ASSESSEMENT OF METHODS USED TO TEACH DRAMA IN SECONDARY SCHOOLS IN KENYA: A CASE STUDY IN KAJIADO NORTH DIVISION, KAJIADO COUNTY

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DECLARATION

This research project is my original work and it has never been presented for the award of degree or any other credit in any other university.

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NDAHAYO SIXTE   DATE

This research project has been submitted for examination with my approval as the University College Supervisor.

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 MS ANNA KULA   DATE

This project has been accepted by the Head of Department of Education.

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PROF. JOASH MUTUA   DATE

DEDICATION

I dedicate this project to my dear Mother MUKARWESA BELLANCILA, A. NAHIMANA FRATERNE and all my family members.

Special dedication to Mushubati Primary School, Petit Seminaire St Pie X Nyundo and ESECOM RUCANO for preparing me to undertake my studies at higher learning.

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ABSTRACT

The study assessed methods used to teach drama in secondary schools in Kenya and it used the case study of Kajiado County. It involved two schools: Oloolua and Kibiko secondary schools. It was guided by three research objectives: to identify methods used to teach drama in secondary schools, to find out whether there are challenges faced by teachers in teaching drama and to examine whether the methods used are effective in teaching drama as a performed art.

In order to attain these objectives, the study used questionnaire which were distributed to students and teachers from the two selected schools. For students, two year groups (Forms three and four students) were sampled using random stratified method to make the sample size. Four sections made up the questionnaire used to collect data from the respondents: Demographic Information, existence of drama in schools, methods used to teach drama and attitudes towards drama as a genre of literature. Relevant questions to the research were designed into two main types, namely closed ended questions and open ended questions.

The questionnaire return rate was (77.5%) of the expected sample size for students while for teachers the return rate was (83.3%) and it was out of their responses that the study drew inferences from the findings. The quantitative data from the questionnaire were analyzed, presented and interpreted using SPSS (version 20). The qualitative data provided through open ended questions were used to support the quantitative information.

The study revealed that Literature was being taught in the schools. There were teachers for literature who were supposed to teach drama too. Two methods were identified as practical methods that can enhance the learning of drama in secondary schools: discussion and role play methods. These methods were more preferred to others because they involve students

and teachers in the teaching and learning experiences. However, inquiry and field trip methods were mentioned too. Despite the assertion that the methods mentioned above would make the teaching and learning of drama effective, it was disclosed to the researcher that the techniques used to introduce even to teach drama were not appreciated by students. Furthermore the study revealed that students were not motivated to study drama.

Challenges faced during the teaching and learning of drama in classroom were stated by respondents. They included: lack of teaching material (textbooks) and scarcity of time. The fact of not involving students in performance as part of drama, as well as lack of motivation to learn the subject were found out to be among challenges that were encountered during drama sessions.

Finally, the study established that despite challenges encountered during drama sessions in schools, students are disposed to learn it. It was discovered that drama was liked to be taught because as respondents argued, it is important to life both inside and outside the school premises. Thus, they would like to have means that involved them in live performance so that drama might shift to be viewed as a practical and educative discipline rather than a theoretical discipline.

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CHAPTER ONE

BACKGROUND OF THE STUDY

1.0 Introduction

This section of the research proposal of the topic "Assessment of methods used to teach drama in secondary schools in Kenya" introduced the study which was carried in Kajiado North Division, Kajiado County. It presented the background of the study and the statement of the problem. It also presented the scope and delimitation of the study; and objectives which guided the researcher in his study. In addition, it is in this chapter that the significance of the study, theoretical and conceptual frameworks, and definitions of operational terms of the study were introduced.

1.1 Background of the Study

Drama is a performed art. Unlike other genres of literature (prose and poetry), drama is a genre whose subject for composition is performance. It involves immediacy of enactment of a piece of art by different actors on the stage for the audience. It is made not of words alone, but of sights, and sounds, stillness and motion, noise and silence, human relationships and responses (Lazar, 1993). It is therefore a collaborative performance since it needs different people for various roles for it to take place.

Drama as a performance must have two mutual dependent and essential contributors: an actor and an audience (Styan, 2005). This is because it is made up of dramatic conventions, script, characters and plot which, as a whole are composed not for a reader as narratives or recited as songs, but for spectators so that they may be taken into the imaginary world of the play writer. Guillian (1999) quotes Gareth (1977) arguing that drama is enactment of a thought of a writer which is written with a purpose of communicating through dialogue and gestures in

the theatre. As a result, drama is an imitation of an action which can be either fiction or nonfiction as any other genres of Literature.

Mbao (2014) states that literature as a discipline has five literary genres; that is the novel, poetry, drama, novella, and oral literature. Therefore teaching any of these genres requires the teacher to know the rest since they correlate when it comes to the conception of a thought and use of language as a medium of expression. Despite the fact that drama has distinctive features from other genres of literature such as its form (Dialogue) and performance (Theatrical presentations); it is taught as a literature subject because it is a variety of the Literary Discipline.

According to Lestre (1966), drama uses generally a play existing on a paper, before and after performance, hence it can be read by somebody to inform themselves since like fiction it tells a story and as poetry it makes creative use of language. However as a genre of literature, it keeps its authenticity through involvement of stage, actors, audience, music, action, costume, and other various properties of the theatre. This makes drama more valued than other genres. In addition this is because it uses immediacy of action. This becomes much more appealing as a communicative medium because people understand better when they involve both hearing and sight.

Having literature as an art of expressing people's way of living, their origin, and history, philosophy and social relationships, it highly responds to the purpose of education as changing people's attitude and world view so that they may be productive in the society. Banham (2004) writes that the Kenyan traditional drama was utilitarian in nature with specific social functions to serve the main role of constructing social unity of communities. Therefore drama has as subject matter, human beings because it focuses on imitation of human life with aim of highlighting some issues affecting the society. For example, Waigwa

Waichira's "Gift from a Stranger" as a comedy addressed the theme of HIV/AIDS epidemic and was shown all over the whole country of Kenya in schools and colleges in 2001 (Banham 2004). Thus Drama is used to teach the society.

Teaching is defined by Macharia (2009:9) as transmitting desirable skills, knowledge, attitudes and values with the aim of making somebody productive in the society. This definition is applied to many disciples taught in school, literature included; because the aim of education is to acquire all the stated items above in order to promote an integral uplift. These different disciplines incorporated in the curriculum should serve as means to meet the Kenyan national educational goals.

Wilson and Goldfarb (2010) state that throughout theatre history, plays have been written to serve purposes of entertaining, probing human condition as well as to impart information. This function is contextualized in the Kenyan Institute of Education (KIE) in the objectives of education. According to the Kenyan Ministry of Education, science and technology education should build character and foster desirable morals and religious values that help children grow up to be honest, hardworking, self-reliant and well integrated citizens (Moes 2005) quoted in Macharia (2009). This was confirmed in the tradition developed through plays which emerged in Kenya with aim of teaching the society. In fact, theatre based on people's perception of self has according to Banham (2004) evolved and it is used as a methodology of teaching and communicating issues facing society.

Teaching drama is not separated from other genres of literature because they all seek to achieve the same goals of educating the society. Banham (2004) quotes Ngugi wa Thiong'o in his Penpoints, Gunpoints and Dreams (1998) saying that an ideal African Literature must be participatory wherein democratic values are expressed through action in which the audience and the actor participate actively in the theatrical production. This action involves essential

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components of drama that can assist learners to appreciate the genre and approach it with a positive attitude.

Lynn and Lestre (1966) suggest "dramatic conventions, play, story characters" as important elements of drama which are supposed to be considered in order to help learners achieve the objectives stated before the lesson. Therefore during the teaching of drama as a genre of literature these questions can be relevant so as to help learners understand the role of drama as an educative subject: what are the issues addressed in the play? Who are the protagonist and antagonists? How do themes in the play relate to social life today? Is there any coded language used in the text?

Effective approach to these elements of Drama will respond to the specific Objectives designed by the Kenya National Examination Council (2010) as stated in Mbao (2014): Reading and comprehending literary material; as well as reading and analyzing work from Kenya, East Africa, and the rest of the world, and relate to their experience in these works. The same objectives include appreciating and respecting one's own as well as the people's culture; and making an efficient use of a range of source of information.

In addition a better understanding and appreciation of drama as a performed art may stimulate students to develop a competitive attitude in National Drama Festivals which take place. The researcher assumes also that the results of the study will make both teachers and learners have a critical view while participating in theatrical performances.

1.2 Statement of the Problem
In Kenya drama has evolved under the Kenya National Theatre which opened on november6, 1952 with historical ties to the politics surrounding the country. Even though as early as 1965 teachers were expressing the need to incorporate performance into the English curriculum as a means to ensure sustainability of theatre, their sentiments were never put into practice

(Banham 2004:217). Today, despite criticism of published dramatic texts which are core to language studies in secondary schools, theatre remains an activity outside compulsory schoolwork.

Drama involves the play script and the enactment which makes it to be a performed art. Unfortunately the focus is put on plays and performance is left out for occasions of National Drama festivals. This allows teachers to concentrate on features of the play text because they are the only part of drama which are being assessed during KCSE. However forgetting the part of performance in teaching drama may have negative effects on students' attitudes towards the genre.

This research assessed methods used to teach Drama in secondary schools and whether they help students appreciate the genre. We wanted to find out whether there can be possible ways in which Drama can be taught better than it was, as a means to address societal issues of people around the school setup and even in the whole nation of Kenya.

1.3 Objectives of the Study
The study had both the general and specific objectives as follows:

1.4.1 General Objective
The general objective of this study was to assess methods used to teach drama in secondary schools.

1.4.2 Specific Objectives
This study aimed to:

1. Identify methods used to teach drama in secondary schools

2. Find out whether there are challenges faced by teachers in teaching drama

3. Examine the extent to which the methods used are effective to students understanding and appreciation of drama.

1.4 Scope and Delimitation

This study was carried out in two Secondary Schools located in Kajiado North Division, Kajiado County. These are two day schools: one co-educational and the other, a boys' school, both situated around Ngong zone. The researcher chose these particular areas for the study because of the accessibility of respondents and the accuracy of information that he intended to obtain since the population in the schools were heterogeneous: students and teachers who were given questionnaire had different backgrounds, age, gender, ethnic and religious affiliation. These differential factors helped the researcher to get reliable data from students and teachers.

This study had a limitation of time because the researcher was still following his lectures and this could not provide him with ample time for the research. Questionnaire were used to overcome that limitation since respondents could provide data without any supervision by the researcher. Financial constraints did not allow the researcher as well to reach many schools since he was depending on his sponsor.

1.5 Significance of the Study

This study was to help both teachers and learners to evaluate the efficiency of methods used to teach Drama. First of all, it was to help teachers of literature in the Secondary Schools to determine the problem faced in teaching Literature and especially Drama. Secondary, it was to make teachers and learners appreciate the genre as an educative subject that exhibit societal issues. Finally, this study aimed to contribute to alleviating challenges encountered by teachers in teaching Literature as a discipline and in a special way Drama as a genre. As a result the awareness of the two schools and their effort to improve efficiency of methods used in teaching Drama would influence other Schools through a better performance which was intended by the researcher at the end of his study.

1.6 Theoretical Framework

A theoretical framework is referred to as a structure that the researcher chooses to use in order to present his ideas in carrying out a study through the use of an already existing theory. The theory used must connect different aspects which are core to the research.

The study "assessment of methods used to teach Drama in Kenyan Secondary Schools" was based on the Vygotskian Social Development Theory of Learning. This theory argues that social interactions are important for the learning to be successful (learning theories.com, 2013). It is assumed that unless students are actively involved in teaching and learning experiences, the exercise cannot be effective. This implies that the teacher must have knowledge of the students and a deep knowledge of Theatre and Drama Pedagogy (Anderson 2011).

The researcher used this Vygotskian Theory of Learning because it involves the learner as a social component of the model of teaching and learning process who learns better through interactions with other people (teachers and colleagues). Anderson (2011) quotes Vygotsky(1978) to confirm the relevance of this theory in learning and teaching: "a student's development is informed by a dynamic threshold of what the student is capable of learning through interaction with others rather than the capacity of what he can already achieve alone".

According to Vygotsky (1978), there must be a More Knowledgeable Other (MKO) thought normally of as being a teacher, even though in informal context MKO can also be peers, a younger person or even a computer. This theory requires of the teacher to have a better understanding or higher ability level than the learner. In order to teach Drama, the teacher should be knowledgeable about the subject so that he can help students appreciate it. This theory was useful to the researcher because it guided him in finding out whether before

teachers are set to teach Drama, they are conversant with the genre and are equipped with appropriate methods.

Finally the validity of this Theory laid in its practicability to the study. It considers Teaching as a system in which students and teachers should collaborate in order to facilitate the transmission of knowledge about drama as a genre of Literature.

1.7 Conceptual Framework
Researchers have suggested that students generally perform better on learning tasks when the teacher uses participatory and learner oriented methods (Ogula 1999:25).These methods make students find out information for themselves through observation, exploration, interviews, field trips, and working together with their colleagues.

In this study the researcher used the following elements of the independent variable in order to assess efficiency of the methods used to teach drama:

1.7.1 Inquiry Method
This consists on seeking information or knowledge about something by asking questions. It helps students develop critical and analytical thinking skills. Using this method in teaching drama will contribute to enhancing students' abilities to make rational judgments because students are put into situations which allow them clarify their opinions, values and attitudes, and assimilate those which the society considers desirable. This method may provide students with opportunities to learn from success and failures.

1.7.2 Field Trips
This method is also known as educational visit. It is arranged by a group of people go to a place of educational importance for first hand observation. It is very useful in teaching drama because learners come across a real performance of literary works (play) in the theatre. Students are involved in practical activities and exposed to live experience of performance.

This method reinforces what has already been discussed or what is yet to be studied in the class.

1.7.3 Role Play

Role play is a method which serves to act out structured or designed situations. Its purpose is to foster active participation by the class and increased interest in learning the subject. It gives students an opportunity to develop self-expression and self-confidence. Through this approach students learn to interact with one another. Role playing can be used to introduce a topic for study and in drama it develops performance skills and appreciation of the genre as performed art.

1.7.4 Discussion

This is the most used method in teaching because it is students centered. It is a method in which students do most of the talking and asking and answering questions. The teacher's role changes from being one of the provider of knowledge to one of facilitator of learning. Using the discussion method gives value to individual contributions and assumes that each participant has a view which can help others change behavior or attitudes towards the subject. When discussion is done in groups, it provides even shy students opportunities to speak and be heard.

Figure1: Relationship between Variables
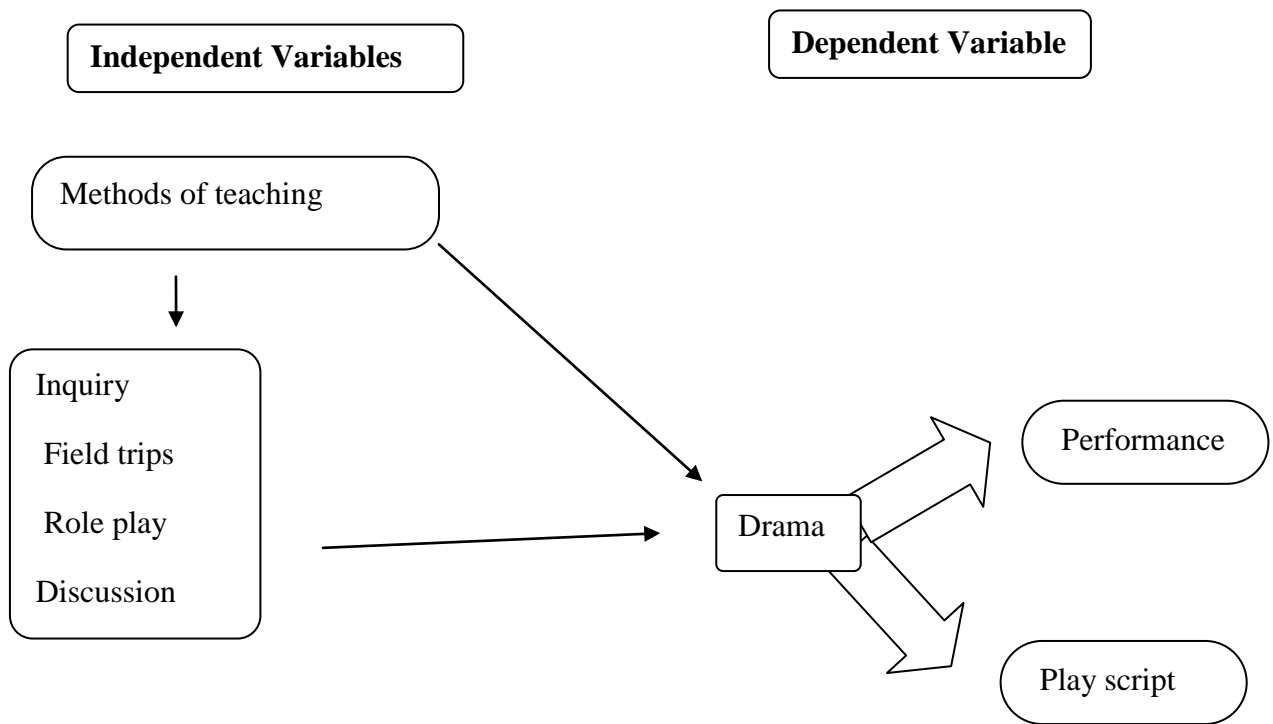
1.8 Definition of Operational Terms

Challenge: A complexity that causes obstacle to the teaching and learning process.

Drama: A specific mode of fiction represented in performance on a stage before an audience.

Genre: A type or category of Literature marked by certain shared features or conventions.

Literature: Oral or written works used to communicate people folklore using an elevated language.

Method: A procedure, technique, or way of doing something, especially in accordance with a definite plan.

Play: A form of literature written, usually consisting of scripted dialogue between characters intended for theatrical performance rather than just reading.

Teaching: A process of transmitting knowledge, attitude, skills and values for a given purpose.

Theatre: A building or outdoor area in which plays and other dramatic performances take place. It can also be referred to as a collaborative form of fine art that uses live performers to present the experience of a real or imagined event before a live audience in a specific place.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter reviewed what other researchers have written about teaching drama in secondary schools. It discussed the attitude of teachers towards drama, and how it is approached in classroom setting. Since drama as a genre is made up of play text and performance, this chapter also provided a relationship between them.

2.1 Relationship between Play script and Performance

Smart (2001) opines that before there can be performance there normally has to be a text. However one play text may have different performance depending on the director, the staging, actors and the audience. Therefore there is need to study each piece of art individually because each of them has specific features which make it peculiar from others.

While emphasizing on the role of performance in studying drama as a genre, Lorcher (2012) discovers that a play can only truly exist when it is in performance and that a detailed literary study of the text is limited and misleading. In regard to this; there should be performance so that students may develop skills to discover nuances of language and techniques used to make a transition from a play to a drama performance.

Watching live performance makes students appreciate drama as a performed art. This also helps them to speak in public and develop basic skills of performing art on stage. According to Kempe and Ashwell (2000), role play also is used to foster communication skills in both mother tongue and foreign languages by offering new contexts within which to speak and listen. It is necessary to note that students should follow instructions of the author about how the piece of art is supposed to be enacted.

2.1.1 Stage Directions

In studying Drama students often skip over stage directions rather fast (Shepherd and Wallis, 2011), while they are the linking part between play text and performance. Stage directions are referred to as a set of instructions that the author wants to be used while enacting a piece of art so that dialogue can be made real among actors on stage (Carthy, 1997). Students should understand the role of stage directions as important as other elements of drama such as characters, plot, and diction; because unless they are considered there would be a confusion between dramatic texts which are made for performance on stage and other genres of literature which do not necessarily need audience and theatre for actualization.

After his study, Lorcher (2012) wrote that teachers should help students to discover the relevance of each element used in Drama performance. Ignoring this part in analyzing the play script affects understanding of the message intended by the playwright; because without stage directions drama can be assessed to be like any other literary performance other than a performed art. Indeed according to Shepherd and Wallis (2011) there is o other part of dramatic text which contains instructions regarding facial expressions, vocal delivery, gesture and basic actions, costumes, movements on stage space and props. Therefore an attention should be made on any instructions provided by playwrights.

In secondary schools students should discuss the role of elements of the stage direction which are supposed to be used during the staging of the play. Khan (2014) states that various elements used on stage do not only contribute to the literal importance of objects rather the semantic choices which need to be understood in the context of both the social, economic, political and religious perspectives of both the author and audience. If one of the two (author or audience) is overlooked, the meaning might be altered in the process of studying a piece of art. Lorcher (2012) opines that Drama is a story enacted on stage for a live audience which

uses human and non human resource for enactment. As a student of drama it is important to be able to recognize different elements of drama pertaining stage enactment:

2.2. Drama and the School Curriculum

Banham (2004) states that literature is now established as part of the school curriculum in the world especially in Commonwealth countries and students are introduced to it at the very start of their school life. Some students continue this discipline up to the end of their higher education. In Kenya, Drama is taught in secondary school as part of the English Curriculum but it is not always the case, because neither drama nor literature is considered as important as English subject or its various domains such as grammar, reading or writing. According to Kempe and Ashwell (2000), there continues to be a need to introduce more teachers to the knowledge and expertise required to teach drama effectively in the secondary school. Luckily, some teachers are ready to move on themselves in order to find more effective ways of ensuring that their students similarly progress in their knowledge, understanding and skills.

2.2.1 Teachers attitude towards Drama

Wilson and Goldfarb (2010) assert that during teaching and learning experiences teachers experience drama's value as a powerful teaching and learning strategy that invites students to move collaboratively inside classroom content. According to Dowdy and Kaplan (2011), in drama students use their own lives and perceptions as a supply of ideas for taking on roles and through their interaction with others dramatizing and reflecting on the experiences and circumstances which people face throughout a lifetime both inside and outside the school situation. It is unfortunate that it is seldom looked at as an academic discipline which can be chosen by students as their area of specialization rather a means to achieve goals predetermined at the beginning of other subjects.

Wilson and Goldfarb (2010) state that, it is natural for some teachers to ask themselves where can be the point in teaching drama as an additional subject in the already congested curriculum. In a time of increased curriculum mandates and test pressures to suggest to teachers that they draw on drama's dynamics to teach content and examine human issues may seem an untimely idea completely out of synch with school reality. Another view regarding teaching drama is to leave it to be taught as part of entertainment as people train for sport or music or painting. To this regard, Dowdy and Kaplan, (2011) wrote that teachers would like to have teachers who are talented in directing plays or coaching the Drama clubs. This suggests that Drama is not worthy a subject to be taught and evaluated in the school curriculum.

Misunderstanding or lack of interest in the genre makes it difficult to determine clear methods to handle it in the classroom situation. Dowdy and Kaplan (2011) opine that for teachers, Drama should play a social role of informal teaching of moral values and emphasize on social interactions rather than being a subject to be taught. This is because teachers seem to be not concerned with the subject. They suggest the subject to be taught by a coach, play stage director or anybody else who is talented in it rather than trained for it. Nonetheless the Former United States Assistant Secretary of Education passionately advocates for school reform that provides a secure place for the arts, including Drama in every grade (American School System 2010). Unfortunately there is not enough number of people who are talented in drama training and as a result there is inefficiency in teaching performance as part of Drama.

2.2.2 Drama in Secondary Schools

Kempe and Ashwell (2000) write that drama is existent in many countries and but the manner in which students come across it varies from one school to another. Some schools approach

drama as a complement to work across the curriculum and activities that relate to drama are quite often used in other areas of the curriculum. For example in his study Ogula (1999) concluded that role play which is in nature part of drama is most of times used to prepare young people for specific situations such as interviews, or to review incidents that seem important to the group.

Kempe and Ashwell(2000) write that Drama in schools is used as a framework for curriculum. According to their findings, the tension implicit in a dramatic fiction can be used to motivate the students in a broad range of curriculum areas. This is not enough because organizing the whole curriculum around a central dramatic problem poses a number of challenges for students who may become deeply involved in solving situations from the perspective of a given role. In addition, where so many elements are prescribed, such an approach is not without challenges for the teacher as a planner of the curriculum either at the time. Therefore accommodating all the demands of imposed curriculum content can make the drama feel unwieldy and simply be too taxing on the teacher's imagination and organizational abilities.

Lynn and Lestre (1966) observe that drama in school is sometimes used in the presenting of plays which involve students in all phases of education, periodically to participate in drama festivals competitions. According to Kempe and Ashwell(2000) such performances range from the class assembly to ambitious productions of the classics, well known musicals or contemporary theatre. With a purpose of marketing the school, in some schools, even members of staff play acting parts themselves or take responsibility for some of the backstage and technical tasks. This makes schools mightily known as performers but this does not mean that drama is taught as a subject. It is simply a means used to develop students' abilities to perform art as well as to relax.

To speak of the possibility of students progressing in drama admits that drama is clearly identifiable subject with its own corpus of knowledge and specific skills. This makes drama to be held in schools as a subject in its own right. According to Kempe and Ashwell(2000), In England, drama is a separate strand of the National Curriculum for English at all four key stages, and in Wales, it is compulsory up to key stage3. In many secondary schools drama is taught as a subject in its own right up to the compulsory school-leaving age. This is not the case in Kenya where drama is a sub-topic of Literature which is also taught under the cover of the Integrated English in secondary schools. The most challenging aspect of teaching drama is that there is no syllabus specifically designed for drama neither plays while both English and literature have been integrated in order to bring about the New Integrated English taught in secondary schools. The focus is put on English rather than Literature.

2.2.3 Drama in Classroom

According to Shepherd and Wallis (2010) the first thing to realize when we open a play text is that the words in front of us are not designed to function in the same way as the words in a novel or poem do. The words are designed to become a performance. Unfortunately readers often skip over stage directions rather fast, while they work with the dialogue to script the implied production. Therefore students should be encouraged to read the stage directions and analyze them fully because it is the dialogue and stage directions together which shape the play script into a performance. Otherwise there would be no difference between drama and narratives or poetry.

Teaching drama should involve what is realized by the stage direction. Shepherd and Wallis (2010) argue that the play script has a variety of things which must be taken into consideration while teaching drama. They exemplify this statement using materials like; lay out of the stage, furnishings, and props as components of the scenic arrangements and

dialogue, bodily state, emotion, and kinesics as important aspects that students ought to understand well in order to exhaust the author's meaning.

Lorcher (2012) opines that it is the artist and stage director who direct the actors in the theatre during performance and there is no other channel in which is done than stage directions. Therefore teachers should help students discover a rich variety of characters to admire, pity, blame, suspect, or be curious about. According to Shepherd and Wallis (2010) when people study drama at school or college, the interest in the genre is quite securely grounded in a forceful notion of what a proper stage and performance should be. Thus it is expected that the motives of characters will be discernible gradually, as learners watch their actions to their words and learn to hear the implications of what they say as much as the surface content. This makes an emphasis on using field trip to observe the live performance in theatre that learners may appreciate the genre as a two-faceted art made up of play script and performance.

2.3 Methods used to teach Drama

2.3.1 Enquiry

Carthy (1997) observes that for learners to understand the characterization used in the play script, teachers should guide them into discovering the role of each character in the text. In addition attitudes and impressions they give to the audience are very important. Drama cannot exist unless the writer determines people (animal or human beings) who play different roles used for dialogue throughout the piece of art. Therefore there should be Teacher-Student Dialogue which involves discussion:

> There is need of a dialogue which makes both teacher and students feel free to get the discussion rolling by giving your own reaction to the excerpt. The teacher should prompt students, when necessarily with questions and

comments that help students further develop their own ideas (Carthy 1997; 14).

Interpretation and analysis of characters should be in connection with what the audience watch during performance or observe during the reading of the play script. Carthy (1997) suggests that learners in different groups should be asked question about the image created by the presentations of the characters used and write them down. In that way learners help the teacher leading them in studying drama so that it may respond to their uncertainties about what the writer tells, actions of the characters and the relationship among them.

In order to learn and appreciate literature especially drama, there is need to move away from the concrete world of the reader towards the imagined world of the author. Lorcher (2012) opines that in order to help learners to connect personal experiences to events of the piece of art it is important for teachers to lead students into studying drama through asking them questions. This strategy enables the teaching to be more effective and interactive between teachers and learners as well among students themselves because everybody becomes involved in either asking or answering questions.

Dowdy and Kaplan (2011) state that teachers should ensure that characters used in a piece of art are made believable to learners. He adds that this eases the staging of the play script. While emphasizing on the role playing the text for a better understanding, West (2011) encourages that students should consider questions about the way the audience feel after watching a performance and different qualities of actors on the stage. This technique develops in students an attitude of approaching the genre as a collaborative work in which all the characters are different but complementary.

2.3.2 Field Trips

Lorcher (2012) states that watching more performances contributes to appreciation of the genre. Then, in order to teach drama in secondary schools students should be exposed to performance of drama outside the annual drama festivals which take place among secondary schools. Smart (2001) adds that each production presents a new interpretation of the play to test against the text. Therefore schools should provide means to allow literature students to watch as much as possible live performances. Unfortunately many students in secondary schools have never had chance to be in the theatre and they are only limited to films and recorded drama festivals which in essence do not represent immediacy of the play enactment and do not promote actual interaction between audience and actor on stage. Thus, it becomes inappropriate to make brief notes of what strikes the student after watching the video of a single piece of art and refer to it as a reliable source of drama experience.

In the beginning of any venture into drama there is the word which is used for dialogue among characters and stage props which allow performance to be exhibited. According to Smart (2011), the dramatist creates dialogue and speeches, and must decide on parameters in which speech is made appropriate for the kind of play they are writing. As a result students should be introduced to different aspects used in creative linguistic use of symbols and signs in the play including verbal and non verbal expressions.

Outside the aspect of language use, West (2011) puts emphasis on teaching how the story has been plotted to communicate ideas through a written piece of art. This demarcates drama from other written materials such as history and disciplines. Indeed apart of having drama as a performed art, it is also a characteristic of a creative use of language to present stories into dialogue among characters. It represents ideas with symbols and speeches in other to communicate.

2.3.3 Role play

According to West (2011), role play is a better means that teachers should use in order to make learners appreciate the genre since itself is meant to be performed rather than read as other genre such as narratives or poetry. However, he states that to have read thoroughly the script or to have tackled through the role play is the basic step students should do in order to have a complete understanding of the role each of students will need to actualize. This becomes very effective in a situation whereby characters used to stage the script can imitate and actualize it according to instructions of the playwright in the stage directions.

West (2011) observes that actors need to be sure that the created character is believable by the audience. Therefore students should be introduced to different roles of characters. Role playing thus should make students choose the role to play depending on their ability to represent the character used by the playwright. For example, physical traits should tally with the role assumed by the character. It would not be appealing to use short people to represent tall characters or use male characters to represent a queen in the society. This representation serves to make characters and events of the script believable, because the more the dramatic text is closer to reality; the more the audience realizes its importance for them.

West (2011) proposes that the teachers should ask students to imagine that they are actual performers of the play, and observe closely to decide on how they would enact the past into the present. This creates a critical analysis and appreciation of the characterization used in the play script. It makes them understand the strength and weakness of characters. According to Lorcher (2012), failure to tally characteristics of the character and the student in role play may distort the authors meaning. However, a series of contrasts may be used in the script such as silence and noise; young against old people, colors and ideas. Therefore teachers

should help students to realize effects of different lexico-semantic choices and supra-segmental features used by the authors on stage.

2.3.4 Discussion

Lorcher (2012) asserts that discussions among peers are of a great value in teaching and leaning drama. In his view the teacher should guide learners into evaluating character's words and actions and determine what motivates them to act the way they do and as a means, groups are led into discussion and comparison of characters and their roles in the play scripts independently from the teacher's view so that qualities of characters may serve as a moral lesson to students' attitudes to life experiences. Literature (drama) then, serves no longer as entertainment alone but most importantly as an educative discipline.

Sherperd and Wallis (2010) state that a text has no meaning in and of itself. They suggest the use of theatrical text to be discussed in classroom so that the meaning may be clearly understood; because it is made to be enacted rather than read. Indeed, watching a live performance of a play adds value to students' comprehension of the imagined world of the author which is actualized in the theatre. Therefore students need to explore all the physical and visual properties of the stage and evaluate what feelings they make in them. West (2011) argues that the use of a given setting, sounds, costume, stage itself, and how all these mesh together, produce meaning are important in understanding drama as both a recreational and educative discipline. Therefore each item in the play for performance or improvisation has a specific role to achieve; it need thorough consideration.

Conclusion

This chapter has presented the literature of other authors who wrote on Drama and how it is taught in schools. According to findings Drama has been introduced in many schools and has been approached differently in classroom setting. Drama was presented with many challenges

due to need of specialist teachers of the genre in secondary schools and a negative attitude by some teachers caused by either lack of efficiency or interest. However despite the lack of interest to hold it as an additional subject in the school curriculum, drama was agreed upon to be a good means to teach other academic disciplines.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.0 Introduction

According to Kothari (2004) research design stands for advanced planning of the methods to be adopted for collecting relevant data and the techniques to be used in their analysis while keeping in view the objective of the research and the availability of staff, time and money. This chapter presented research design and methodology that the researcher used to carry out his study. It described the target population, sample and sampling procedures, instruments for data collection, and validity and reliability of the methods used during the study.

3.1 Research Design

Research design is a set of all the elements held together in a research project. According to Kombo and Tromp (2006), research design is referred to as an arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance with research purpose. It is therefore importantly used as a plan to generate answers to research problems.

In order to get effective answers to the research project, Kothari (2004) opines that research design is needed because it facilitates the smooth sailing of the various research operations, thereby making research as efficient as possible yielding maximal information with minimal expenditure of effort, time and money. The choice of the schools and the target population was based on available human and financial resources. In order to collect information, the descriptive survey was used.

Mugenda and Mugenda (1999) define the descriptive survey as techniques used to collect primary data that are intended to describe a population's characteristic which is too large to observe directly. As long as attitudes and opinions of both teachers and students of Literature in Kibiko Boys' Secondary School and Oloolua High School were concerned, this approach

enabled the researcher to assess the methods used to teach drama as a genre in secondary schools.

3.2 Target Population of the Study

Ogula (2005) and Kombo and Tromp (2006) define target population as a group of institutions, people, or objects that have at least one characteristic in common. It is then the larger group of data from which the sample is taken. The target population of this study was the students and teachers of Literature who at the same time were involved in teaching and learning drama in Kibiko Boys' Secondary School and Oloolua High School which are located in Kajiado North, Ngong zone.

Christensen and Johnson (2012) observe that with the larger target population, there are many subpopulations, such gender, class, year group or status. Population validity then has to be considerate about all those subsets during the selecting of the sample. This study was not discriminative in gender, age, social background, and school performance. However it was year considerate because the researcher had a target population of the Literature students of Forms Three and Four because they had been in the schools for at least two years and had been experiencing different methods used by teachers in teaching drama.

3.3 Sample and sampling procedures

Sampling is the process of drawing a sample from a population. It involves studying the subset selected from a larger group in order to understand the characteristics of the larger group (the population). Christensen and Johnson (2012) assert that if the researcher selects a sample from a population by using a random sampling method, then the sample will be representative of the total population. The researcher used this method in order to respond to one of the limitations mentioned in chapter one (Financial constraints did not allow the researcher as well to reach many schools since he depended on his sponsor).

The study therefore applied both stratified and simple random sampling to come up with the target population. Probability sampling was used to come up with the students that participated in the study. This was done using random sampling to ensure that each unit in the population had an equal chance of being selected. Before distributing the questionnaires, the researcher divided form three and form four students in strata according to their gender. Students in each stratum was numbered and the numbers written in small pieces of paper and put in different containers. Using simple random sampling, the required number of students was picked from each stratum

A sample of 89 respondents which is equal to (30%) was used to represent a target population of 296 people from two schools. Reddy (2007) argues that sample is a set of respondents selected from a larger population for the purpose of a survey. However this sample only contained students from Forms Three and Four since they are the target population for the study in the two selected schools. This technique helped the researcher to get data from a diversity of students as gender, age, ethnic and religious belonging are concerned. Teachers who made the column of respondents were only those who teach Literature in both the two selected schools disregarding the years in which they teach the subject.

3.4 Description of Research Instruments
In a survey, the researcher should ensure the qualities of instruments used to collect data, such as questionnaire, tests, observation schedule, checklists, rating scales, and interviews to be of standards before they are administered to the respondents. Failure to use effective instruments may lead to erroneous findings. Calmorin and Calmorin (2007) identify the three qualities of a good research instruments as validity, reliability and usability. However, this study used only reliability and validity to assess the quality of the research tool which was Questionnaire.

3.4.1 Questionnaires

According to Reddy (2007), questionnaire are ideal instruments of research because they provide permanent records of the participants' response. The choice of this tool in research is always based on the fact that information obtained is easily accessed from a bigger number of respondents, unlike interview. Birmingham and Wilkinson (2003) conquer with Reddy (2007 as they argue that the questionnaire is the favoured tool of many of those engaged in research, and it can often provide a cheap and effective way of collecting data in a structured and manageable form.

The survey questionnaire is guided by the research questions and is the data collection tool which stands between the research questions and the strategy and process of data collection (Punch; 2003). Using it in research has a number of benefits over other forms of data collection. Birmingham and Wilkinson (2003) observe that questionnaires are usually inexpensive to administer; very little training is needed to develop them; and they can be easily and quickly analyzed once completed. In addition, this is a complex process which involves presenting questions in a clear and unambiguous way so that the respondent may interpret them, articulate his or her response. This enabled the researcher to get answers from a series of questions that was presented to the respondents.

These included closed questions (questions to which all possible answers are provided), multiple choice questions which provided a number of predefined responses; and open-ended questions which impose none of the restrictions of close and multiple questions. According to Birmingham and Wilkinson (2003) open-ended questions allow for the recording of any response to a question provided by the respondent. Their answers are in no way predetermined. However this may make analysis difficult but they exhaust the respondents' opinion with regards to the questions.

3.5 Reliability and Validity of the Research Instruments

Ogula (1995) defines reliability as the extent to which a research instrument yields measures that are consistent each time it is administered to the same individuals or yield consistent results after repeated trials. Kumar (2011) too, argues that there is reliability of instruments when a research tool is consistent and stable, hence predictable and accurate. Therefore the greater the degree of consistency and stability in an instrument, the greater it becomes reliable.

Validity means the degree to which a test or measuring instrument measures what it intends to measure. In other words, there is veracity or truthfulness of the responses (Calmorin and Calmorin; 2007). The validity of the instrument in this research was confirmed by the supervisor of the researcher before using the instument to collect data. This ensured findings were accurate and to make meaningfulness of inferences, which was based on research results.

3.6 Data collection Procedures

Kembo and Tromp (2006) define data collection as gathering specific information aimed at proving or refuting some facts. After the researcher had gotten a letter from the Administration of Marist International University College, he went to the selected schools and distributed the questionnaires to the students and teachers.

3.7 Data Analysis Techniques

According to Kombo and Tromp (2006) data analysis is to examine what has been collected in a survey and making inferences based on it. This implies that data analysis involved analyzing and interpreting data. Quantitative data was analyzed using IBM Statistical Package for Social Sciences (SPSS) while qualitative data was grouped into related themes and analyzed using Microsoft Excel. The presentation was made using, charts, tables and texts. The researcher converted the raw data from the questionnaire into the list of required

information for study. This enabled the researcher to present data and facilitate their interpretation in order to make valid conclusions.

3.8 Ethical Considerations

According to Mugenda & Mugenda (2003), ethics is a branch of philosophy which deals with one's conduct and serves as a guide to one's behavior. The researcher was determined to ensure that the study was done in an ethical manner, in conserving respondents' privacy to ensuring integrity of information gathered. He assured confidentiality of the respondents as they were requested not to write their names on the questionnaire. The researcher also acknowledged all sources of information consulted as much as possible. It will only for academic purposes that findings from the research have been used.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS OF THE RESEARCH FINDINGS

4.0 Introduction

This chapter presented and analyzed the findings of the study "Assessment of methods used to teach drama in secondary schools in Kenya" which is carried out in Kajiado North Division, Kajiado County. The findings of the study were analyzed on basis of the data which were provided in the questionnaire. Presentation was done under the following four subheadings; demographic information, existence of drama in secondary schools, methods used to teach drama, and attitudes towards the discipline. In addition, data was presented and analyzed using tables, and pie charts.

4.1 Questionnaire return rate

Table 1: Questionnaire Return Rate for Students

Respondents	Questionnaire distributed	%	Questionnaire Returned	%
Form Three	51	57.3	34	38.2
Form Four	38	42.7	35	39.3
Total	89	100	69	77.5

In two schools 89 questionnaires were distributed and 69 of them were returned. This made a response rate of 77.5%. This was the percentage which contributed to the analysis of the findings and draw inferences because it represented the population targeted by the researcher.

Table 2: Questionnaire Return Rate for Teachers

Respondents	Questionnaire distributed	%	Questionnaire Returned	%
Kibiko	3	50	2	33.3
Oloolua	3	50	3	50
Total	6	100	5	83.3

To the teachers, 6 questionnaires were distributed and 5 of them were returned which made a response rate of (83.3%). The response rate was not as high as expected by the study in order to represent the population targeted by the researcher. However, the researcher drew inferences from the available information.

Section A 4.2 Demographic Information

This section of research through the questionnaire, was aiming at finding out the background information of the respondents which entails different characteristics of the respondents. This was significant to the study seeing that it helped to understand the logic of the diverse features of respondents. It was on this background information that the interpretation of the study was based.

4.2.1 Demographic information for the students

The demographic information for the students included gender, age and year of study.

Table 3: Gender of the students respondents

Gender	f	%
Male	45	65.2
Female	24	34.8
Total	69	100

Table 3 showed that (65%) of the students were male while (35%) were female. Thus a big number of male students responded to the questionnaire than the female students. The gender of the respondents showed the cooperation into this research by more male students than female. However this was a result of the ratio of male and female students in forms four and three in the two selected schools.

Table 4: Age of the students respondents

Age	f	%
15-19	64	92.8
20 and above	5	7.2
Total	69	100

According to Table 4 the age rate of students varied from 15 and above. The study found out that (92.8%) of the respondents were aged between 15 and 19 years while a minority of (7.2%) was of age 20 and above. Therefore the general view was that secondary school students in forms three and four were aged between 15 and 20 years. However the study never intended to know exactly the age of each respondent due to the fact that probably some

respondent would not be fair in their responses. The range of age of the respondent was to enable the researcher to get almost the same view about the study on methods used to teach drama in secondary schools in Kenya.

Table 5: Year of study of the student respondents

Year	f	%
Form three	34	49.3
Form four	35	50.7
Total	69	100

The years of study of students who were involved in the research included forms three and four from the two selected schools which are situated in Ngong Zone. The study targeted this population for the research because it was expected of them to be able to understand the questions and respond to them appropriately. The findings show according to Table 5 that (49.3%) of the respondents were from form three while (50.7) were from form four. This affirmed that form four students cooperated more than form three's as reflected in the same Table 1 where the return rate presents (39.3%) of returned questionnaire to be from form four while form three made a percentage of 38.4.

4.2.2 Demographic information for the teachers
The demographic information of the teachers includes their gender, age, and teaching experiences.

Table 6: Gender of the teachers respondents

Gender	f	%
Male	2	40
Female	3	60
Total	5	100

The teachers who were respondent according to Table 5 represented (40%) to be male while (60%) were female form the two schools. Thus according to the finding there was no big range between teachers of English and Literature as based on gender. In addition, despite the small number which was targeted by the study, the researcher concluded that female teachers cooperated more than male teachers into this research because (60%) of respondents were female and (40%) were male.

Table 7: Age of the teachers respondents

Age	f	%
20-24	1	20
25-29	0	0
30-34	1	20
35 and above	3	60
Total	5	100

The Table 6 shows that the majority of the teachers who participated in to this study include people of a range of 20 years and above. However the study did not focus on the exact age of the respondents. According to the findings (60%) represented teachers who were aged 30 years and above while (20%) represented teachers of age 20 to 24; and equally 30-34. Therefore the researcher concluded that the age of teachers of English and Literature varies between who 30 years and above.

Table8: Teaching experience of the teachers participant

Experience	f	%
1 year	1	20
2 years	1	20
3 years and above	3	60
Total	5	100

The study found out that teachers who participated had been in the profession at least for one year. The findings present (60%) of them to have a teaching experience of three years or above, while (20%) had only 2 years and 1 year respectively. This information was very essential to the study because teachers become better familiar with teaching methods with time. Therefore this information about the teaching experience was useful to assure existence of drama in the schools. At the same time, teachers were able to provide information about teaching resources used to teach literature and drama in particular.

4.3 Section B: Existence of drama in secondary schools

This section of the research analyzed important findings which respond to the existence of drama in secondary schools. Two columns were used to assess responses of teachers and students from the selected schools. Findings of this section will be significantly used to find out whether there are challenges encountered in teaching and learning drama in schools.

4.3.1 Teachers of Literature in the school

The study sought to find out the availability of teachers of literature in the schools.

Table 9: Availability of a teacher of Literature in the school

	Students		Teachers	
There is Literature teacher	**f**	**%**	**f**	**%**
Strongly agree	43	62.3	5	100
Agree	22	32	-	-
Disagree	3	4.3	-	-
Strongly disagree	1	1.4	-	-
Total	69	100	5	100

The study found out that there are teachers of literature in secondary schools. However the researcher did not focus on their qualifications because the aim of the study was to assess the methods used to teach drama as a genre of Literature Therefore their qualifications would not contribute to the study. According to the findings in Table 8, both students and teachers agreed that there are literature teachers: indeed (63.2%) of the students and (100%) of the

teachers respondents strongly agreed, and (31.9%) of the students agreed too. In conclusion, the study confirmed that there were teachers of literature in schools.

4.3.2 Literature being taught in the school

Table10: Literature being taught in the school

Literature is taught	Students		Teachers	
	f	%	f	%
No answer	1	1.4	-	-
Strongly agree	37	53.6	5	100
Agree	27	39.1	-	-
Undecided	1	1.4	-	-
Disagree	3	4.3	-	-
Total	69	100	5	100

According to the findings, Literature was taught in schools. This was proven by the information provided in table 10 which presents (53.6%) of the respondents strongly agreed that literature is taught and (39.1%) simply agree. However a percentage of 4.3 of students disagreed with the statement of having literature in the school. This information about the existence of the subject in the school was confirmed by the teachers who responded to the same question. Indeed, according to them (100%) strongly agreed to have literature. The study confirmed what was stated by Bahnam (2004) that literature was introduced in the school curriculum in the world especially in Commonwealth countries and concluded that literature is also taught in secondary schools in Kenya out of the information gotten from the

two selected schools from Kajiado North, Ngong Zone. These findings laid foundations to investigate existence of drama in schools.

4.3.3 Presence of Drama in the school
Table 11: Drama is taught in the school

	Students		**Teachers**	
Drama is taught in the school	**f**	**%**	**f**	**%**
No answer	3	4.3	-	-
Strongly agree	6	8.7	1	20
Agree	8	11.6	3	60
Undecided	5	7.2	-	-
Disagree	13	18.8	-	-
Strongly disagree	34	49.3	1	20
Total	69	100	5	100

The researcher aimed at finding out whether drama is taught in secondary schools and the findings proved the contrary. This information confirmed what was found out by with Kempe and Ashwell (2000) who state that drama is taught in many countries. Thus Kenya according to respondents was part of the few countries where drama is not taught. According to the findings (49.3%) of the students strongly disagreed and (18.8%) disagreed with the statement that drama is taught in secondary schools. However, teachers provided a different position to the statement. According to them (60%) agreed that drama is taught while (20%) had strongly

agreed with the same. The contrast realized between the respondents caused the study to hold on until assessing the time availability for the subject as it is shown in Table 12.

Table 12: Time availability for Drama in the school

There is time for drama	Students		Teachers	
	f	%	f	%
No answer	3	4.3	-	-
Strongly agree	4	5.8	1	20
Agree	7	10.1	2	40
Undecided	1	1.4	2	40
Disagree	8	11.6	-	-
Strongly disagree	46	66.7	-	-
Total	69	100	5	100

The findings from the students showed that there was no time for drama. According to them (66.3%) of the students strongly disagreed that there is enough time for drama in school. In addition (11.6%) disagreed while (10.1%) agreed and (5.8%) strongly agreed to have enough time for drama. Nevertheless, (1.4%) remained undecided about the statement. The study found a divergence between teachers and students responses.

While students asserted that there was no time for drama, (60%) of the teachers agreed that it is there and (40%) of them remained undecided. Out of the findings about this question of time availability, the study confirmed that there was no time for drama and that drama was

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not taught in secondary schools. However the researcher would find out whether drama has been introduced in school.

4.3.4 Students motivation to study drama

In order to study effectively the researcher assumed that motivation contributed to a successful transmission of the knowledge. Therefore students were assessed on motivation backgrounds towards studying drama.

4.3.4 .1 Students encouragement to study drama

According to the study, literature was found to be taught in schools. The study sought to find out whether students were involved or even encouraged to study drama. Findings from the respondents showed that students were not encouraged to study drama. According to the information, (53.6%) strongly disagreed and (18.8%) disagreed with the assertion that students are encouraged. However (17.4%) agreed and (2.9%) strongly agreed that students are encouraged to study drama in schools as it is shown in Figure2.
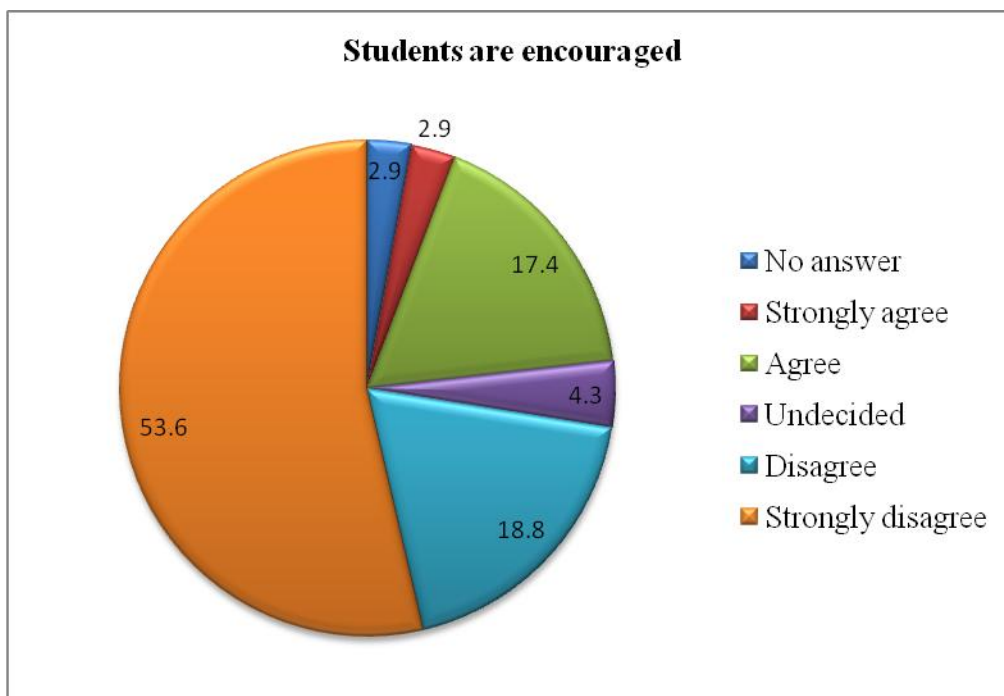
Figure2: Students encouragement to learn drama

While the majority of the respondents asserted that they are not encouraged to learn drama; (2.9%) provided no answer and (4.3%) remained undecided. This helped the study to conclude that students are not encouraged to learn drama. This information tallied with the findings of the Table 10 which found out that drama is not taught and Table 11 which brought to a close that there is no time for drama in schools. Therefore the study concluded that there is no motivation given to students about learning drama.

4.3.5 Teaching materials

The research assessed the teaching materials used Literature. According to findings, text books were proven to be the most effective instruments used to teach drama in secondary schools. Thus, the same material was used to teach drama. In order to evaluate the effectiveness of the material used, the study sought to know the number of play texts used in the two final years;

Table13: The number of plays used for the learning of drama

The number of plays	Form 3		Form 4	
	f	%	f	%
No answer	3	4.3	3	4.3
None	43	62.3	48	69.6
1 play	10	14.5	6	8.7
2 plays	13	18.8	12	17.4
Total	69	100	69	100

The Table 13 presents the findings from the students about the number of plays read within the period of two years. According to the respondents' answers (62.3%) of students said that they never studied any play throughout the year of form three. The same information was given by (69.6%) of the form four respondents. However (18.8%) of the form three students and (17.4%) of the form four students answered that they had been taught two plays during drama sessions. These findings pose question to accuracy of the information given because it contradicts what teachers gave as answers to the number of play read and taught within the two final years. According to them at least one play text had been used to teach and learn drama in classroom.
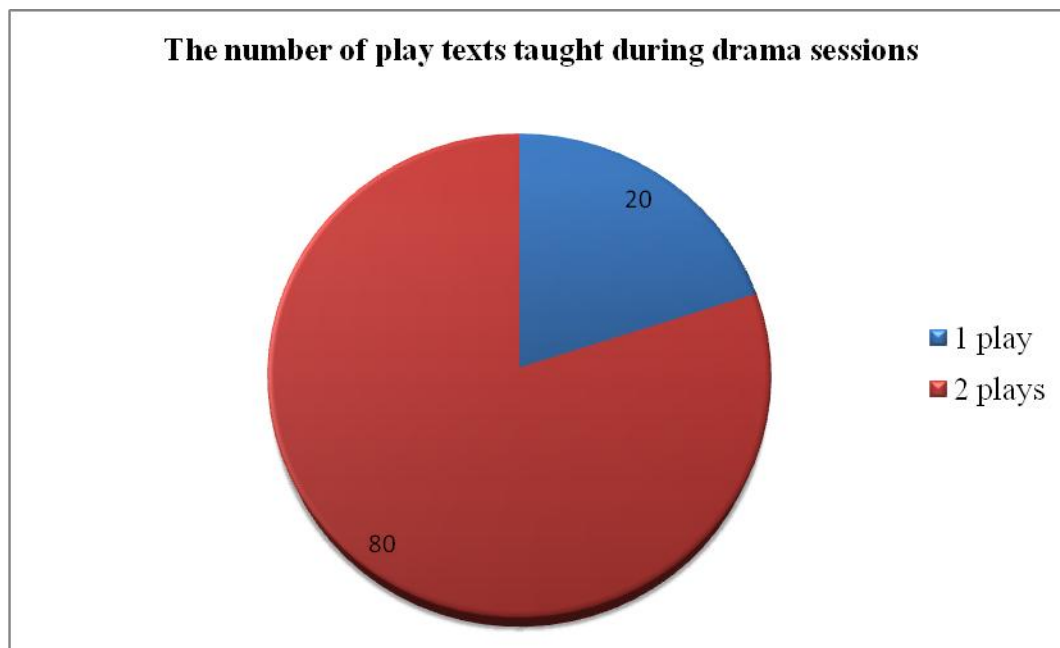
Figure 3: The number of play texts taught during drama sessions

According to the teachers' information which is presented in Figure 2, (80%) of the respondents assert that two plays had been taught while (20%) say that it was one play which had been taught in classroom. This difference between participants' views about teaching

resources makes the study to conclude that plays are not taught. This argument agrees with findings from Table 11 which displayed that there is no time to teach drama.

4.4 Section C: Methods used to teach drama in secondary schools

This section seeks to identify possible methods used to teach drama in secondary schools. Evaluation of their relevance to the transmission of knowledge about drama as a genre was based on findings from both students and teachers of the two selected schools. This section had a limitation in data accuracy because drama was not agreed upon by respondents to be existent in secondary schools. Therefore findings might have been biased since there have been differences in information provided by teachers and students. However this did not stop the study to draw inferences.

According to the researcher inquiry, field trip, role play and discussion methods were assumed to be practical methods that could be used in order to sustain efficiency of the teaching of drama as a genre of literature.

4.4.1 Introduction of Drama in classroom

The study of methods used to teach drama in secondary schools had an objective of assessing the way drama was being introduced in classroom.

Findings from respondents showed that the way drama was introduced in classroom was not satisfactory. According to Figure 4 below, (36.2%) did not appreciate the way drama was introduced while (27.5%) liked it. However (36.2%) did not answer to this question because they claimed that drama was never introduced in their class. Therefore the study asserts that even though it might have been introduced to students; it was not successful to the level that is effective. Thus there is a need to improve on the way drama is introduced in classroom. This confirms the recommendation that was made by Kempe and Ashwell (2000) that there is need to introduce more teachers to the knowledge and expertise required to teach drama

effectively in secondary school. More effective teachers would probably make the genre understood by learners.
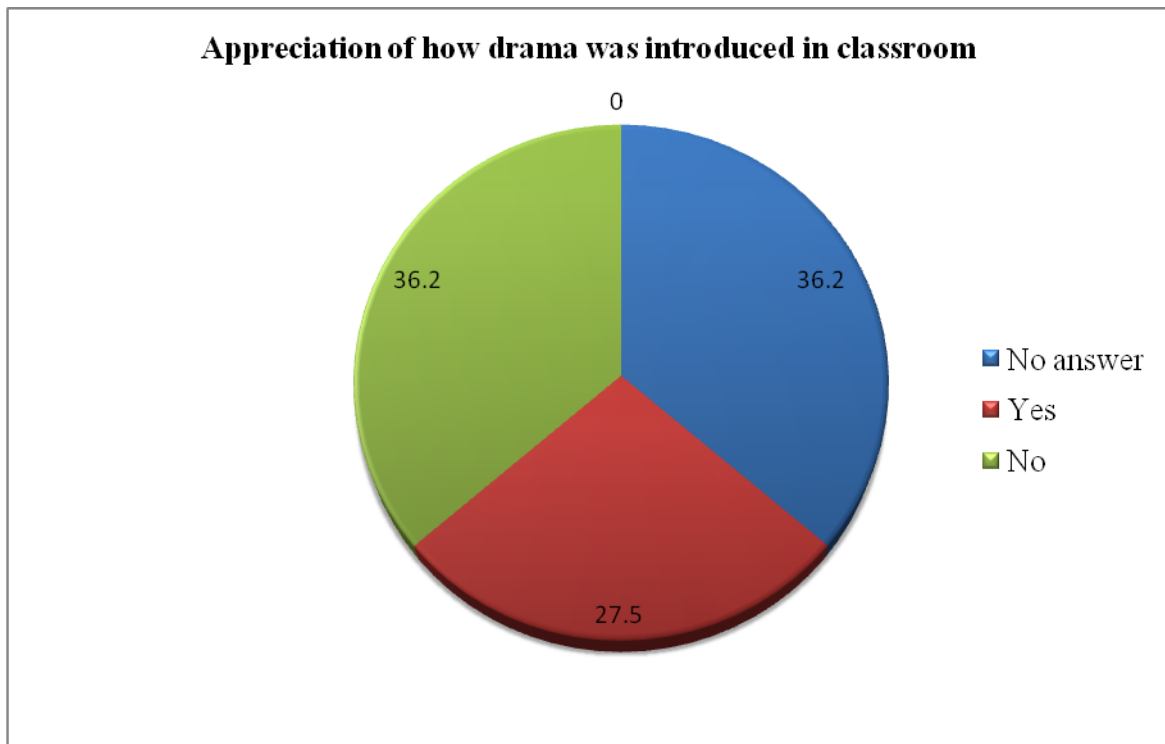
Figure 4: Drama in classroom

Irresponsiveness realized in Figure 4 that (36.2%) of the respondents did not provide any information about the way drama was introduced in classroom was caused by the fact that some students recognized that drama was not taught in school. In fact the majority of the students who participated in this research disagreed strongly with the statement of having drama in schools while the subsequent big number simply disagreed with the same issue. This therefore affected answers of other questions because at the beginning of the research, the study assumed that drama was taught in the two selected schools. However a few of the respondent agreed that drama was taught in the same schools. Figure 4 illustrates the response rate to this question of drama existence in schools.

Existence of drama in schools

Legend:
- No answer
- Strongly agree
- Agree
- Undecided
- Disagree
- Strongly disagree

Values shown: 4.3, 8.7, 11.6, 7.2, 18.8, 49.3
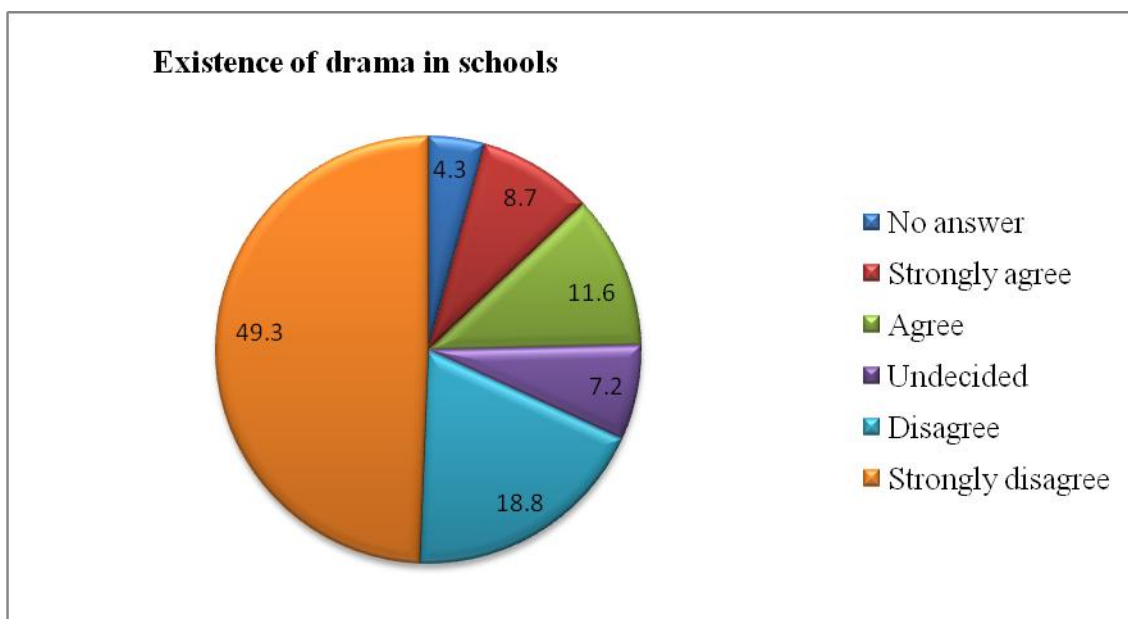
Figure 5: Drama in schools

4.4.2 Methods used to teach drama in secondary schools
Methods used to teach and learn become more effective when students are involved in the
learning and teaching experiences. The research found out that students liked to be involved
in the process of learning drama outside the reading of plays on their own. This confirmed
what Ogula (1999) stated that researchers argue that students generally perform better on
learning tasks when the teacher uses participatory and learner oriented methods.

As it is presented in Table 14 students and teachers prefer red methods which involve them in
the process of learning. Thus discussion and role play were agreed upon to be the better
options about methods to use in teaching and learning of drama in classroom. Nevertheless
findings display that (43.5%) of the students who participated in this research never provided
any information about the methods used to teach drama in their schools.

Table 14: Methods used to teach drama

	Students		Teachers	
Method	**f**	**%**	**f**	**%**
No answer	30	43.5	-	-
Inquiry	10	14.5	-	-
Field trip	2	2.9	-	-
Role play	15	21.7	1	20
Discussion	12	17.3	4	80
Total	69	100	5	100

While students remained mute about these methods, (80%) of teachers who responded stated that the best method of teaching drama is discussion while (20%) mentioned Role play.

According to Table 14 the silence of students about the methods used to teach drama is opposed to (21.7%) who asserted that Role play is better than any other method while (17.3) stated discussion as the most involving method that is valued for teaching drama. In addition to the findings, teachers argued that discussion is the best method because it makes the class collaborative in learning and teaching. Therefore the study agreed with West (2011) as he states that role play is a better means that teachers should use in order to make learners appreciate the genre since itself is meant to be performed rather than read as other genre such as narratives or poetry. It also conquers with the argument of Sherperd and Wallis (2010) that theatrical texts should be discussed in classroom so that the meaning may be clearly

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understood, because it is made to be enacted rather than read. Finally a conclusion was then made that role play and discussion are the most preferred and practical methods which can be used to teach drama in schools.

4.4.3 Challenges facing teaching and learning drama

The study assumed that there were challenges in teaching and learning drama. A complexity of causes which were obstacle to the teaching and learning process are presented in the Figure 6 below.
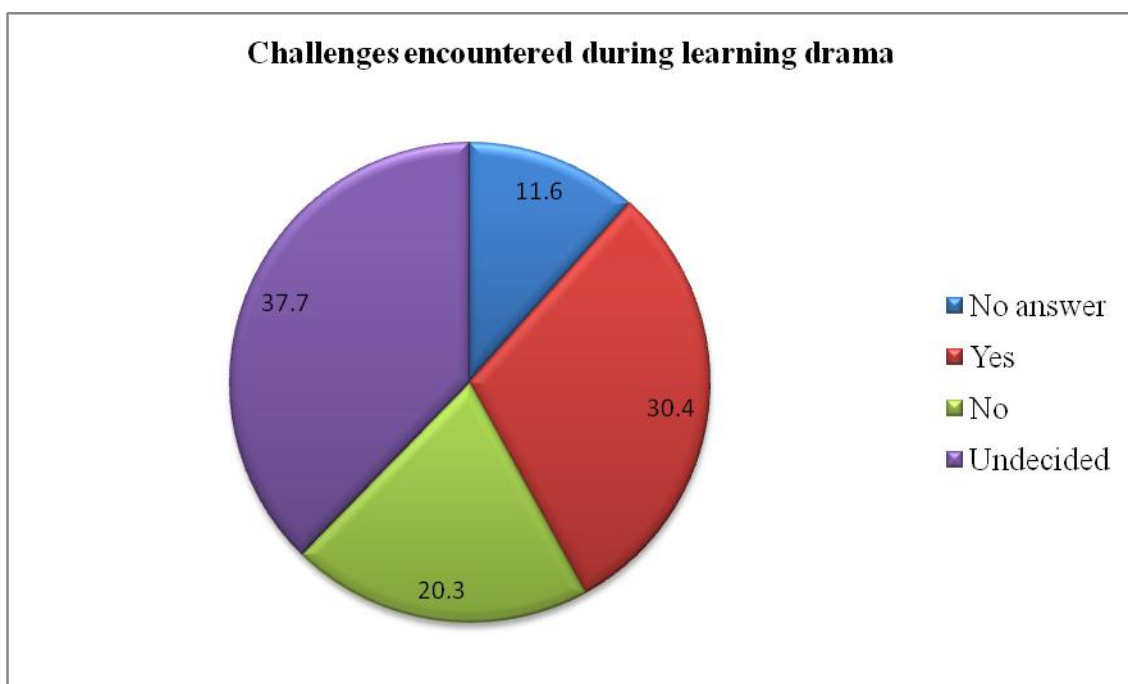
Figure 6: Challenges encountered in learning drama

According to Figure 5 respondents did not really show that there are challenges. Findings indicate that only (30.4%) of the respondents had experienced challenges. Other respondents notified themselves as undecided about the challenges facing teaching drama, while a few said that they face some. Indeed (20.3%) reported that they have obstacles in learning drama. However teachers agreed to have challenges during the teaching of drama. According to the

findings (80%) of the respondents confirmed having challenges while (20%) gave a different view.
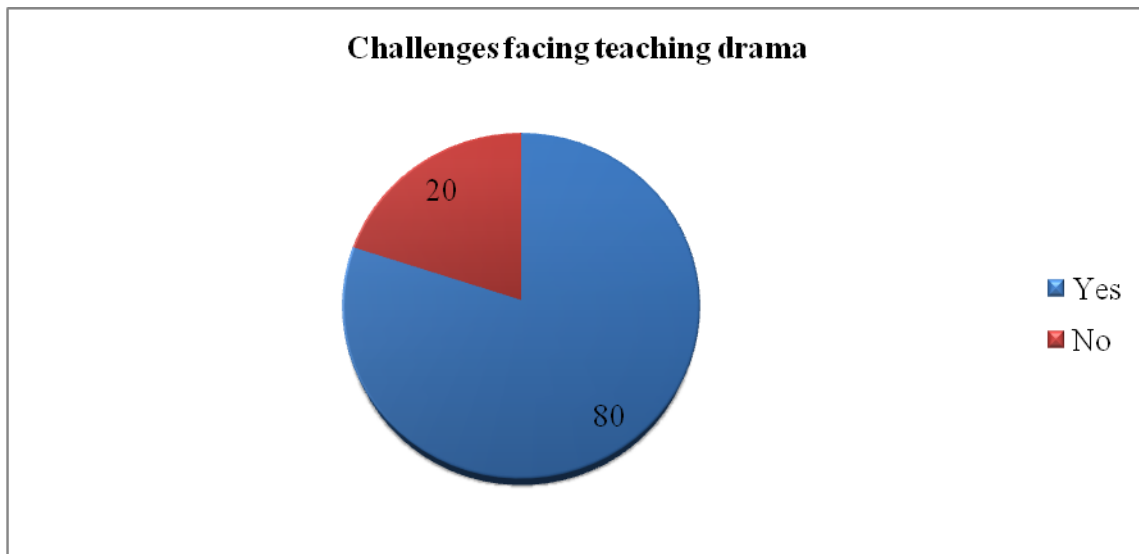
Figure 7**:** Challenges encountered in teaching drama

Findings from the respondents, both students and teachers led the researcher to conclude that there are challenges in teaching drama as well as it happens with the teaching of literature in general. This affirms what Dowdy and Kaplan (2011) found out that teachers face challenges during the teaching of drama. According to him teachers would like to have the teaching personnel who are talented in coaching drama performances, thus drama is not supposed to be taught in classroom as a subject that can be assessed at the end of a period.

Since the study aimed at assessing methods used to teach drama and identifying challenges related to it, the researcher sought to discover where difficulties laid during the teaching and learning experiences.

4.4.4 Difficulties encountered during drama lessons

Challenges proven to be taking place when teachers teach drama are presented in Table 15 below:

Table15: Difficulties encountered in teaching and learning drama

	Students		Teachers	
Difficulties	**f**	**%**	**f**	**%**
No answer	33	47.8	1	20
Comprehension	7	10.1	2	40
Length of plays	8	11.6	-	-
The number of plays	3	4.3	1	20
No play is provided	18	26.1	1	20
	69	100	5	100

Table 15 displays that the majority of respondents did not respond to the question about difficulties encountered in teaching and learning drama. Lack of learning materials is shown as an obstacle which does not allow the teaching and learning to be effective. According to the findings, the study differs from what Dowdy and Kaplan (2011) found out that misunderstanding or lack of interest in the genre makes it difficult to the extent of missing to identify the method which can be appropriate to teach drama in classroom. Respondents show that apart from insufficiency of play texts, the comprehension of the few available ones is an obstacle too as presented by (10.1%) of the respondents in table 15. Thus, the study

concludes that there should be thorough preparation before teaching so that teachers take responsibility of facilitating the understanding of the subject to the students.

4.5 Section D: Attitudes towards drama in secondary schools.

Despite challenges associated with drama in classrooms and schools in general, drama was wanted by both teachers and students; because they realized that it was used as an educative discipline which uses language with style. According to the respondents drama also helped them to learn linguistic behaviors for communicative purposes.

The attitude of students towards drama in classroom reflected what Dowdy and Kaplan (2011) wrote that apart from being taught as a subject of the curriculum, drama should play a social role of informal teaching of moral values and emphasize on social interactions. The relevance of drama in life of the respondent is displayed in the Figure 8 below:
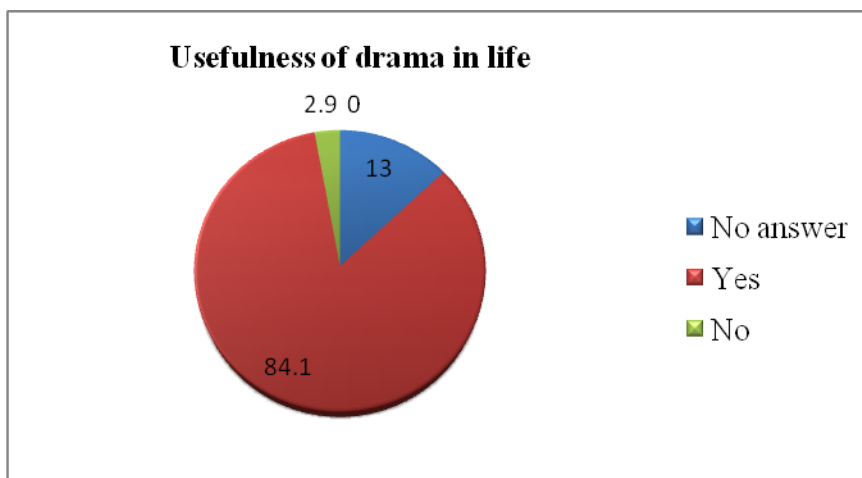
Figure8: Usefulness of drama in life

In conclusion, students and teachers agree that drama should be taught in schools. This conclusion diverged from what the study found in the literature review that teachers attitude about drama is negativistic. According to Wilson and Golfarb (2010) teachers do not see any point in adding drama to the curriculum which is already congested, but the study finds out a different view. According to the data, (84.1%) of the respondents suggest that drama be

taught in schools. However students would like to learn drama as a preparation to gain only skills for artistic performance. For example students who participated in the research prefer to learn drama because it will enable them to participate in the Annual National Drama festivals which take place every year. This argument, however flouted the essence of drama in classroom which is taught as a genre of literature. The study concluded that drama was relevant and should be taught in schools as long as it was acknowledged as part of the Integrated English. The option shown by respondents about having drama in schools is reflected in the Figure 9 below:
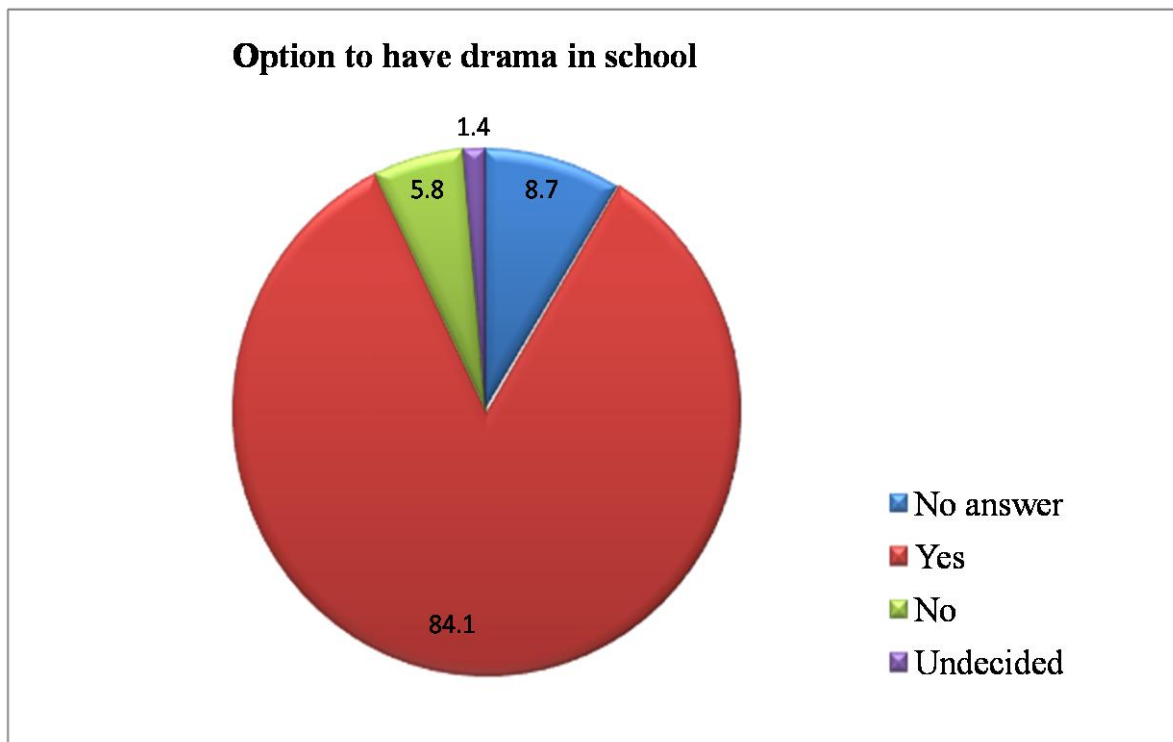
Figure 9: Option to have drama in school

According to the findings, (84.1%) would like to have drama in school. This is because they know that drama is useful to them.

4.6 Conclusion

This section of the research project has presented and analyzed findings which were collected from two schools from Ngong zone. Drama was existent in the school curriculum but it was not taught effectively at different level of study. Despite inefficiency in the way it was taught, the study found out that appropriate methods should be used in order to teach drama accordingly. This section was affected by disagreement between responses from teachers and responses from students.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

In this chapter, the researcher presented the summary, and conclusions of the study. Recommendations also are given in this chapter out of findings which were presented and analyzed in chapter Four. In addition this section made suggestions and areas for further studies.

5.1 Summary of the research findings

This study aimed at assessing Methods used to teach drama in secondary schools in Kenya and it used the case study of Kajiado North Division, Kajiado County in which two schools were involved in the research. The two schools which made up the respondents of the study include Oloolua Secondary school and Kibiko Secondary school which are located in Ngong zone. The study was guided by the following objectives:

1. Determine methods used to teach drama in secondary schools

2. Find out whether there are challenges faced by teachers in teaching drama

3. Examine whether the methods used are effective in teaching drama as a performed art

In order to carry out this research questionnaires were distributed so as to collect data which have enabled the study to draw inferences and findings were analyzed. Charts and tables were used to present frequencies and percentages which helped the researcher to analyze data.

5.1.1Methods used to teach drama

Findings revealed that Discussion and Role Play Methods were the most preferred methods to teach drama in secondary schools. Respondents argued that while inquiry and field trip would be used to teach drama, discussion and role play were preferred to others because they

involve them to participate actively in the teaching and learning processes. The study found out discrepancy between teachers and students' views regarding drama existence in the school. While teachers argued that drama was being taught effectively, students rejected the statement. This showed that there is a problem in teaching drama in secondary schools. It is may be not taught, or the way it is taught does not help students understand it effectively. However the point of convergence from the respondents was found in the assertion that Literature in the school was taught and drama as one of its genres had been introduced to students. In addition, they recognized its importance in their life, both inside and outside the school boundaries.

5.1.2 Challenges encountered in teaching drama

It was out of findings of this research that it was disclosed to the study that there were challenges encountered during teaching and learning drama. These challenges included time scarcity, insufficiency of the play texts, and inappropriate techniques used to introduce drama as a performed art in classroom. While both teachers and students suggested use of discussion and role play methods during drama sessions, the researcher also realized that the school staff does not encourage the learning of drama because it was not assessed during KCSE examination as a separate subject on its own. Finally appropriate teaching resources should be availed so that drama may continue to exist and be taught in schools rather than being only introduced.

5.1.3 Effectiveness of the methods used to teach drama

When students were asked to evaluate the way drama was introduced to them in classroom, they echoed out that it was not satisfactory to the extent that the majority does not show their interest in it. Methods which involve them should allow them to be exposed to live performance so that they can understand it as a performed art. In addition they added that

they could not have time to read plays while they were not asked questions on them during the school examinations.

5.2 Conclusion

Based on findings, both teachers and students needed to have teaching and methods which involved them in the teaching and learning. They preferred more discussion and role play methods because they are used and render the classroom actively mobilized in the subject. However techniques used to introduce the subject should be improved on, as well as teaching resources such as textbooks, time and exposure to live performance so that students may understand drama as a performed art. According to the study, this would make students to be interested in the subject and be able to use its outcomes outside the classroom experiences both inside and outside the school premises.

5.3 Recommendations

The study was delimited in space and time whereby only one county "Kajiado" was used to collect data from two secondary schools. Even though conclusions have been made about methods used to teach drama in secondary schools, probably using other counties would give different findings or more detailed information about drama and how it is taught. In addition the following recommendations were made to all the stakeholders to teaching and learning of literature:

To provide teachers with in-service training so that they may teach drama effectively with new and accurate methods.

To encourage drama in the school by facilitating the use of field trip method and participation in Kenya National Drama festivals so that students may understand it as a practical subject rather than theoretical.

To provide enough teaching facilities for drama such textbooks and to ensure the sustainability of drama in the school by encouraging students to learn it.

To have drama taught as a subject on its own so that it may get enough time for teaching and learning rather than being taught as a subtopic of literature in Integrated English.

5.4 Areas for Further Studies
- Effects of The Integrated English on Drama in Secondary Schools in Kenya

- Investigation on the role of students motivation to learning Drama in Secondary school

- Assessment of Methods used to teach drama in institutions of higher learning

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Appendix 1: Questionnaire

Questionnaire for Teachers

Marist International University College
P.O Box 24450-00502
Nairobi-Kenya

Dear Participant,

I am a student of Marist International University College (MIUC), a Constituent of the Catholic University of Eastern Africa. As a student of Education specializing in English and Literature, I am carrying out this research "Assessment of Methods used to Teach Drama in secondary schools in Kenya" in partial fulfillment of the requirement for the award of a degree of Bachelor of Education.

Kindly respond to the questions accordingly and be assured that the information you will provide will be strictly confidential. Do not mention your name anywhere in this questionnaire.

Your participation to my research will be highly appreciated.

Yours faithfully,

Section A: Demographic Information

Instructions: Please tick in the appropriate box.

1. Gender a) Male

   b) Female ☐

2. What is your age?   a) 20-24 ☐

   b) 25-29 ☐

   c) 30-34 ☐

   d) 35 and above ☐

3. For how long have you been teaching Literature? One year [＿＿＿]

Two years [＿＿＿] Three years [＿＿＿] More than three [＿＿＿]

Section B: Existence of Drama in secondary school

Instructions: Tick only one appropriately in the table: Strongly agree (SA), Agree (A), Undecided (U), Disagree (DA) or Strongly Disagree (SD).

	Description	SA	A	U	DA	SD
4.	The school has a teacher of Literature.					
5.	Literature is taught in the school.					
6.	There are enough text books for Literature.					
7.	Drama is taught as a genre of Literature.					
8.	There is enough time to learn drama					
9.	Students are engaged in performance as part of drama					

10. How many play texts have you taught within the last two years?

i. One [＿＿＿]   ii. Two [＿＿＿]   iii. Three or more [＿＿＿]

Section C: Methods used to teach Drama

Instructions: Please tick in the appropriate box.

11. Which methods are used during the drama lesson?

   a) Inquiry method [＿＿＿]

   b) Field trip [＿＿＿]

   c) Role play [＿＿＿]

   d) Discussion [＿＿＿]

e) Others (specify)………………………………………………………………..

……………………………………………………………………...

…………………………………………………………………..

12. Which two among the methods stated above in (14), do you like most?

a) i………………………………………… ii……………………………………

b) Give reasons to your answer:

…………………………………………………………………………………………………

…………………………………………………………………………………………………

…………………………………………………………………………………………………

…………………………………………………………………………………………………

……………………………………………………………………….

13. Do you find any challenge in teaching drama?

a) Yes [   ]   b) No [   ]   c) Undecided [   ]

14. If yes according to (13), which of the following are the difficulties experienced during

drama lesson related to? i. Comprehension of the plays   [   ]

ii. Length of the set books (plays)   [   ]

iii. The number of textbooks   [   ]

iv. No play is provided   [   ]

v. Others
(specify)……………………………………………………………………..

……………………………………………………………………………………………...

……………………………………………………………………………………………..

Section D: Attitudes towards Drama in Secondary schools

Instructions: Please tick in the appropriate box.

15. The level at which Drama was introduced in classroom was effective. a) Yes [ ]

b) No [ ]   c) Undecided [ ]

Explain briefly your answer ……………………………………………………………………

………………………………………………………………………………………………………

………………………………………………………………………………………………………

………………………………………………………………………………………………………

………………………………

16. Do you think drama should be taught in secondary schools? a) Yes [ ]

b) No [ ]   c) Undecided [ ]

 Explain briefly your answer …………………………………………………………………

………………………………………………………………………………………………………

………………………………………………………………………………………………………

………………………………………………………………………………………………………

………………………………

17. Do you find drama useful in life?

     a) Yes [ ]   b) No [ ]

If No, what do you think can be done in order to improve the way it is taught?

………………………………………………………………………………………………………

………………………………………………………………………………………………………

………………………………………………………………………………………………………

The end!

Questionnaire for Students

Marist International University College

P.O Box24450-00502

Nairobi-Kenya

Dear Participant,

I am a student of Marist International University College (MIUC); a Constituent of the Catholic University of Eastern Africa. As a student of Education specializing in English and Literature, I am carrying out this research "Assessment of Methods used to Teach Drama in Secondary schools in Kenya" in partial fulfillment of the requirement for the award of a degree of Bachelor of Education.

Kindly respond to the questions accordingly and be assured that the information you will provide will be strictly confidential. However do not mention your name anywhere in this questionnaire.

Your participation to my research will be highly appreciated.

Yours faithfully

Section A: Demographic Information

Instructions: Please tick in the appropriate box.

1. Gender a) Male   ☐

     b) Female   ☐

2. What is your age? a) Less than 14   ☐

           b) 15-19   ☐

c) 20 and above ▢

4. In which year are you? a) Form 3 ▢ b) Form 4 ▢

Section B: Existence of Drama in secondary school

   Instructions: Tick only one appropriately in the table: Strongly agree (SA), Agree (A), Undecided (U), Disagree (DA) or Strongly Disagree (SD).

	Description	SA	A	U	DA	SD
5.	The school has a teacher of Literature.					
6.	Literature in taught in the school.					
7.	Drama is taught as a genre of Literature.					
8.	There is enough time to learn drama					
9.	Students are encouraged to study drama.					

10. How many play texts have you read in drama classroom?

    a) Form Three

i. None ▢   ii. One ▢   iii. Two or more ▢

    b) Form Four

i. None ▢   ii. One ▢   iii. Two or more ▢

Section C: Methods used to teach Drama

Instructions: Please tick in the appropriate box.

11. Was drama introduced in your classroom? a) Yes ▢ b) No ▢

12. Did the way Drama was introduced make you like it?

a) Yes ☐   b) No ☐

Explain briefly your answer………………………………………………………………………

……………………………………………………………………………………………………

……………………………………………………………………………………………………

……………………………………………………………………………………………………

13. Is the way in which Drama taught make you like it as a performed art?

   a) Yes ☐   b) No ☐

14. Which methods are used during the drama lesson?

   a) Inquiry method ☐

   b) Field trip ☐

   c) Role play ☐

   d) Discussion ☐

   e) Others (specify)………………………………………………………………..

                    …………………………………………………………………...

                    …………………………………………………………………..

15. Which two among the methods stated above in (14), do you like most?

   a) i……………………………………… ii……………………………………

    b) Give reasons to your answer:

……………………………………………………………………………………………………

……………………………………………………………………………………………………

……………………………………………………………………………………………………

………………………………………………………………

16. Do you find any challenge in teaching or learning drama in classroom?

a) Yes [ ]   b) No [ ]   c) Undecided [ ]

17. If yes according to (16), are the difficulties experienced during drama lesson related to any of the following? i. Comprehension of the plays [ ]

        ii. Length of the set books (plays) [ ]

        iii. The number of the set books [ ]

        iv. No play is provided [ ]

        v. Others (specify)…………………………………………………………………………..

………………………………………………………………………………………...

………………………………………………………………………………………..

Section D: Attitudes towards Drama in Secondary schools

Instructions: Please tick in the appropriate box.

18. Do you find drama important in life?   a) Yes [ ]   b) No [ ]

19. Do you think drama should be taught in secondary schools as a genre of Literature in Integrated English? a) Yes [ ]   b) No [ ]   c) Undecided [ ]

Explain briefly your answer …………………………………………………………………

…………………………………………………………………………………………………

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…………………………………………………………………………………………………

………………………………

The end!

Appendix 2: Letter of Authorization