & Date

Prof. Rasaki Ojo BAKARE
B.A. (Hons) M.A. (Calabar) Ph. D. (Zaria)
Dean of Faculty

Sign & Date

External Examiner

Sign & Date

DEDICATION

This research work is reverently dedicated to the Almighty God for his goodness and mercies towards me from my cradle.

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ABSTRACT

In spite of the introduction of the use of computers, laptop, e-learning, and availability of internet facilities in contemporary education, Primary school pupils specifically still find it difficult to assimilate what the teachers are teaching them; because the modern day teachers still continue to operate under the traditional method of teaching without applying any participatory method such as creative dramatics that involves the pupils participation in the classroom teaching and learning process. This traditional method of teaching does not give room for the creative development of the pupils instead making pupils inactive in the classroom because it discourages pupil's participation and there is no room for pupil's autonomy in the classroom. This research work thus surveys the instrumentality of creative dramatics as a classroom experience and as an effective educational tool in contemporary education. It carefully considers its meaning, scope, objectives as well as its effects on the children in all areas of their development. This study adopts qualitative research methodology in its data gathering and analysis using ethnographic research design; participants observation. A creative dramatic workshop was carried out with the Primary VI pupils of Christ Apostolic Church Nursery and Primary School Oye-Ekiti, Ekiti State, Nigeria to ascertain the potency of creative drama activities in education. The findings from the workshop activities reveals that storytelling and role-play are viable tools for moral education if properly utilize. Accordingly, this study captured the aforementioned the creative dramatics workshop that was carried out with the Primary VI pupils of Christ Apostolic Church Nursery and Primary School Oye-Ekiti, Ekiti State, Nigeria. The result of the workshop from the discussion of findings reveals the efficacy of creative dramatics as a classroom teaching tool. It is against this backdrop that this research prescribes and recommends creative dramatics as a viable teaching tool especially for the Primary School Pupils.

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CHAPTER ONE

INTRODUCTION

1.1 Background to the study

Drama comes from the Greek word 'dran' which means to do. It is a mode of human communication which is concerned with action, which involves doing and seeing. Drama is a collaborative art form where people transform, act and reflect upon the human condition. The essential nature of the dramatic medium is a liberating act of imagination, a dual consciousness in which the real and fictional words are held together in the mind. Hence its potency for making learning attractive and enjoyable since teaching is nothing less if not a process of action and communication.

Wagner sees drama as a powerful means of communication because of its unique balance of thought and feeling which makes learning exciting challenging, relevant to life and of course enjoyable. Hence using drama in the educational process of the youngster becomes a worthwhile practice in drama practice. Education on the other hand, has been defined as the process of transmitting the societal values, and desirable attitudes from one generation to another, seeking to socialize individuals so as to equip them with the desired mode of behavior that is in conformity with the way of life of the society in which they live. Education can also be said to be a process through which every society attempts to preserve and upgrade knowledge, skills, and attitudes in the cultural setting and heritage in order to foster continuity, the well being of mankind and guarantee its survival against the unpredictable and destructive elements of nature, which could be best achieved through drama-in-education.

Thus, researches abound that using drama in the class-room as a means of teaching helps the students learn academically, socially, and developmentally. MsCaslin noted that:

The use of drama as a tool for teaching is not new. Historically, both drama and theatre have gone a long been recognized as potent means of education and indoctrination. The ways they are used today, however are new and they differ in number of respects from the ways they have been used in the past. (271)

Arising from the above explications, creative drama seems to be a viable tool in developing the critical thinking of students in the class-room, because it is informal and it focuses on the process of dramatic enactment for the sake of the learner and it is not audience oriented. When drama is being applied in the class-room, the teacher stimulates the participants' imagination by using their present situations to induce new knowledge. Creative drama seems to be an effective techniques and practices that can be applied in the class-room in other to gives room for understanding and participation of students in the class-room activities. When it is being applied in the class-room teaching method, it places high emphasis on self expression, literature appreciation, and proficiency in spoken English through the uses of dramatic techniques such as role play, simulation, mime, storytelling, puppetry, animation and pantomime. When it is used in the class-room, the students have the opportunity of learning from the things they are doing and application of creative drama in the class-room helps the children to learn new things around them and it will also gives room for creativity among the children. The process integrates mental and physical activity, engaging the whole child in improvisational and process-oriented experiences.

These dramatic learning activities nurture and develop both individual and group skills and enhance the participants' abilities to communicate their ideas, images, and feelings in concert with others through dramatic action. Thus, the goal of creative drama is to build the dramatic imagination in a social context and to develop the ability of children to connect imagination to action, not just in drama, but for every day. Early dramatic learning begins with imitation and expands as the child is able to transform reality and make the physical and mental connection between imagination and action. Young children become more aware of drama's purpose and

power as they become more able to entertain endless possibilities, readily transforming self, objects, places, and others on their way to mastering and creating a shared reality. Creative drama activities allow children to experiment with, rehearse, and recreate actions and words in a social context. Dramatic techniques such as role-playing and simulations are well documented in social studies and vocational subject within the class-room. Creative Drama is not primarily concerned with teaching theatre skills, although this may of course occur.

The purpose of Creative Drama therefore is to use the natural dramatic impulse to facilitate learning in an unlimited number of fields and areas. Children naturally act out their perceptions: try out roles, and play "pretend." It is the primary way youngsters learn about their world. Creative Drama fosters personality growth and self-esteem. It can help children learn to work together and to think creatively. It is often a classic problem-solving exercise. It builds language and communication skills better than just about any other activity in school (often including English class). It promotes empathy by letting students step into others' shoes. It can also be used as a tool to teach literally any other subject, if lessons are carefully designed.

James Hoetker (38) contends that "drama increases creativity, originality, sensitivity, fluency, flexibility, emotional stability, cooperation, and examination of moral attitudes, while developing the communication skills and appreciation of literature". From Hoetker view about application of drama in the class-room, when dramatic activities is applied in the class-room, it will attract the participants and because it is visual and children learn best from what they see and what they do.

Creative dramatics has taken its centre the notion of putting on plays, and encouraged children to see themselves as imaginative actors. Influenced by ideas from progressive and liberal education about the right of the child to learn by doing, exploring and expressing, creative dramatics grew

as an alternative to traditional method of education and from a critique of letting children learn mechanically and perform texts with- out relevance for themselves. Exercises and improvisations, with their roots in Stanislavsky's training program for actors, were adapted to suit children, emphasizing play, spontaneity and having fun. Creative dramatics, with its focus on liberating the child and on democracy training, spread its ideas from the USA to Europe and strongly influenced children's theatre developed in Scandinavia from the middle of the 20th century.

Summarily, the focus of creative drama is the ability of the facilitators, animateur or teacher to induce creativity in the participants and the ability of the teacher to stimulate the creative imagination of the participants which will help to develop their social and motor skills and can meet the visual, tactile and emotional needs of the pupils because creative drama encompass learning and play in the class-room or in the community because children are more willing to learn when they are having fun.

1.2 Statement of the problem

The present day educational system of teaching and learning in the classroom seems not to be giving room for the creative growth and development of the pupils in the classroom; especially the youngsters due to the fact that teachers still find it difficult to make use of participatory techniques that involves the participation of the pupils in the classroom. They stuck permanently to "the traditional method of teaching" which is concerned with the teacher being the controller of the learning environment and the teacher play the role of instructor. The "teacher regards the students as having knowledge holes that need to be filled with information" (Novak 19).

Another defect in the present day educational system is the issue of “rote learning” which is the memorization technique that is based on repetition with the idea that students learn best and faster and they will be able to recall quickly the meaning of the materials the more they repeats. With the application of rote learning in the class-room the students do not have the opportunity for critical thinking development among the children. Students have the problem of applying the facts they have learned in the class-room to the real world situations and they will not understand the content behind it.

This type of educational system is what Paulo Freire called “Banking Education” in his book *The Pedagogy of the Oppressed*; Paulo Freire describes this form of education as fundamentally “narrative in character” with the teacher as the subject (that is, the active participants) and the students as passive objects.

Instead of communicating, the teachers’ issues communiqués and make deposits which the students patiently receive, memorize and repeat. This is the banking concept of education, in which the Scope of action allowed students to extend only as far as receiving, filling, and storing the deposits .(236)

With this traditional learning method; teachers are the authority/oppressor and students are the oppressed. For instance, instead of the teacher to expose the students to concrete Apple, they teach the students to learn by memorization of abstract concepts A for Apple, B for Ball, C for Cat, D for Dog, G for Goat, X for Xylophone or $2+2 = 4$ or $1+1 = 2$ in its abstract form, as it was used in the traditional method of teaching; whereas the teacher may not have seen Apple or Xylophone in all his or her life. The teacher could help the students to discover the meaning of those words and the calculation through using the method that is familiar to the students. (The teacher can demonstrate the counting of the addition by gathering their shoes together or to make use of pebbles).

Thus, the present educational system has failed to affect the psychological growth and intellectual development of the children because teachers in the class-room have stuck to the traditional way of teaching by teaching the children repetition words and the process of learning is by memorization of facts.

These aforementioned concerns have informed the research topic to develop interest, investigate into the purposes, function and potency of creative dramatics as a viable tool in bringing out the creativity and the innovative spirit in the pupils which will be of benefits to the entire society in the later years.

1.3 Scope of study

This study is set out to explore the viability of creative drama as a classroom teaching methodology, especially among youngsters. To achieve this, this research would examine the various creative dramatics activities and techniques prevalent in the use of creative drama as a classroom teaching methodology. They includes among others: puppetry; mime; role play; simulation; improvisation; movement; music and drama exercises and games.

The practical aspect of this research work will be carried out with the primary six pupils ranging between the age of 9-11 years of age and all activities that will done in the course of the work will be within the above age range.

However, dramatic activity is a way of exploring subject matter and its relationships to self and society, a way of "making personal meaning and sense of universal, abstract, social, moral, and ethical concepts through the concrete experience of the drama." (Bolton 155)

1.4 Significance of the study

This study aims at exploring creative dramatics as classroom teaching tools or techniques as a means of stimulating the creativity of the pupils, whereby, they will be able to solve most classroom problems about their world and about themselves especially calculation when children are practically taught by doing “dramatize” rather than the teachers depositing knowledge to them.

Thus, the result of this study would be of immense significant, to every teacher, irrespective of the level and discipline on the technical- known- how or process of using drama activities and techniques as a teaching methodology, (note, it is not a new approach in the education system, but it is not widely accepted in Nigeria education system. More so, the result of this could also be of immense significant to the ministry of education at the different level of Nigeria education system.

1.5 Research Methodology

This study adopts qualitative research methodology in its data gathering and analysis using ethnographic research design and participants observation. This work makes reference to extant literatures related to the subject matter under discussion as its primary data. It also carries out a creative dramatics workshop with Primary pupils of C.A.C Primary School Oye-Ekiti, Ekiti State as its secondary data. During the creative dramatics workshop session this researcher and as well as the workshop facilitator acts as participant observer while observing all the phenomenon and facts captured in this study.

1.6 Definitions of terms

Psychological development- Psychological development is the development of human beings' cognitive, emotional, intellectual, and social capabilities and functioning over the course of the life span, from infancy through old age. It is the subject matter of the discipline known as developmental psychology. Child psychology was the traditional focus of research, but since the mid-20th century much has been learned about infancy and adulthood as well.

The Encarta English Dictionary defines "psychological development as the mental growth of individual" (The Online Encarta English Dictionary): While Robert defines "psychological development as the behaviour and cognitive development of the individual person" (618).

Intellectual Development: Sara Chapman defines Intellectual Development "as a child's ability to think about and understand his mind: it is the way in which a child takes in and process information, relates and experiences the world impacts in all areas of their development" (16).

Piaget and Inhelder describe "intellectual development as a series of stages through which children makes qualitative changes as they acquire new knowledge" (69).

Creative dramatics: according to Worugi, "Creative drama is an improvisational, non-exhibitioner, process-oriented form of drama, where participants are guided by a leader to imagine, enact, and reflect on experiences real and imagined" (17). Creative drama takes children's natural world, creative play, and develops it further, using theatre techniques, to create learning experiences which are for the participants.

CHAPTER TWO

LITERATURE REVIEW

2.1 Theoretical Framework

Over the year, there are many theorists in the area of drama-in-education, who have written concerning the use of creative dramatics in the class-room teaching. They write about their experience while working with the children and how they applied drama activities in their class-room learning. It is of this overview, that I will look at the works of some of the theorist and their theories.

Theorists and theory of creative drama

- A. Henry Caldwell Cook- play way method
- B. Harriet Finlay Johnson- creative dramatics
- C. Dorothy Heathcote

Henry Caldwell Cook

Henry Caldwell cook was born in Liverpool in 1886, he attended St John's Wood Prep School, High Gate School in London and Lincoln college in Oxford. He received second class honors from the school of English language and literature in 1909 and a Diploma in Education with distinction in 1916. He served as the English master at the perse school in Cambridge from 1911-1915 and 1919-1933. During this time, he wrote little man's book of courtesy (1914) and the play way an essay in educational method (1917). The play way method which contends that doing is a better learning method than reading and listening and that youth study through play. Caldwell Hook saw the current schooling system to impede true education. He used drama to teach English

language, building a room in his school based on an Elizabethan theatre and the students improvised plays based on dramatic literature.

Henry called his theory "Play Way" because he believed that students learn better and faster from doing rather than listening and reading the play way argued that learning came from listening and reading. The easier and fastest way children learn is through drama. So, he believes that children's education should also be a reflection of this in their class-room activities. Cook in his writing, emphasizes that children should be allow to act part of Shakespeare play the best way to make a start in the class-room acting is to make a play of Shakespeare and act it. He suggested that students should be allow to act some story or portion of a book which they are reading in class because this will help the children to understand what they are reading.

In acting out plays in the class-room, Cook emphasizes that " the acting must be carried out in the Elizabethan style without painted scenery and the play must be done on a bare stage, the most extravagant feature being the costumes and a few necessary props" (127).

Furthermore, Henry makes use of visual imagery in his class-room teaching. He discusses specifically the drawings of Arthur Rackham and his 1908 illustrations for *A Midsummer Night's Dream*. Henry makes use of the book with his students and he explained how his students fell in love with the characters depicted in Rackham's image.

Harriet Finlay Johnson

Harriet Finlay Johnson was a head teacher at the little Sompting School in Sussex England from 1897-1910. She seems to be the first to employ dramatic techniques in general education in the English speaking world. She wrote "The dramatic method of teaching" upon her retirement in

1911. Her approach places her within the “progressive movement” emanating from John Dewey’s Experimental School in Chicago.

Bolton writes that Harriet Finlay Johnson’s approach involved much more than sweetening methods, for it embraces some of the features that later characterized the progressive movement. Integrated knowledge, activity-method, pupil-autonomy and dramatization gradually and become uniquely becoming Finlay Johnson’s means of achieving such goals. When she writes of making children self-reliant; mainly self-taught and self-developing she is seeing these maturing attributes in the context of learning through drama.

When she speaks of developing in her pupils a habit of mind in approaching thoroughly any acquisition of knowledge or skill, she is seeing this seeking after high standards in learning in the context of researching for the play. Likewise the incentive of getting our play ready allows her to revolutionize the traditional teacher-pupil relationship. The educational goal that would be achieved through class-room drama according to Harriet Finlay Johnson are:

1. Children will be keen to know.
2. Children teach and learn from each others.
3. Children will become self-reliant ad mainly self-taught.
4. Children will acquire a habitual thoroughness in approaching knowledge or skills.
5. Children are to see the teacher as companion and fellow-worker.

Dorothy Heath Cote

According to Dorothy Heathcote an important value of using drama in the classroom is that "in drama the complexity of living is removed temporarily into this protected bower so that children

not only can learn it and explore it, but also enjoy it" (707). Drama is human beings confronted by situations that change them because of what they must face in dealing with those challenges.

Thus, Heathcote's approach, rather than dramatizing already written scenarios, encouraged students to devise their own scenarios together in a step-by-step process wherein they would have to make decisions for the direction in which the drama would flow acting as characters from the drama they were creating. In such decision-making, students needed to understand the implications of their chosen action and the appropriate meaning of those actions Bolton wrote that: "Heathcote's idea of passion in drama would focus on moments in time which the group would devise, rather than Ward's dramatized plot scenarios contained in stories already written" (83). Heathcote, as so many drama instructors before her, encouraged students to slip into the shoes of another character in order to empathize and understand from within, but rather than employing the 'magic if' (If I were that character, what would I do?), she encouraged the ethical choice (If I were that character, what should I do?). The action and the actions and the meanings of the action were explored. To guide students in developing scenarios in role, she encouraged teachers to take roles on as part of the exploration.

Heathcote also emphasizes the way drama encourages enactment of many different social roles and engages many levels, styles, and uses of language. Language is the central tool and concern for Heathcote, who notes the crucial nature of communication in society and places communication at the center of the educational system. Drama puts the teacher in the role of supporter in the learning process and the students can take more responsibility for their own learning. Ideally, the teacher will take a less dominant role in the language class and let the students explore the language activities. In the student centered classroom, every student is a

potential teacher for the group. Dramatizing an even Heathcote believes, makes it possible to isolate and study it. She starts with discussion, using the children's ideas and encouraging their making decisions. Once the direction is clear, she suggests a choice of procedures; analogy; simulation and role playing. Heathcote prefers role-play because she believes it fixes an emotional response. She therefore assumes a role, taking part as a character in the drama. When classification is needed, she steps out of the role, stopping the drama for discussion. She then resumes the improvisation. It is this technique that most differentiate her work from that of American creative drama teachers who rarely take an active part or stop a scene that going well to discuss it.

2.2 Historical use of Creative Drama over Time

Creative dramatics was coined by Winifred Ward and in her work; she says that "instead of memorizing set speeches and acting parts in the way the teacher directs, the children develop plays out of their own thoughts, imaginations and emotions" (60).

Ward in her method of applying creative dramatics in her class-room teaching, she makes use of story-telling that grows from non-verbal movement and pantomime and eventually, it becomes dialogue and characterization and ultimately an integrated drama, story told from literature, popular culture, poems and fairy-tales are the techniques Ward used in her class-room teaching. The purpose of creative drama in the class-room is to use the natural impulse to facilitate learning in an unlimited number of fields and children will naturally act out plays relating to their environments and with this, it will help the children to work together in collaboration and it will also gives rooms for the critical thinking of the children. Allowing the children to participate in

class-room activities through drama will provide the teacher with another way to assess the students and through dramatics activities in the class-room, students reveal how they organize ideas, solve problems, work in a group, deal with conflicts and using their imagination even when they find themselves outside the class-room. As participants develop skills in relaxation, concentration, and transformational strategies, they begin to see and experience the world as material for drama. Through these creative drama experiences, participants come consciously to realize the power of imagination. This power can extend beyond their enactments into everyday remembering, learning, problem solving, and creativity.

Winifred Ward, long ago related the idea that creative drama is an activity for the whole child that grows from “not having knowledge poured in by the teacher, but rather from participating in activities that challenge his deepest interest and highest powers” (Obadiogwu 308). Through Creative Dramatics “Children had the opportunity to express ideas through experiences in “thinking on their feet” (Obadiogwu 308). Children’s abilities in oral communication and debate of one’s ideas, skills generally needed by citizens living in a democracy, are enhanced as they engage in expressing ideas through creative dramatics. This ability to “think on one’s feet,” as Ward expressed, would also be an important process skill for elementary students in science classrooms where debate and communication of ideas are encouraged based on evidence and inquiry. “Research supports the wealth of benefits and particularly the academic gain to students and schools who are supported in the arts” (Gullatt 217). Findings support that “the performing arts and visual arts challenge students to use reasoning skills, draw conclusions, and formulate ideas” (Gullatt 212).

Drama is the portrayal of life as seen from the actor's view. In early childhood, drama needs no written lines to memorize, structured behavior patterns to imitate, nor is an audience needed. In dramatic activities, students use their present knowledge in order to induce new knowledge.

Bolton points out that:

While much school learning is an accruing of facts, drama can help students reframe their knowledge into new perspectives. Children need only a safe, interesting environment and freedom to experiment with roles, conflict and problem solving. When provided with such an environment, children become interested in and will attend to the task at hand and develop their concentration. (96)

Creative dramatic in education is an important means of stimulating creativity in the class-room. It can challenge student perception about their world and about themselves. Dramatic exploration can provide students with an outlet for emotions, thoughts, and dreams that they might not otherwise have means to express. A student can, if only for a few moments, become another, explore a new role, try out and experiment with various personal choices and solutions to very real problems-problems from their own life, or problems faced by characters in literature or historical figures. This can happen in safe atmosphere, where actions and consequences can be examined, discussed, and in a very real sense experienced without the dangers and pitfalls that such experimentation would obviously lead to in the "real" world. Drama allows students to communicate with and understand others in new ways. Perhaps more than any other art form.

Creative drama also provides training in the very practical aspects of communication so necessary in today's increasingly information-centered world. Students who have participated in Dramatic activities are less likely to have difficulty speaking in public will be more persuasive in their communications, both written and oral, will be better able to put themselves into others' shoes and relate to them.

solving, management and directing proficiencies. The many activities of team work force students to develop organizational skills and to think on their feet. These are tools that can be used in all aspects of their lives. These skills will be useful in the future job market when the students need to work with others or even in the future job interview when the potential employer asks an unexpected question and you need to think quickly.

2.5 Resource Materials for Creative Drama

Resource materials are things that inspire creativity and in creative drama, participants are given free hand to create whatever they want to create while the facilitator only guides them in achieving what they have created. Resource materials that will be applied must be the one that will teach and educate the participants. There are numerous resource materials for creative drama, but I will like to discuss folklore, music, mime and pantomime and social event.

Folklore\ folktale – is a “story of oral origin that has been passed from one storyteller to another, it may be a story on animal or story of a particular culture” (Oshionebor 5). It could consist of legends, oral history, proverbs, adage, fairy tale and custom included in a particular culture. The purpose of folklore is not just for entertainment but to teach moral instruction and this will create fears into the children because every disobedient act in the traditional settings always have consequences.

Thus, after the storyteller has finished telling the story, the pupils can be asked to bring out the characters in the story and act like the characters by so doing, the facilitator has been able to induce the creativity of the children.

Music- is a very good resource material because it has an appeal and children enjoy it a lot, it entertains extremely well to the children. It can also be used to sparkle off dramatic action by

stimulating the children to bring out the character in it. Children can listen to music and bring out the characters in the music and try to act it out.

Pantomime- is the expression of the body or movement only that contains some actions without speaking, when the action is being done, the children can execute it and bring out the actions in it. With the execution of the actions, the children learn how to communicate in the school or outside the class-room, they learn self control, building listening skills, practice focus, learn economic of movement and they will also learn how to create and understand plot line.

Role-play- Introducing role-play activities in the class-room brings about the understanding and eagerness of children to learning. Role-play in the class-room stimulates creativity because children will be able to think beyond the class-room settings, they will assume a new character and put themselves into the imaginary role they are acting.

Role playing has been used effectively by many teachers to help solve classroom interpersonal problems and to teach human-relations skills in the classroom. Role playing also has been used to facilitate subject-matter learning through the dramatization of literary and historical works and historical or current events. Role play refers to the changing of one's behavior to assume a role or to act out an adopted role. However, role-play is a learning structure that allows the children to immediately apply content as they are put in the role of a decision maker who must make a decision regarding a policy, resource allocation or other outcome. This technique is an excellent tool for engaging the children and allowing them to interact with their peers as they try to complete the task assigned to them in their specific role.

In applying role-play as one of the dramatic activities in the class-room, the children may be lead to participate in a form of role-playing known as make believe whereby the children will adopt certain roles such as Teacher, Doctor, Nurse, Farmer etc and the children will act those roles in character to the real world. In role-playing, the children collaboratively create stories in groups and this help the children to work in group.

Applying role-play as means of teaching in the class-room gives the children the opportunity to practice skills they might not use on a regular basis. Skills such as debating, acting, reasoning and negotiating which they don't normally use in the normal class-room settings

Advantages of Role Play

- 1) Provides opportunity for students to assume roles of others, therefore appreciating another person's point of view.
- 2) Tends to motivate students to learn.
- 3) Promotes and develops critical and creative thinking, attitudes, values, and interpersonal and social skills.
- 4) It is fun and motivating
- 5) Students who are quite will be able to express themselves
- 6) It brings co-operation among the students through the group work.
- 7) Students can transcend and think beyond the confines of the class-room setting
- 8) Outside the class-room world, students will be able to handle the real world situations and students will not feel shy in addressing the audience. (Idogho 9)

Improvisation- Landy “defines improvisation as an unscripted, unrehearsed, spontaneous set of actions in response to minimal directions from a teacher, usually statements of whom one is, where one is and what one is doing their” (19). The focus is thus on identifying with characters, enacting roles and entering into their inner experience of imagination and fantasy. According to McCaslin the focus of improvisation is on helping the learners to discover their own resources from which their most imaginative ideas and strongest feelings flow, participants gain freedom as self-discipline and the ability to work with others develops. Hodgson and Richards in their improvisation book define the term as “spontaneous response to the unfolding of unexpected situation” (56).

Improvisation is an excellent technique to use in the class-room as it motivates the learners to be active participants in authentic situations thereby reducing their self consciousness. At the beginning students are hesitant and shy to participate in the activities, but after a few sessions they will become more enthusiastic and there will be a phenomenal improvement in their confidence level.

Improvisation helps children integrate concepts and make according to McCaslin “dialogue in improvisation is apt to be brief and scanty at first, but with practice words begin to come and the players discover the possibilities of character development of positive concepts”(16). Through improvisation, children create their own learning, rather than passively receiving information. For instance, when improvising with musical instruments, children construct their own knowledge of the sound of the instrument, its physical properties, and their own capabilities to make sounds with the instrument in various ways.

2.6 The Values of Creative Dramatics

Creative dramatics is an invaluable activity. It contributes to the child's growth in all gamut of development, much as it affords the adult the opportunity of helping children in resolving their problems. According to Idogho Agofure in his Lecture note the Values of Creative Dramatics are numerous; these include:

1. Cognitive Development of the Child

Creative dramatics can be highly instrumental to the development of children's awareness and sensitivity. With their dramatic roles expanding as their world broadens, children gain insight and experience and master realities around them. In mastering these realities, their sensitivities are sharpened alongside. Language skill becomes inevitable in this process and is developed as well.

2. Developing Sound Mental Habit

Creative dramatics encourages and fosters development of children's imaginative and independent intelligence. Through the world creative dramatics creates and the demand of

such world, a child although he works in concert with others, uses his individual imaginative thinking. He is enables to crystallize his own impression about life and is encouraged to work out solution to his problems in the process.

3. Developing Creativity and Talent

The child's imagination and thought is stimulated in dramatic activity from which words and actions are so spontaneously expressed. The child is therefore led into a creative process which encourages him to work out solution by himself to that creative discovery.

Creative dramatics abundantly enables children to creatively develop their physical and expressional skills besides mental abilities. They gain mastery in language arts through constant manipulation of words in their dramatic roles in addition to dexterity in body.

Creative dramatics encourages and fosters development of children's imaginative and independent intelligence. He is enables to crystallize his own impression about life and is encouraged to work out solution to his problems in the process.

4. Development in Socialization

Creative dramatics engages the child in active role taking situations. The child begins to develop a concept of his own role. This enables him a better understanding of both himself and others, and to develop sensitivity towards them. In this sympathetic climate, he is allowed to open up to himself for a better cooperation with others. (Idogho 7-8)

In child education therefore, creative dramatics has become a tool: an expressional mode that is not only enjoyable, but also satisfying. Thus, it satisfies the cognitive, affective and the psycho-motor domains of learning. Through it, the child's cognitive domain (intellectual and mental level) is sharpened and made more sensitive and alert to functioning; the affective domain (feelings and emotional level) becomes more positively inclined to both reception and response to the cognitive experience; while the psycho-motor (mind activation level) similarly activates, externalizes or expresses this affectively conditioned cognitive experience as the child solidifies growth in them, as well as his ultimate personality.

2.7 Creative dramatics and children's psychological development

Child psychology is the study of the psychological processes of children and specifically how these processes differ from those of adults, how the children develop from birth to the end of adolescence and how and why they differ from child to the other. Children psychological growth and intellectual development can be influenced in so many ways; it may be from the parent, peer-group, environment, school and society. But the fact remains that children learn more while they are in school, because the duty of the teacher is to impart knowledge to the children, to teach the children the realities of life.

Present day educational system has failed in developing the psychological growth of children because teachers serves as the active participants, the modern day education no longer affect the three domain of education, teacher don't allow the children to contribute in the class-room activities, and these don't gives room for critical thinking and creative ability among the children.

In affecting the psychological development of the children in the class-room, many theorists have

researched and concluded with the fact that drama is a major tool that can be used to promote the psychological growth of the children in the classroom especially the youngsters. According to Frost that says:

Play is an indispensable element in child. It is the child's natural process of learning, development and consequently a critical ingredient in the educative process, psychological growth or development is the development of human beings' cognitive, emotional, intellectual, social capabilities and functioning over the course of the life span from infancy through old age". (27)

Creative drama has value when a child starts growing, the acting out of stories which involve multiple perspective and the playful manipulations of ideas and emotion which bring about the cognitive development in children. Such as increase in language use. Creative drama is the activity uniquely appropriate to the child because children learn better from what they see and they assimilate faster through practical experiences.

Psychologist Sandra Russ identified "quite a number of different cognitive and affective processes that are associated with play". (20) Her research in using play, deals with fantasy, make believe, symbolism, organization and divergent thinking.

CHAPTER THREE

PRESENTATION OF DATA

3.1 Workshop Strategies

The strategies used in facilitating activity for children development in this study falls under storytelling and story dramatization an aspect of creative drama. The emphasis is thus on the process instead of the product of the performance. This researcher, the facilitator worked with the Primary six pupils of C.A.C Nur/Pry School Oye Ekiti, Ekiti State for nine weeks. In the workshop process, stories were narrated and reenacted under the supervision of the facilitator. The essence of the workshop is to ascertain the validity of drama as a tool for inculcating moral values in young children. Below are the workshop activities; detailing the stories narrated and enacted.

Activity 1: Storytelling (Education is the best legacy)

The story was told by the pupil of the class(Ayomide Adeitan).Once upon a time, there was a family consisting the Father, Mother and their two children name Taiwo and Kehinde because they are twins. Kehinde used to be a very good child while Taiwo was a disobedience child. Their parents always advice them to face their studies because that is the only best legacy they can give to them. In the classroom, Taiwo used to disturb other pupils in the, fight the teacher and steal in the class-room. Kehinde faced her studies and she became a medical doctor while Taiwo became a dropout and a thief. The policemen arrested Taiwo for stealing and took him to the police station.

The story told was acted out by the same pupils of the class and the character list is:

Anibaloye Bukola-	Mother
Adeyoju Olamilekan-	Father
Olawuju paul-	Son
Ayeni Ifeoluwa-	Daughter

Ayomide Ayobami- Teacher
Adesugba Boluwatife- Police
Oluwagbenga Timileyin- Police
Others pupils- Students

Activity 2: Drama Games

This game is a pantomime, it involves critical thinking and teaches self confidence, it is fun and it helps the pupils to think beyond the class-room premises, it deals with question and answers.

The pupils of the class were grouped into four groups and each group was given a room in the house such as: the bedroom, the living room, the kitchen, the bathroom. The names of each room were put on cardboards depending on the group the pupils fall to. Within each groups, each pupil chose one thing that would be find in the room they belong. (For example, if the room is the kitchen, one of the pupils became stove, one the sink, one the gas cooker, etc). After the pupils have choosing the object, the pupils practice being that object , the pupils then think why their object is important, the game leader will then start the game.

Playing the Game:

The game leader or the house owner goes to the first group while the other groups become the audience. The game leader will ask the first group by selecting one of the object and telling the object that is useless in the house, so he will have to throw the object away, the object will reply the game leader by giving the game leader reasons why is very useful in the house (for example, if the pupil is pretending to be the bed in the bedroom, the pupil will say if you throw me away, you will be sleeping on the ground and it won't be comfortable for you) the game continue until all other groups give reasons why they are important in the house .

Activity 3: Folktale by Obaseyi Olubi (The Tortoise and the Three Brothers)

Once upon a time, there were three orphans, whose names were Otarun, Akope, and Awekun. The brothers had reached such an age that it was time to decide what trade they might undertake. In order to advise them on such an important decision, the brothers went to visit Ijapa the tortoise who had been trusted guardian for many years.

As soon as they arrived, Ijapa offered the brothers kola nuts and they all sat in his front yard under the acacia tree. Now am all ears; said Ijapa to his visitors. What brings you here at this time of the day? Otarun cleared his throat before speaking. Firstly, my brothers and I wish to say thank you for all you have done for us ever since our parents left this world to join our ancestors in the land beyond. Now we have decided to learn a trade, and we would like you to advise us on this matter. Ijapa listened intently and nodded his head vigorously. Then Ijapa cleared his throat very loudly and said, I am happy that the three of you are thinking of learning a trade, but my advice to you is that you join me in my business so that we can all work together. The brothers looked at one another in amazement and Akope replied Ijapa that we did not know that you had a business. The tortoise laughed and said, I do my child. My business involves a lot of planning and scheming. I use more of my brain than my physical body. You may have noticed that I do not own a farm, neither do I buy and sell. Nevertheless, I eat well and I do not want anything.

Each of the brothers was very shocked at this news and the brothers did not know what to say to Ijapa. Eventually, Otarun stood up and said, we will be on our way now, but we will think about your proposal and give you an answer tomorrow before sunset.

A few weeks later, the three brothers started learning their various new trade without going back to inform Ijapa. They worked very hard and applied themselves diligently to their various tasks and they became successful. But as the brothers's fame grew, Ijapa became jealous and Ijapa formed a plan to destroy the brothers.

One day, Ijapa went to the palace and told the king that the three brothers had been boasting of magnificent feats that they could not possibly perform. The King became very angry and ordered the three brothers to come to the palace. As soon as they arrived, the King began to shout, you are evil men and I will destroy you before you destroy my kingdom. The King ordered that each brother perform a task of his choosing.

Early morning of the day the King ordered them to perform the feats, the three brothers roused from their sleep by a strange and beautiful sound. They opened their window to see a beautiful bird perched on the wall outside of their house. The bird was singing a solemn tune that went thus

*Omode meta nsere
Ere o ere ayo
Okan lohun o ta run
Ere o er ayo
Okan lohun o gbagbon
Ere o ere ayo
Okan lohun o wekun
Ere o ere ayo
O tarun, o gabgbon, o wekun
Ere o ere ayo.*

The three brothers were mesmerized by the beautiful song, the call and response of the verse, the gentle rhythm and haunting lyrics. When the song had finished, the bird flew away. It was then that Otarun noticed the bow, a magical climbing rope and a golden arm band. Each of the brothers took the instrument that related to their trade. They made their way to the palace where the king and the chiefs were already seated in readiness for the feats to be performed. Ijapa was also perched confidently beside the king, a wry smile grazing the corners of his mouth.

The three brothers put on their invisible instruments and they performed the feats as ordered by the king, the villagers went wild, the drummers began to beat on their drums, there was clapping and cheering and the villagers hoisted the three brothers up onto their shoulders, dancing them around.

The King called the three brothers to sit beside him on his throne as he addressed the people of the village, the king apologize to the brothers and made them to be his chiefs. The crowd erupted into more clapping and cheering and drumming as the brothers accepted the king's generous offer. As for you, Ijapa, said the king, turning bon the cunning little tortoise. You will be locked up in prison to serve the sentence you wished served upon the three brave brothers. The villagers all approved of the King's judgment as Ijapa was led away by the royal guards.

Activity 3: Pantomime play (Be Your Brother's Keeper)

The pantomime play was a story of a girl that was sent on an errand by her mother, on her way to the market, she lost the money. Two friends were coming and one of them saw the money on ground, the other friend told her not to pick the money as it was meant for someone else that lost it, the girl eventually picked the money and they continue their walking.

When she couldn't find the money, she started crying and going back home to tell her mother, on her way back home, she met two friends coming and gisting, one the friend asked her why she was crying, she told him that she lost the money her mother gave to her to buy something form the market. The boy told her not to worry as she will find her money back, the boy went to meet the girl who picked the money on ground, beg to give the money back to the owner because the money is not for her. The girl returned the money back to the owner and they embraced each other.

Activity 5: Storytelling by Ayomide (Greedy boy)

There lived a twin brother called Sam and Tom, they were identical twins, and even their mother could not differentiate between them. These twins were like two poles when it comes to everything other than their appearance. They neither agree with anything nor do they share even one single trait.

Sam had no friends, whereas for Tom the world was friendship. Sam loved sweets and Tom loved to eat spicy foods. Sam was mommy's pet and Tom was daddy's pet. While Sam was generous, Tom was greedy.

As they grew up, their father wanted to share his fortune equally. However, Tom did not agree and he agreed that whoever is more intelligent and strong, will gain higher share of wealth than other. Their father decided to organize a competition between the two. And they ordered the two sons to walk as long as they can and they should return home before the sunset. Whoever covers the longer distance and returns home before sunset will get huge amount of wealth proportionate to the distance they covered. They don't carry watch to calculate time.

Both started to walk a long way during a sunny day. Sam walked slowly and steadily, while Tom urged to win over Sam started to run instantly.

The distance they cover until mid-noon will be equal to the distance they would reach home before sunset. It was mid-noon and Sam decided to return back as he could reach home on time. However, Tom, with his greediness to earn more wealth, did not turn his way back home even after mid-noon. He walked two times longer distance that what Sam was covered and decided to return back before the sunset. He urged to return home as the sun turned orange in the evening.

Unfortunately, he could not even make half way home and the moon rises. He lost the race and was defeated because of greediness.

Activity 6: Bad Company Corrupts Good Morals

Once there was an old man. He had four sons. They had fallen into bad company and they mixed up with gamblers. The father advised them not to mix with such persons.

But the advice had no effect on them. One day, the old man bought a basket full of mangoes. He told the sons to eat the mangoes the next morning. The old man kept one rotten mango among them. The next morning, the sons found that most of the mangoes were rotten. Their father told them the cause by explaining to them that bad company always corrupt good moral. The sons learnt their lessons and they left bad company.

Activity 7: Lightning and the Thunder

In the olden days, the thunder and lightning lived on the earth amongst all the other people, but the king made them live at the far end of the town, as far as possible from other people's houses. The thunder was an old mother sheep, and the lightning was her son, a ram. Whenever the ram got angry he used to go about and burns houses and knock down trees; he even did damage on the farms, and sometimes killed people. Whenever the lightning did these things, his mother used to call out to him in a very loud voice to stop and not to do any more damage; but the lightning did not care in the least for what his mother said, and when he was in a bad temper used to do a very large amount of damage. At last the people could not stand it any longer, and complained to the king. So the king made a special order that the sheep (Thunder) and her son, the ram (Lightning),

should leave the town and live in the far bush. This did not do much good, as when the ram got angry he still burnt the forest, and the flames sometimes spread to the farms and consumed them.

So the people complained again, and the king banished both the lightning and the thunder from the earth and made them live in the sky, where they could not cause so much destruction. Ever since, when the lightning is angry, he commits damage as before, but you can hear his mother, the thunder, rebuking him and telling him to stop. Sometimes, however, when the mother has gone away some distance from her naughty son, you can still see that he is angry and is doing damage, but his mother's voice cannot be heard.

Activity 8: Creative work display

Creative activities often time involves creating from imagination or from exciting things. The creative work was done in the class-room to stimulate the creative imaginative of the pupils by displaying different forms of art works.

Olalekan, one of the pupils did a flower with cardboard, scissors, rope and a broom, during the process of doing it, he taught the other pupils in the class on how to make it. Obaseyi also made a boat with cardboard, Jude also makes a cap with cardboard and rope and Damilola also made wristwatch with paper. During the process of the creative work, the pupils performed different things and they also learn from each other

CHAPTER FOUR

4.1

DISCUSSION OF FINDINGS

In using storytelling and dramatization, which is an aspect of creative drama; the learners/participants are meant to identify and discuss the moral values of each of the story narrated and enacted. In fact the learners/participants were eager to mention the moral lessons derived from each of the stories and each of them also discuss how they would integrate these experiences into their daily lives.

In the first story, "**Education is the best legacy**", the learners/participants were emotionally moved as a result of the tragedy that befell Kehinde in the story. The learners/participants all agreed that the tragedy would have been averted if Kehinde had followed the instruction and warning giving to them by their parents and even the footsteps of his twin sister "Taiwo" who is diligence and obedience to their parents, she worked hard in her studies and became a doctor while Taiwo became a thief and was taken to police station. The moral lessons deduced from this first story are countless in terms of enumerations. The learners understand that they need to obey their parents and face their studies squarely because that is the only legacy their parents can give to them.

From the second activity, the pupils understand the different rooms in the house and things that can be found in those rooms, their usefulness and why they are important in the house.

The creative work display shows the various talent displays by the pupils. The pupils display different kinds of art works such as boat, wristwatch, cap, paper flower, gun and other works of arts. The creative session was fun as it was a moment of self display for the pupils, the children and the participants like it and other children and observers learn from it.

From the learners/participants discussions, folktales like this very one "**Tortoise and the Three Brothers**" regulate their excesses and it is didactic to both the old and the young alike. It acts as constant reminder that those who plan evil for some other people have evil waiting for them at their door steps as is manifested by the fate of Tortoise in the story who planned to destroy the three successful brothers because they did not yield to his advice, he went to meet the king by lying against the three brothers, telling the King what the brothers did not say, this made the King to get angry and he swear to deal with the three brothers if they fail to perform what Tortoise came to tell him. As fate will have it, the brothers performed beyond expectation of the King and the whole village. It was then that the King knew that Tortoise is not a good person: the King ordered that Tortoise should be taken to the prison that was being prepared for the three brothers. The King made the three brothers chief and gave them land to invest on. From the story of the Tortoise, the participants and the learners learn that it is not good to be jealous of other people success because just like Tortoise regret his action, anybody who is jealous will later end up killing himself/herself. They also learn that they need to be hardworking three brothers and seek advice from the right source.

In the course of discussion most of the learners/participants see the reasons while they should not be jealous of other people success or achievement. They promise to rejoice in other people success especially in their class-room activities and not lie against other people success.

Watching children working in drama provides fascinating insights into the riches of their imaginations, the skills with which they negotiate with one another, their present level of critical thinking, and the sophistication of the language they use" (Verriour 7). By doing so, students are able to learn through other perspectives and act as one would in the imagined situation.

After these series of activities have been concluded, series of monitoring and evaluation of the project were done through the response from the teachers. Issues like the communication, alertness, and creative abilities of these children were evaluated. Testimonies from the participants (teachers and pupils) at the workshop showed that the workshop was eventful, educating, practical with exercises, interacting and highly creative. Since it is called a workshop, thus, there was no premeditated or already made action or work because it was really exible although the idea of the workshop and what the workshop intended to achieve were premeditated. Participants (teachers & pupils) and the facilitators through the workshop process built scenarios, interacted and created drama that engineered their reasoning into the importance of their society. For the teachers, the workshop ordered them the opportunity to improve on their ways of teaching the pupils and applying cultural values into their methods of teaching which they believe in years to come will help the pupils as they grow in life, such cultural practices such as storytelling, songs, games to mention a few will be included in the school curriculum especially the values and practices that enhance the learning process, education and entertainment among many others.

4.2 Effects of Creative Dramatics on the Participants

The saying that “people rarely succeed unless they have fun in what they are doing” readily comes to mind when creative dramatics is concern; because, for effective learning to take place, pupils are meant to be active participants in the learning process. Poorman observes that “true learning cannot take place when students are passive observers of the teaching process” (32). Similarly, Uzogba sees children as dynamic people always in progress. They are full of potentials which have to be discovered and properly channeled. Educating them is a national investment in the right, he reiterates. Igwe’s heartfelt advice to the teacher is this:

You need to understand how children learn and your role in making teaching and learning easy and enjoyable for them, in this, you must note, inter-alia, that learning involves the

active participation of the learners. so, the child needs to be encouraged to take part in what goes on in the class; the teacher need to create small group during certain lessons and

so with time, the children will learn how to cooperate with each other for social collaboration; the children learn better when activities are seen as useful to real life and the teacher needs to adopt strategies that the child will appreciate. (106)

Paulo Freire the author of *Pedagogy of the Oppressed* advocates for the teacher-student relationship. He explained the relationship to involve a narrating subject (the teacher) and patient, listening objects (the students). He laments that education is suffering from narration sickness. He illustrated thus:

The teacher talks about reality as if it were motionless, static, compartmentalized, and predictable. Or else, he expounds on a topic completely alien to the existential experience of the students. His task is to fill the students with the contents of his narration-totality that engendered them and could give them significance. Words are emptied of their concreteness and become hallow, alienated, and alienating verbosity. (71)

To him, if education is done the way he described above, it will thus become an act of depositing, in which the students are the depositories and the teacher is the depositor. Instead of communicating, the teacher issues communiqués and makes deposits which the students patiently receive, memorize, and repeat. He tags this kind of education “banking” concept of education. He stated that this form of education does not aid creativity, transformation and knowledge is misguided. Paulo Freire opined that education should give room for enquiry and praxis, claiming that “knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world and with each other”. (72)

In essence, the teachers need to use a variety of strategies like creative dramatics to attract and hold attention in order to aid assimilation and retention. He/she could vary the voice, gestures, body motions and expression from time to time. Encourage the use of mental imagery by teaching

the children to make image or picture of what is being learnt. Let them visualize concrete and abstract words and describe what they use. Let them imagine what is going on in a story as it is read. The teacher should guide them to form a picture in their mind's eye of diagrams, relationships, concepts etc. and if possible demonstrate and act it out.

Thus, creative drama has been regarded by scholars to be a tool useful for making education better especially in the Nigeria milieu and it is also an excellent teaching tool for developing the creativity and imagination of young children. Adedina explains that:

Drama or theatre has always been part of tool for educating, behaviour modification and changing man since the beginning of time and therefore is a key human development. Drama shares the same objectives and intention with education and they are therefore intertwined in objectives, methods and outcomes". (14)

Hence, it will not be out of place if the teacher takes advantage of the enormous benefits and values in drama and interjects it into his methods of teaching.

CHAPTER FIVE

CONCLUSION

5.1 Summary

Creative dramatics is a most valuable tool in contemporary education. Abone posits that "it is a powerful instrument in promoting qualitative primary education" (105). As an educational tool, "it is a process of developing and acquiring artistic skills and stresses that it is those skills that enhance effective drama; and further asserts that creative drama is a learning process" (105).

Earlier observation has been made that creative dramatics or educational drama is not recent: it evolved as an attempt by people to use drama for more functional purposes. It is this utilitarian background therefore that predicates it as an educational and recreational tool. Thus informing the recent departure from what used to be the earlier dramatic convention for instance in Nigerian primary schools: a convention which Onyekuba observes: "engages children in dramatic activities only when they prepare for occasions like the parents day celebration, end of the year party etc" (5): which are basically for entertainment, by the status it has recently assumed in model primary schools.

At the level of children; they are of impressionable age. Creative dramatics therefore seeks to embed and inculcate on him those attributes that are positive. Dramatic activities in early childhood enable the child to be more alive and sensitive to his environment. Through it, he not only discovers himself, but becomes more aware of other people and situations around him and develops sensitivity towards them.

Young children use their imagination and transformational activity, modify whatever they find in their environment, and create new things, objects and activities and so new environments. In this way, through the reciprocal interaction of environment, transformation and imagination, creativity can be discerned. The young children use all these conditions, (interaction, transformation and imagination), in their dramatic play, as they try to represent a great deal of what they come to know of their world. All schools should regard dramatic activities as being as natural to children as breathing and as necessary. Such play should form a natural part of the daily school programme. Shmukler in a study about gifted children concludes:

Imaginative play, being both affective and cognitive, has an essential developmental function, helping the child to achieve a balance between inner and outer experience, and developing a reservoir of resourcefulness, liveliness, and self-esteem, encouraging both curiosity and the capacity for exploration. By its very nature, play demands that children use their potential to combine experiences into organized, yet flexible Conceptual schemes. It is thus a powerful adjunct to early educational, preventive, and remedial procedures, and should be paramount in any pre-school activity (88)

5.2 Conclusion

Arising from the above explication as captured in this research, creative dramatics should be employed in every classroom. It can reach students who otherwise couldn't be reached, and challenge students who find it difficult to assimilate in the classroom.

Drama provides a fun means of learning. It brings the affective back into the classroom, it brings about discharge of emotions and imaginative development, it gets the pupils or the participants involved and let them think beyond classroom arena. Jeffrey posits that; "the integration drama, students became a part of the learning process rather than mere observers or inactive receptacles

of the rich experience of learning” (1). In this way, their learning was deeper, more sustained and infinitely more complex.

Drama gives educators the opportunity to teach their students in a way that the students will love classroom activities, it provides social and creative skills, it also embraces the child’s imagination and emotions which in many classroom are not allowed. Brain Edmiston sums up the value and power of using drama in the classroom very well. He calls the type of learning in which students are actively engaged in the subject and have some control of their learning, “student inquiry”. He writes

Organizing the curriculum around student inquiry has begun to be recognized as a powerful way to move students beneath the facts and beyond a skill and drill approach to learning. Inquiring that centers on students’ questions and real world issues is intrinsically motivating, engages students in high level critical creative thinking, and connects the classroom to the world past, present and future. Teachers are freed from being the authority to being an authority who can guide, assist, and wonder with students but most of all we are freed to ask questions with students and join together in joint explorations. (133)

So far, it can be seen from the work that creative dramatics is an important device of educational experience which should be available to all students in schools especially the youngsters.

5.3 Recommendation for Further Studies

After undertaken the workshop for both children and young audience, this researcher realized that it will be of great benefit if creative dramatics is introduced in school curriculum in the country and across the African continent. Through the creative use of play, students can be educated, subjects can be taught and values of the society can be subtly formed in the students among others. Also, the use of art for educational purposes such as school work, health education to mention a few is to be encouraged because such workshops build young minds in the world of art and theatre

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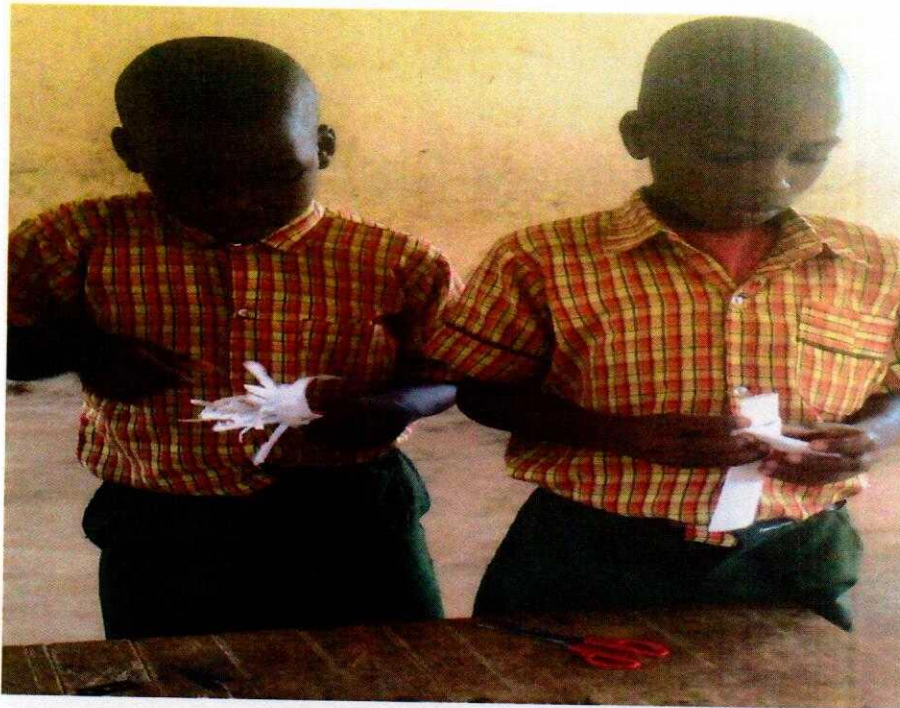
APPENDIX I: A SCENE IN EDUCATION IS THE BEST LEGACY



This scene, display a family where the father is having a conversation with his daughter, warning her from following bad friends and also, encouraging her to face her study squarely for her to have a bright and better future.

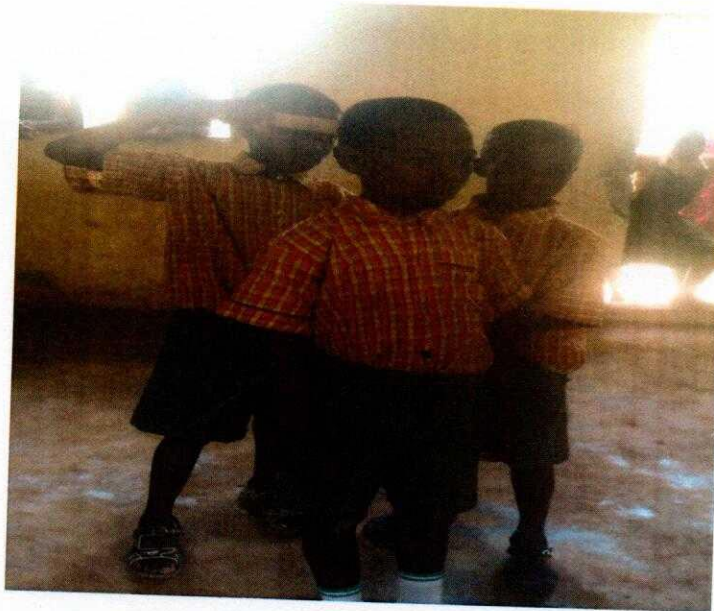


APPENDIX II



CREATIVE DRAMATICS WORKS DISPLAYING THE CREATIVITY OF THE PUPILS DURING THE WORKSHOP.

APPENDIX III: STORYTELLING SESSION



APPENDIX IV



PANTOMIME PRESENTATION