

The Use of Drama in Teaching Christian Religious Knowledge in Secondary Schools: The Bright Star Academy, Ifite Awka Experience

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Making use of dramatic techniques and activities in teaching enhances learning and understanding across various subjects. This educational approach leverages on the interactive and experiential nature of drama to engage students, deepen their understanding and develop critical skills. Traditionally, Christian Religious Knowledge has overtime been taught using the conventional method such as lectures, reading and assignment leading to rote memorization. This research explores drama as an active learning and participatory strategy and as a powerful tool which can enhance students' understanding and engagement with Christian Religious Knowledge. This study adopts a qualitative research method reliant on interrogating empirical data. The research work is hinged on Albert Bandura's Social Learning Theory which stresses that learning is through observation, imitation and modelling. Focused Group Discussion with seventeen (17) students who participated in the teaching/learning process was used for data interpretation. The study found out that by actively participating in dramatization, students can better grasp complex religious concepts and values, leading to a deeper appreciation and retention of the subject matter. The study therefore recommended that employment of dramatic techniques for the teaching and learning of Christian Religious Knowledge in secondary schools to transform learning into a more enjoyable and effective experience for the students. The research further recommended the dramatic technique as an integral part of teachers' training should be used in teaching other subjects in secondary schools.

Keywords: Christian Religious Knowledge, Drama, Social Learning Theory, Secondary Schools, Group Discussion.

Introduction

In recent years, educational research has increasingly emphasized the importance of active learning strategies that involve students directly in the learning process. Among these strategies, drama has emerged as a powerful tool in education. Drama as an imitation of life has been a powerful vehicle to drive successfully the process of learning among young children. It involves activities like role play, simulations, and dramatizations of historical and literary events which can make learning more interactive and enjoyable. Dramatization provides a fun means of learning and when teaching involves drama, prior experiences are linked with new stimuli. Thus, teaching using dramatic techniques

evokes emotions and understudy as well. According to Emmanuel Iroh, drama is "multifaceted... process centred" (264), and assists the child to indirectly learn other school subjects while taking part in drama.

Drama gives children the opportunity to express themselves very well. This is because, when children engage in drama, their imagination go beyond the bounds of reality, their suspension of disbelief become stronger and as such a stick becomes a magic wand, a small child becomes a father, mother or even a superhero. With drama, children express themselves more confidently and communicate more fluently using different facial expressions, voice and tonal qualities and even body languages. This is why the use

of dramatic techniques is an effective approach to teaching and learning. Hence, dramatization becomes an integral part of teaching, learning and understanding.

Friedrich Froebel the founder of kindergarten in Germany opines that:

The role of drama in a child education is to encourage the child in both play and work simultaneously, thus enabling the child acquire both intuitive knowledge, whatever the child learns through this method, leaves a lasting impact and most likely to result in behavioural change (25).

Dramatic art when employed in every classroom can be used to reach students who are kinaesthetic learners as well as other learners in the classroom. According to Jeffrey D Wilhelm “through dramatization, students become a part of the learning process rather than mere observers or inactive receptacles of the rich experience of learning” (15). Dramatizing learning has clear advantages. It gives students confidence and affords them the opportunity to communicate more fluently, even with limited language using non verbal expressions such as body movements, facial expressions and gestures. Therefore, dramatized teaching becomes an experience that they can recall for a long time. Hoetker James observes that “drama increases creativity, originality, sensitivity, fluency, flexibility, emotional stability, cooperation and examination of moral attitudes, while developing communication skills and appreciation literature” (192).

When we talk of teaching using dramatic techniques, we refer to the style of teaching in which students dramatize guided

scenarios as a way of expressing themselves and their environment. By imitating someone or pretending to be something as they engage in drama using their imagination, they grow ideas, share thoughts and work together, interact and cooperate meaningfully with their peers. You now realize that they become deeply interested in the subject being dramatized.

Drama has many definitions and meanings. Generally, drama is an activity in pretence. This is when somebody is portrayed as something else different from the real situation or when somebody pretends to be what he is not. S. Holden intones that “it provides an opportunity for a person to express himself through verbal expressions and gestures using his imagination and memory” (216). The multifaceted nature of drama makes it useable in many endeavours. Thus, dramatic techniques are used to enhance learning across various subjects. Cyprian Obadiogwu posits that:

The role of dramatic technique here is very clear, simply seeing a play may expose the child to ideas and opinions other than those he normally encounters. Moreover, his own opinion may change as a result of playing a role, by seeing life from a standpoint of some quite different person in a quite different position(4).

Drama therefore becomes an important process in which a child needs to develop creatively and psychologically. It creates a solid ground upon which children stand to explore their world and understand concepts that help them unravel mysteries surrounding them. By this process, children begin to imitate

role they admire in real life, hence helping the children have a bigger picture of what they want to be in future.

Christian Religious Knowledge (CRK) is a vital curriculum component in many secondary schools, aimed at providing students with a thorough understanding of Christian doctrines, biblical narratives and moral principles. Asogwa U.D. and Echemazu R. state that “this provides opportunities for Nigerian students and youths to learn more about God in order to produce well ordered personalities or citizens of strong characters for the nation” (qtd. In Ugwu et al,13). According to Ede V. I and Odo A.E “it produces people that are able to make good and productive life choices to become valuable members of the community” (qtd. In Ugwu et al,13). Onah N.G summarizes that “it teaches students to respect and tolerate people of other religion, nationalities and ethnic groups” (qtd. In Ugwu et al, 13). While Deluxe E asserts that Christian Religious Knowledge helps “to develop an understanding of religious tradition and to appreciate the cultural differences in the world” (qtd. In Ugwu et al, 13).

The need for CRK education in our schools cannot be overemphasized as it forms the foundation on which morals and ethics are inculcated to students. The growing rates of crime, immorality, corruption, indiscipline and general decadence in Nigeria today make it even more expedient to reinforce the teaching and learning of Christian Religious Knowledge. Furthermore, Ayogu C.I notes that “without a sound or strong moral foundation, every society and every nation eventually collapses” (qtd. In Ugwu et al, 13).

Again, “Christian Religious Knowledge is an informative and life changing subject which helps the youth to improve their attitude to God and to their fellow man” (qtd. In Ugwu et al, 13).

By exploring the impact of dramatic techniques, the study will examine the effects of dramatizing Christian Religious Knowledge contents on students during a teaching practice at Bright Star Academy, Ifite Awka, Anambra State, conducted under the Applied and Educational theatre specialization. This research adopts a qualitative research method to enhance efficiency and reliability by focusing on exploring and understanding the experimental teaching at Bright Star Academy. Focused Group Discussion with selected students from the class is used to ascertain the level of understanding of the teaching by the students. This research equally makes use of library, internet and articles e.t.c for its data collection.

Drama as Technique in Teaching Christian Religious Knowledge in Secondary Schools

Overtime, Christian Religious Knowledge has been taught with the conventional method such as direct lecture and reading assignments which hinder the proper understanding of the subject matter. According to Offorma G.C, “methods such as direct lecture is believed to increase rote learning, memorisation and laziness” (qtd. In Ugwu et al, 13). Ekwueme L, Ofola D, Uchegbu C, Anyikwe B and Nkemdilim M submit that “the focus and process of teaching in all secondary schools in Nigeria is too mechanistic, frontal teaching is predominant

using the lecture method which cannot develop entrepreneurial behaviour” (qtd. in Iroh, 265). This method reduces students’ interest and engagement in Christian Religious Knowledge and as such, makes students understanding of the subject low and very poor. Hence, there is need to adopt teaching techniques that will enhance learning and proper understanding of the subject matter. Iroh further opines that “the method adopted by the teacher is of uppermost importance for the realization of his objectives as well as for the clarification of the subject matter to the understanding of the students” (264). This is because “teaching techniques adopted by the teacher in the classroom help in the crystallization of the lessons, leading to an easy understanding of the subject being taught by the teacher” (264).

The above assertion implies that if a good teaching method (for example, the dramatic technique) is employed in teaching of CRK, it would improve and promote students understanding and achievements as well as eradicate immoral behaviours. The secondary schools curriculum for teaching is designed to teach not only the content of the Holy Bible, but also its desirable moral lessons. Therefore, there is need for the use of dramatic techniques in the teaching of Christian Religious Knowledge to promote deeper understanding by allowing students to experience and internalize concepts through active participation.

According to Uwameiye R. and Ojikutu R.A, “teaching method is a means used for instruction in the classroom which can affect the learner’s achievement and interest

positively or negatively” (qtd. in Ugwu et al., 14). Iroh acknowledges that “teaching helps in the transmission of knowledge from the teacher to the learner” (265). Onwuka U warns that “the teaching ethics adopted by the teacher may promote or hinder learning” (qtd. in Iroh, 265). Consequently, this calls for teaching methods to be examined and handled with care and sensitivity. The choice of dramatic techniques and its advantages is believed to provide active participation, improve one’s skill and contribute to human development.

Dramatization of the Christian Religious Knowledge lessons or content will be easily absorbed by the student participants who are involved than when taught through the traditional method. It is imperative to know that drama in teaching goes beyond entertainment, as it is about applying topics as drama. This is because “the traditional method of teaching is constantly failing to meet emerging problems in society as pupils are now confronted with complex problems that go beyond rote learning” (Iroh 266). Therefore, “creativity may be one of the only solutions to these problems” (Iroh 266). Hence, through dramatizing Christian Religious Knowledge contents and biblical stories, students gain a deeper and more personal understanding of the subject through lived experiences as they participate in the learning process and are not passive recipients of the information.

Theoretical Framework

This study is hinged on Albert Bandura’s Social Learning Theory which emphasizes on the importance of the environment and social context to learning.

According to Albert Bandura “people especially children learn from the environment by learning through influential models” (qtd. In Nabavi and Bijandi 3). Kevin .O. Rourke opines that “Social learning theory is a combination of behavioural and cognitive theories” (72). While Muro M and Jeffrey P posits that:

Social learning theory has become the most important learning and development theory. Many of the central concepts of traditional learning theory are contained in it because it involves attention, memory and motivation. This theory has been called a bridge between behaviourist and cognitive learning theories (qtd. in Sondang, Manik et al, 86).

Behaviourists believe that learning must be reflected in a permanent change in behaviour, but social learning theorist believe that because people can learn from observation alone, their learning may not always be reflected in their performance”(Sondang Manik et al, 87).

Bandura affirms that:

External stimulus and environmental influences are not only factors that influence individual learning and behaviour. The individual mental condition still plays an important role in the formation of behaviour and the learning process that he experiences (qtd. In Manik et al, 92).

In relation to this, Muro and Jeffrey posit that “Social learning theory is increasingly recognized as an essential component of sustainability to manage natural resources and promote desirable change” (qtd. in Manik et al. 85).

According to Lyons S.D. and Berge Z.L. Social Learning Theory is based on the idea that learning occurs through social

observation and subsequent imitation of modelled behaviours” (qtd. in Firmansyah and Saepuloh 303). In support of the assertion, Gibson S.K. opines that Social Learning Theory identifies learning as a dynamic interaction between people, the environment and behaviour” (qtd. in Firmansyah, 299). According to Walter Mischel, “people actively construct their own understanding of the world, learning from their experiences, the consequences of their actions and by observing others (256).

The above assertion focuses on the cognitive aspects of social learning theory emphasising how individuals interpret and learn from their environment and the behaviours of others. In support, Julian B. Rotter states that “Social Learning Theory emphasizes the importance of observing and modelling the behaviours, attitudes and emotional reactions of others” (11). “Social learning involves more than the mechanical acquisition of habits. It includes the learning of complex social behaviours and norms guided by observation and interaction within a social context” (Sears 27).

This research work is hinged on the Social Learning Theory because drama in its own light is participatory and observatory. It involves observation (observing the actions and characters of people), imitation (simulation or imitating of observed deeds), and modelling (demonstration or exhibition of characters). From Bandura’s submission, it is clear that learning is not just about direct experience; it is also about watching others and absorbing the world around us. This perspective adds a rich layer to or deepens our

understanding of human development which emphasizes that we are not just passive recipients of information but active learners influenced by the people and environment we encounter.

So, children can actually acquire new knowledge and skills as they participate and observe dramatic actions. Suffice it to say that drama is a social activity and when the elements of Social Learning Theory are incorporated in the classroom (social setting) and in the subject (Christian Religious Knowledge), it creates a dynamic and interactive learning environment that leverages drama to deepen students understanding of Christian Religious knowledge.

Analysis of the Experiment

The experiment aimed at evaluating the effectiveness of using dramatic techniques for teaching Christian Religious Knowledge in secondary schools was conducted over a period of two weeks at Bright Star Academy, Ifitte Awka. This experiment involved the J.S.S.2 students. The primary objective was to determine the effectiveness of the use of dramatic techniques in enhancing students understanding and retention of Christian Religious Knowledge topics. Drama with its inherent observational, modelling, imitation and participatory elements provided a fertile ground for the use of Social Learning Theory in the classroom.

The use of dramatic techniques captured the students' attention immediately through engaging visual and auditory stimuli. The students entirely were more attentive

during drama sessions and this increased the retention process. Drama is effective as a teaching tool because it enhances attention and retention through its immersive and engrossing nature. In alignment with the statement above, Dowell Smith posits that: "Most drama meant for the young audience has less dialogue and more action to sustain their attention but most importantly is that the plot is usually centred on good triumph over bad" (95).

The above assertion implies the need to treat drama presented before children with care and sensitivity. It advocates for more engaging and interactive activities that will captivate and hold down the attention of the children instead of bombarding them with lessons full of dialogue and less action thus, making the learning process boring. In support of this, the researcher integrated short dialogues and captivating actions in the lesson plan and incorporated role play as a dramatic technique aimed at developing the students' creative imagination through observing, listening, modelling, reading, writing and performance. This process instils a high level of intelligence when the child is left to imitate what he or she has learnt.

Moreover, the active participation required in drama encouraged the students to remember what they have been taught thus, reinforcing their understanding. Hence, the incorporation of drama aided in the retention of information as scenes and dialogues during the teaching experiment provided a memorable context for the lessons. This was observed from how the students answered questions which were posed to them. Having

participated during the dramatization of the “Passion of Christ”, they were able to recall and explain the story and its moral lessons accurately. In support of the above statement, Dan Uwandu posits that: “By it’s very nature, drama aims at developing and influencing for good character of the child’s mind as well as making him memorize and retain these values which will make him attain laudable goals in life” (17).

The above assertion indicates that drama by its very nature engages students in a way that traditional teaching method may not. The word “memorize” and “retain” in the assertion are something to harp on because the core essence of dramatizing learning is to make or help the students remember what they have been taught. It leaves a permanent and remarkable effect on the students that even in the nearest future; they will still remember what they were taught. Hence, drama which incorporates songs, dance, and other elements can consciously or inadvertently teach a child valuable lessons, leaving an indelible mark that lasts a long time and creates lasting memories. In essence, drama helps in retention and transfer of valuable morals into children. It involves active participation, emotional engagement and social interaction all of which contribute to deeper learning and retention of Christian Religious Knowledge content and values.

Therefore, by actively participating in the experiment, the students are engaged with the material. This active involvement helped them internalize values and lessons more effectively than passive learning. In dramatizing the “Passion of Christ”,

participants were deeply involved in portraying the events, leading up to and including the crucifixion. This active engagement helped them to internalize the spiritual and moral lessons of the story. Dramatizing the topic engaged the children emotionally, both the participants and observers. The “Passion of Christ” is a deeply emotional narrative and by re-enacting the events, the participants and student viewers connected emotionally with the suffering, sacrifice and love embedded in the story. This emotional connection makes the value of compassion, sacrifice and forgiving more profound and memorable. The dramatization involved collaboration among actors, directors and other participants promoting team work and empathy. These interactions helped to build a sense of community and shared purpose reinforcing the Christian values of love and fellowship. By actively participating and interpreting the events of “Passion of Christ”, the use of imagination helped to bring the story to life in a way that can be more impactful than simply hearing or reading about it.

Drama enhances retention through repetition. The process of rehearsing and performing the dramatization ensures that participants repeatedly engage with the narrative. This repetition helped to implant the story with its core values more deeply in their memories. Hence, the axiom “tell me and I forget, teach me and I remember, involve me and I learn” comes to limelight. The quote above simply shows the effectiveness of drama as a vibrant technique for developing the child. When information is simply told to

the students, it is easy for them to forget because they are passive recipients. Teaching them involves more interaction where the learner might listen, take notes and ask questions or may not. This engagement has low chances of promoting retention while active involvement in the learning process such as hands on activities, real world applications or experiential learning leads to better and deeper understanding and long term retention because it engages multiple sense and cognitive processes.

The use of drama in teaching C.R.K encouraged the reproduction of learned behaviours. Reproduction in Social Learning Theory is defined as ability to reproduce or imitate the observed behaviour. During role play, the students imitated the actions and dialogue of the characters, reinforcing their understanding of the materials. The student who played the role Jesus sure internalized the act of forgiveness, kindness and compassion. The way he played the role shows that he resonates with the story. Equally, the students who observed the story being acted out can practice and reproduce these behaviours in real life consciously or unconsciously. For instance, students who observed the dramatization of the Passion of Christ will understand the importance of the suffering, the love and the compassion which Jesus has for us leading to his death. The students understand the effect of betrayal on people just as Judas did and this will eventually lead to a change in the attitude or behaviours of the students.

Most times, drama serves as a reference point for quality education among

young children. For instance, when a child does or goes contrary to rules and regulations, the teacher or guardian refers the child to a drama the child has seen and reminds the child of the consequences that befell a character who did similar thing. For example, during the experiment, a particular student was tagged Judas and when the researcher asked why, the students said he was fond of reporting his fellow classmates to the teachers even when it was not necessary. This showed their understanding and engagement with the drama. Having witnessed how Judas betrayed Jesus as He said, “he that has dipped his hand in the dish here will betray me”. Hence, they have the notion that whoever betrays is a Judas. The same way a cantankerous student may reproduce the calmness, the compassion, the humility, the forgiving and meek attitude which the character of Jesus reflected. Thus, it is fair to say that drama expands the creative and psychological minds of the children.

The role of dramatic technique cannot be downplayed or neglected because it helps the children for self realization. Without drama, it will be very hard and enigmatic for children to attain their full potentials in life. This is why Maria Montessori advises us to “free the child’s potential and you will transform him into the world” (33). In support of the above assertion, James Macaulay affirms that: “Children theatre serves as a child’s gateway to knowledge. Hence, child education should have its main aim of development of the potential of the child and imparting knowledge of the child” (84). Consequently, it is evident that drama is crucial in a child’s learning as it makes the

child to develop and understand his/her roles and functions in all situations in the society because “the child is both a hope and promise to mankind” (Montessori, 31).

Initially when the researcher and the students started the rehearsal process, some of the students displayed nonchalant and carefree attitude. Some refused seating back to watch while some refused to pay attention to the lesson. Infact, they were not familiar with this method of teaching so they found it hard to adjust. But the moment the drama and rehearsal became intense, their attention rose and their interest was stirred. As Chinedu, one of the students that played the role of soldier, got applauded for his unique way of acting, others displayed interest to be part of the drama. They were actually prompted by the motivational aspect of drama which cannot be overstated. Motivation in Social Learning Theory refers to that reason to imitate the behaviour as modelled. Before an action can be taken, something must have triggered it. Motivation can be influenced by external reinforcement, internal reinforcement such as sense of pride, or satisfaction or observing the model being rewarded for the behaviour. During the experiment and teaching process, more students were enthusiastic about participating in the performance which increased their intrinsic motivation to learn having seen the applause that greeted the acting out of the scenarios.

The motivational factors associated with drama also played a crucial role. Students’ enjoyment and interest in the activities increased their willingness to learn, leading to better educational outcomes. For

example, Chiamaka and Ifeoma pleaded to be included as disciples of Jesus. They were all eager to be part of the performance. This enthusiasm again translated into higher levels of engagement and more positive attitudes towards C.R.K and every other subjects taught through the dramatic technique.

Learning which occurs through observation, imitation and modelling is the very essence on which the experiment was embedded. Hence the researcher integrated these to enhance the learning process. The student facilitators, demonstrated enthusiasm and commitment to the teaching as students often mimic the attitudes and behaviours of their instructors. To teach the students, the student facilitators considered themselves, as models that the students look up to. The student facilitators made use of some of the students in the role playing activities to model the characters in the story and were observed by the students. In doing so, they showed positive and negative behaviours and their consequences. The observation method through peer learning encouraged the students to observe and learn from their peers who were the models during drama activities. The performance allowed them to create and perform the drama in their own understanding. They imitated the characters portrayed in the play or story, this helped them to internalize and express what they have learnt.

However, the positive feedback and encouragement given to the students led to reinforcement. Positive behaviours and attitudes displayed during the drama activities were praised, rewarded and applauded. This gave the participants the feeling of doing and

improving more. After the drama activities, discussions were held to reflect on what the students have learned and how it applied to their lives. This helped reinforce the lessons and promoted deeper understanding.

The discussion helped develop critical thinking and a deeper understanding of the religious principles and topics discussed. Okechukwu, one the students, when asked what the “Passion of Christ” is, defined it as “all the events that led to the trial and death of Jesus Christ”. He mentioned them one after the other explaining in details what each event entailed.

Also Nnenna, when asked what Jesus was doing before his arrest, gave a correct answer. She said Jesus was praying with his disciples in Gethsemane before the soldiers came to arrest him. Generally, when they were asked the moral lessons they learnt from the topic, they all gave different answers. Ijeoma said she learnt the importance of forgiveness just as Jesus portrayed. Chioma said she learnt the effect of betrayal on people and how it can damage relationships. Chima said he learnt the importance of perseverance and endurance even in times of trouble just as Jesus portrayed by enduring his sufferings till the end.

From the above answers given by the students, one can deduce that they all paid attention during the teaching process. It is imperative to know that the learning process of a child depends solely on the attitude, environment and experience that come with the teaching. Hence Maria Montessori posits: “the environment must be rich in motives which lend interest to activity and invite the child to conduct his own experiences” (89).

Thus, the Social Learning Theory was an important, necessary, effective, efficient and powerful vehicle which drove the teaching experiment forward and made it successful because by integrating drama into the subject (Christian Religious Knowledge) by modelling and imitation, the students’ attention and concentration were captured. Ebuka, another student, said that the “rearrangement of the classroom made him and his friends to relax in a classroom outside the classroom”. When he was asked to expatiate what he meant, he said that the rearrangement made them to forget that they were in the classroom while actually in the classroom. The environment was very convivial which made the students to relax, relieved of classroom tensions and boredom thus enabling them to concentrate during the lesson. In support of this, Maria Montessori affirms that “the first essential for the child’s development is concentration. The child who concentrates is immensely happy” (222).

In capturing the attention of students they were able to retain what they have learnt through observation, imitation and modelling. Next, they were able to reproduce positive behaviours which they have learnt and seemed motivated to retain these behaviours obviously by seeing the rewards of such behaviours.

The analysis of the experiment demonstrates that incorporating drama with the Social Learning Theory into C.R.K significantly improved the students’ academic experiences and engagement. Education especially when it concerns young children should be lovely, enjoyable, active and interesting. Thus, the narration method of teaching should be discouraged for the

children to be active. Paul Friere postulates that:

Narration (with the teacher as narrator) leads the students to memorize mechanically the narrated content. Worst still, it turns them into containers, into receptacles, filled by the teacher. The more completely he fills the receptacle, the better the teacher is, which however hampers the swift transmission of knowledge from the teacher to the children (16).

The implication of the above assertion is that the students are not active participators in the process of narration rather they get what the teacher imposes on them. Thus, for learning to take on its core values and achieve its objectives it should be done through a gradual process of making the learner see the reason for the learning of what is being taught. Hence, the use of the dramatic technique in the teaching of Christian Religious Knowledge is hinged on the tenets of the Social Learning Theory.

Result

It is the findings of this study that dramatic technique is a highly effective pedagogical tool for teaching Christian Religious Knowledge. Teaching CRK lessons with drama fosters a more interactive and engaging learning environment which in turn improves students' comprehension and interest in the subject

Conclusion

This research advocates for increased participation and promotion of the use of dramatic techniques for the teaching of Christian Religious Knowledge in secondary

schools in order to benefit the development and growth of young minds. The days when children were taught solely through memorization are gone. Nowadays, children learn through active participation. This study has shown that no student is inherently a dullard; the key issue is whether the teaching method used resonates with the student. Dramatic techniques, when used in the teaching of Christian Religious Knowledge, give children ample opportunity to explore the learning process, think outside the box, make use of their creative ingenuity and, of course, imbibe the moral lessons therein. The justification for using dramatic techniques in the classroom is to provide the best outcome of a teaching experience, with the end result of these lessons expected to add knowledge to the audience.

Recommendations

Through the efforts of this work, it has been thoroughly explained and demonstrated that the use of dramatic techniques in teaching Christian Religious Knowledge significantly enhances the understanding and retention of the subject matter. Hence the researcher recommends that:

- i. There should be an official inclusion of drama activities in secondary school curriculum for teaching Christian Religious Knowledge to ensure consistent implementation across schools.
- ii. The Education Board should encourage and support the establishment of drama clubs in schools, where students can

- actively engage in drama activities related to C.R.K outside regular class hours. This will help develop their acting skills and enhance their ability to manage stage fright.
- iii. Teachers should incorporate drama into their lesson plans regularly, aligning with specific learning objectives and biblical themes. In so doing, teachers should always script out the topic to be taught before coming to deliver the lesson and regularly collect feedback from students to understand their experiences and make necessary adjustments to the drama activities where needed.
 - iv. Events such as drama festivals and performances should be encouraged during graduation ceremonies or any event in schools to showcase students' work and raise awareness about the benefits of using drama in our schools.

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