

Theatre in Education: A Technique for Effective Social Studies Teaching in Junior Secondary Schools Classes

Benjamin Asodionye Ejiofor (Ph.D)¹ & Faith Ibarakumo Ken-Aminikpo (Ph.D)²

Abstract

The aim to achieve the UNESCO'S objective of solving problems in the educational setting is yet to assume the magnitude and robust influence required in the classroom teaching and learning situations in our schools today. To circumvent the traditional chalk and talk method of teaching which has become the boring legacy of education hindering the objectives of effective learning, these researchers have introduced Theatre in-Education (TIE) as an effective technique to the teaching of Social Studies on the topic "Traditional Marriage Rites" to Junior Secondary School (JS 111) students in Government Secondary School Kpите, Tai Local Government Area of Rivers State, Nigeria. This research adopted a quasi- experimental design that incorporated a proper Lesson plan and an improvised dramatization on the given subject matter. Results generated from both the traditional chalk /talk methods and TIE have been analyzed and discussed. This paper examines the objective learning differentials of the students' academic performance scores in order to affirm the efficacy of TIE technique in the teaching and learning process.

Key Words: Theatre in Education, Learning, Culture, Experiment, Drama, and Social Studies

1. Introduction

Theatre in Education as an area of study is applied. The applications of Drama and theatre to facilitate learning in schools, enhance therapy in psychiatry, provide clinics for linguistic and psycho-social disorders, and foster community relations and social organization. The foregoing and more constitute aspects of the extended purpose and functions of this largely pragmatic area of study. Jackson (1993), Omoere (2011), and Komolafe (2011) have at different times observed the definitive dynamism of Theatre in Education. They pay critical attention to its multi-disciplinary disposition and the peculiar methodological interactions in Education, as concerns theatre and more specifically Drama. In fact, Jackson (Ibid) holds authoritatively that "no simple water tight definition of TIE is possible or desirable" (15). This forgoing understanding foregrounds the research findings of this report.

The subject Social studies is about man, the resume of his self-definition in society and his engagement with environment. It examines human receptions of cultural identity and social organization. Haralambos and Holborn (2004), Alagoa and Kpone-Tonwe (2002), Dienye (2014) and Eke (2010), uphold positions recognizing the role of family in socio-cultural organization. The socio-cultural organization of traditional African marriage is the focus of this paper. The particular reference here regards the traditional marriage culture in Kpите, a community in Tai Local Government Area, Rivers State, Nigeria. The teaching of this specific aspect of social studies to Junior Secondary Students of the above mentioned community is the primary concern of this paper. The question is: beyond the traditional Talk/Chalk Classroom teachers' descriptions and explanations, what method can be used on the subject of Traditional Marriage, to motivate real time learning in vivid cultural images for lasting impressions?

¹ B.A (Hons), NCE, M.A & Ph.D, Department of Theatre And Film Studies, University of Port Harcourt, Nigeria.
Phone: +234- 803-3407-647. E-mail: benjamin.ejiofor@uniport.edu.ng,

² B.A (Hons), M.A , PGDE, M. Ed & Ph.D, Department of Theatre And Film Studies, University of Port Harcourt, Nigeria.
Phone: +234- 803-3415-658, E-mail:fibarakumo@gmail.com, faith.aminikpo@uniport.edu.ng,

As global citizens of the world, it is our responsibility to critically think about these issues and attempt to come up with solutions to the problems plaguing teaching methods in the educational setting. In 1990, UNESCO launched EFA, the movement to provide quality education for all children, youths, and adults by the year 2016. Sixteen (16) years later, much progress still needs to be made if we are to achieve the goal for 2020. Theatre in education for children produces a wide range of curriculum-enrichment strategies for teaching and learning drama workshops and theatre programmes. The essence is to make the arts more accessible and equitable to all students and to inspire growth and passion for learning in children through drama and theatre.

Teacher's Report of Students Learning Via Traditional Talk/Chalk Method of Education:

The field Research Assistant for this experiment is Mrs. IKENNA-OBI, Nneka (an M.A. student of Theatre in Education) who teaches Social Studies at Government Secondary School in Kpite, Tai Local Government Area of Rivers State. She teaches Junior Secondary School class 3. The size of her class is 40. According to Mrs. IKENNA-OBI, before, this experiment, she has never used full-scale DRAMA, as a teaching method. Most of the time, she used the traditional teacher description, question and answer method. It is only after Post Graduate training in Theatre in Education (Uniport M.A. 2014/2015 Students' set) that, Mrs. IKENNA-OBI, Nneka has applied full-scale Drama, as methodology for teaching Social Studies. According to her, before this application, students' class participation and learning was average. At that time, students failed to appreciate the nitty-gritty of cultural details in traditional marriage specific to Kpite because, they were not taught. The evaluation of students learning on the subject measured on a scale of ten (10) is a ratio 4/10. At that time according to Mrs. IKENNA – OBI, students' class participation was not encouraged and this situation hindered learning in various ways. Mrs. IKENNA–OBI submits that, the age range of students in her class is between thirteen (13) and sixteen (16) years.

Regular Chalk/Talk Lesson Plan:

Week 11

Ending 6th November, 2015

SUBJECT	-	Social Studies
CLASS	-	J.S.S III
DURATION	-	45 Minutes
PERIOD	-	4 TH
AVERAGE AGE	-	13-15 Years
NUMBER IN CLASS	-	40 Students
TOPIC	-	Traditional Marriage

Time Fixed: 40 minutes

Main Aim: By the end of the lesson, the students should be able to;

- i. Define Marriage
- ii. Explain forms of marriage e.g. Traditional Marriage
- iii. Describe the steps in Marriage
- iv. State the purposes of Marriage

Subsidiary Aim

- Students are motivated when they make choices about what they learn.
- Strict schedules are rigid activities that promote fixed thinking patterns, causing students to see things as certain and unchanging.
- Student should be encouraged to use growth thinking.
- They will see possibilities, change, and the power of personal choice.

Personal Aim: To get the best from my students and because my teaching is student-centered, I decided to use the interactive approach. The teacher would only serve as the umpire, supporter, and guide throughout the activity.

Assumption: Students have ideas about this form of marriage.

Anticipated Problem: Most of the Students have no idea that traditional marriage is an integral part of our custom, culture, and tradition.

Possible Solution: The teacher will encourage the students to participate in role-playing for this lesson.

Reference Material: General Social Studies Book.

By Nneka Chigozie Ikenna-Obi

See details on Tables 1 & 2 of Performance Raw Score of Students on the above Talk/Chalk Lesson plan

Application of Theatre in Education Technique to Students:

The Theatre in Education (TIE) Technique encompasses dance, music and theatre and the key elements of culture that engage students at all levels of education. This engagement through participation in both formal and informal education is often a lifelong experience. The end point for Theatre in Education (TIE) varies, for some people it is part of their engagement in their culture, such as that of indigenous peoples groomed in folklore; for others it leads to professional careers up to an elite level. For this latter group, depending on the discipline, the physical demands are such that early entry into training can be essential. The researchers proposed the following experiment:

The Experiment: The Application of full scale Drama as teaching method for social studies in Junior Secondary School, Kpiti. This application introduces an alternative Lesson plan. It is necessary at this point to define quasi experimental design, as it becomes relevant to the experiment report here. Quasi experimental design constitutes a class of empirical studies concerning the behaviours of human beings. It encompasses survey and description design and it attempts to generate new facts about changes in human behaviours. The researchers explore its fluidity to re-examine the JSS Class 3 Students in deriving effective learning through Theatre in Education technique.

The basic inclination of this application of Drama to the teaching of Social Studies recourse, to Aristotle (1974) and Sidney (1974) who posit that, the Dramatic method does not concern itself with what has happened (as is the case in History); it rather concerns that which is probable or necessary. This paper prompts thought in the direction of important issues surrounding theatre in education in a global setting. As global citizens of the world, it is our responsibility to critically think about solutions to the problems plaguing teaching methods in the educational sector at various levels. A basic skill required for Theatre in Education is dramatic improvisation. Improvisation progresses from the idea to the exercise of imagination in story-telling.

Mellon(1992) holds that " every detail in a story, its characters, landscape, moods and the meanderings of plot can be circulated through our own bodies, feelings and structures of our minds' (2) . Accordingly, the quasi experimental design deployed for this paper, uses the story-telling theatre method to facilitate the learning of the subject matter 'Traditional Marriage Rite.

Tie Lesson Plan, Research Relevant To Tai Traditional Marriage Rites And Practical Field Experience Challenges

a) Alternative Lesson Plan

For Developing Theatre in Education (TIE) Activities in Teaching and Learning about Traditional Marriage

Date : 27 November, 2015

Topic: Traditional Marriage Rites in Kpiti Community

Age: 13 – 15 years old.

Class Duration: 1 HOUR

Objectives:

1. To introduce the practice of Traditional Marriages as part of culture in a given society.
2. To build the students understanding of Traditional Marriage through engaged participation, team cooperation, and effort.
3. To test their abilities in lines memorization and delivery as well as role assumption.

Activities of Theatre in Education Technique

Step 1: The students were asked to narrate marriage ceremonies they have seen.

Step 2: Three children playing characters and the others to interrupt the action, step outside of their characters and further explain the circumstances / characters to the rest members of that same age group.

Step 3: Showing three alternative endings, using monologue as dramatic forms.

Step 4: The students will create a story within the theme of Marriage Rites. With simple beginning, middle, and an end, the students will select a performance style from mime, pantomime, and narrative mime. Each will explain to the class his or her preference for the selected form.

Skill Indicators:

1. **Thinking analytically from idea to imaginative story-telling.**
2. **Memorization of improvised lines.**
3. **Diction, elocution, and voice projection skills.**
4. **Soliloquy and mime skills.(20MINS)**

Class Activities: We experiment for **20 minutes** with the improvised play in the following way.

- Show proof of imaginative ability of story-telling.
- Perform with an awareness of being watched.
- Look at the floor and openly calculate movements.
- Do not separate voice from movement so that words and gestures can coordinate.
- Directly address the audience - address the audience from Centre stage in full front presentational position in order not to interrupt the action of the play
- Use realistic techniques, movements, and voice.
- Display **(20 mins)**

Children rehearse their scenes incorporating the above actor techniques. They present these skills through the facilitators who provide feedback.

Evaluation/Test of Activity:

- The effectiveness of their use of techniques to enhance learning levels to **enrichment section. (10 mins)**
- One aspect of the performance they could improve on is repeated in the **corrective section.(10 mins)**

Class discussion: How is Theatre in Education technique different and effective in the teaching and learning process?

Motivation for Rehearsal Participation: The group will work on each scene in front of the class. The scene is played and critiqued. We further direct the scene in ways that effectively incorporate the vocal objectives of the action.

Final Evaluation: By the end of this unit students will be able to participate and contribute by

- 1: Working cooperatively to meet challenges, and articulating the logic/rate of ideas
- 2: Demonstrating knowledge of theatre as teaching method with reference to 'Marriage Rites'
- 3: Annotating the improvised script and reflecting through the process and basic theme of the features used in performance presentation.

b) Research Relevant To Tai Traditional Marriage Rites

Brief Over-view of Tai People: Loolo(1986) has done extensive research in the historical development of the Ogoni. According to him, Tai is one of the Ogoni tribes. The Ogoni people consist of one hundred and twenty towns and villages, divided into six major clans namely;

- (1) Nyo Khana Clan with 35 communities
- (2) Ken Khana clan with 17 communities
- (3) Babbe clan with 15 communities
- (4) Gokhana clan with 16 communities
- (5) Tai clan with 18 communities
- (6) Eleme clan with 10 communities

These six clans are grouped into four (4) Local Government Areas in Rivers State of Nigeria. Tai is one of the local Government Areas of Rivers State. The Tai clan covers 18 communities and is the case study. The word Tai is adulterated from the word “**Tee**”, which means “**male parent**”. The first founding village of Tai is traced to Ueken Community from Gbenekuanpie and Gbenegininwa with their families settled at Ueken and later proceeded to Korokoro and Horo. These are the “Tua-Tua” (First) village of Tai. Further expansion led to the establishment of what is known as Tai group of villages. They attached great importance to their culture for it is the basis of their existence.

Tai Local Government Area (Tailga) of River State lies roughly between longitude 6.5⁰ and 7.5⁰ degrees East of Greenwich Meridian and between Latitude 4.3 and 6.3 degrees north of the Equator. It is surrounded by other Ogoni clans, and bound by Northern Khana clan in the East, Eleme in the West, in the South West by Gokana and in the North by Ndoki. Tai consists of Eighteen (18) Communities. The occupation of the people of Tai is predominantly farming and that is their means of livelihood. Their livelihood is based on the proceeds of the farm produce like cassavas and yams crops. Apart from farming they also try their hands on fishing and palm wine tapping; they are also good hunters and traders.

c) Practical Field Experience Challenges: Owing to the cultural setting of the people of Tai, the environment grossly affects the children's level of socialization on the topic ‘**Traditional Marriage Rites**’. The field Research Assistant, Mrs. IKENNA-OBI could have passed the following difficulties.

1. **Communication Difficulty:** The community under study (KPITE) commonly speaks Ogoni language. These students of Government secondary school kpite are not excluded. They have minimal exposure to using English Language as a medium of communication. According to her “ I sometimes have to pick my words, letter to letter or resort to finding an ‘**interpreter**’ (student) to break it down in their language before they attempt to learn”.. I had to start intensive speech and language therapy .The lack of understanding or inability to use English language necessitated meeting the children one on one and suggesting different ways of saying the dialogue in simple and short (brief) sentences.
2. **Environmental problem:** The children reacted to invasion of their space. They were very sensitive to certain stimuli such as holding hands with each other. In fact on one occasion, the first girl that was supposed to play the role of the maiden that will marry, fainted and stopped coming to school for a while when she was made to hand over the cup of wine to her intended husband. (Immediately he collected the wine cup from her, she fainted and was escorted home by her friends). She refused to join the group again. The second girl for the role, stopped coming for rehearsals after the second try out because according to her, her friends started calling her the Rich man's wife.

During this ‘experiment, Mrs. IKENNA-OBI reported that whenever she notices that the children's zeal and enthusiasm as well as their energy levels had dropped, she gives 5 minutes break in order to take light refreshments like Biscuits and Water needed as change of activity till the end of the day's rehearsal.

Drama Production:

The drama presentation took place at Government Secondary School hall on 27th of November; 2015 at about 12.00 pm. The school principal, Mrs. C. L. Mbaniol Introduced to the students their Teacher's Project Supervisors Dr. Ejiofor , Dr. Osaat & Dr. Aminikpo. She further explained the importance of using the TIE technique in teaching “ **Traditional Marriage Rite**” in Tai Ogoni, and the Presentation began.

Scene One: The action takes in the living room of Mr & Mrs. Khana who were relaxing and chatting about the affairs of the state, while the wife sorts Beans getting it ready to be cooked for lunch. Mr Khana is seen reading Newspaper. The following is the storyboard of the production.



PIC 1: Mr. & Mrs. Khana PIC 2: Suitor one, a FARMER enters



PIC 3 & 4: Mr. & Mrs. Khana, the Farmer and their Daughter SIRA

The farmer visited the family of Mr. & Mrs. Khana to indicate his interest to marry their daughter SIRA. She bluntly refused the farmer's hand in marriage because she cannot remain a farmer for the rest of her life.



PICS 5& 6: Mr. & Mrs. Khana, their Daughter SIRA & Suitor 2, A Teacher

Mr. & Mrs. Khana presented the next suitor to their daughter SIRA, she rejected him. Reason being that a teacher's paltry take home salary is a peasant's wage and as such, he will not be capable of taking care of her.



PICS 7 & 8: Mrs. Khana, their Daughter SIRA & SUITOR 3, A PASTOR

The 3rd suitor was a Pastor; SIRA thoroughly interrogates him on congregational strength and observed that the pastor is not the type of suitor she wants as a husband. The Pastor was equally rejected.



PICS 9 & 10: Mrs. Khana, Their Daughter SIRA & SUITOR 4, A DRUNKARD

The 4th suitor was a Drunkard named TAMBARI whose appearance thrilled our student audience. The young man came to Mr. & Mrs. Khana to seek their daughter SIRA's hand in marriage. This bit was quite entertaining and hilarious. Mr. Tambari was vehemently rejected.

Scene Two: Sira is seen in her living room chatting excitedly with one of her friends concerning her forthcoming marriage.



PICS 11: SIRA PICS 12: SIRA & one of her Friends

Scene Three: On the marriage ceremony day. In the family house of Mr. & Mrs. Khana, everybody is waiting eagerly and excitedly for their visitors in the compound. They all look happy and relieved that their daughter SIRA has FINALLY made a choice. The traditional marriage rite was presented as follows:

- The young girl is escorted out to the venue with her friends
- Then she kneels down before her father
- They fill a cup with traditional wine referred to as PALM WINE.
- She carries the CUP of wine in search of her husband in the arena, finds him and hands the drink over to him.
- The husband collects the cup from her and drinks the wine
- The husband takes his wife to bride's father who blesses them traditionally
- There is celebration of their union to the public in dancing, feasting, and merriment.
- The bride is again escorted to her husband's house immediately after the celebrations are over with different songs.



PIC 13: Marriage Ceremony Proper PIC 14: Entry of the Bride



PIC 15: SIRA escorted by her friend to the Marriage venue



PIC 16: Bride in search of her Groom PIC 17: Fills a cup with traditional PAIM WINE



PIC 18: Bride collects the wine in search of husband. PIC 19: Traditional blessings from the Bride's Father



PIC 20: Bride and Groom after their union

Scene Four: SIRA, finally accepts this suitor whose identity is fake, his clothings were all borrowed from friends in order to win the heart of SIRA to himself. Unfortunately, SIRA was disgraced on their way to the groom's house when the people he borrowed his Shirt, Trouser, Belt and Shoes came to retrieve their belongings. This is done to expose the fraudulent life of this unscreened, unknown, and untruthful suitor in order to highlight the ridiculous in SIRA and her family's quest for material needs. SIRA fainted and the drama ended in a sad mood.



PIC 21: Groom disgraced before his Bride

PIC 22: Bride fainted after the shock

Post –Mortem/ Production and Learning Implications

In the theatre, a post mortem highlights some of the lapses of the play production which were also carried out in this research project on TIE drama production. The supervisors of Mrs. IKENNA Obi's lecturers observed the following lacunas in the subject matter **Traditional Marriage Rite** amongst the Tai people of Ogoni land.

Ejiofor's Observations: The head supervisor asked a critical question - what are the initial steps taken before marriage rites would take place in Tai, Ogoni . This was raised in order to evaluate the students understanding of the drama piece. Having extensively interacted with the students, he observed that there was a **missing link** between the 4th suitor and the final choice of husband that SIRA chose; that the young man did not follow due process of traditional marriage rite but we saw marriage ceremony which is a faulty process.



PIC 23: Ejiofor in an Interactive Session with Students

Aminikpo's Observations: As a follow up question, Aminikpo tried to outline the tradition marriage sequence through her interaction with both the members of cast and other members of the school including the school Principal. The proper sequence is as follows;

1. Indication of interest by the suitor
2. A links man or a spokes man be established between the said bride, the mother, and the groom's family.
3. A date is taken for introduction of both families
4. Introduction or Knocking of door – is in two phases

PHASE 1: Introduction of Elders of the said bride's extended family referred to as NWIKEBULE and monies, drinks & different items like a live goat, fabrics are deposited. The ceremony is done at nights.

PHASE 2: Payments are done to the father and mother of the bride referred to as MITEE.

5. The traditional marriage ceremony proper is done in the open for the general public arena.

In addition to the highlighted Tai TRADITIONAL MARRIAGE sequence, the second supervisor observed that there was no proper transition from one scene to the other.



Pic 24: Aminikpo's question and answer session

Osaat's Observation: He observed that the play did not showcase the depth of our traditional marriage, a situation where families of the bride's members choose groom for their daughters. He commended the good performance of Mrs. Khana - Sira's mother. Osaat equally observed the perfect timing of the play, the project research student/ teacher was able to use forty-40 minutes promptly in realization of production.

Teaching Implication

The teaching and learning of Social Studies through TIE technique has shaped the students sense of direction in the understanding of culture of the people of Tai, Ogoni traditional marriage rite.

Secondly, the proposed TIE lesson plan is a flexible document that is expected to fit into any other subject area of study for referencing

Again, the lesson derived from the drama piece is a lifelong experience of the Junior Secondary Class Students of Government Secondary School Kpite, Tai. The main theme of the drama is " **Do not claim who you are not.**" and the other theme is " **Do not accept a man from his appearance**". The foregoing submissions of the students by themselves provide evidence of the effectiveness of the TIE method as a learning advantage over the Mrs. Ikenna Obi's initial Talk/ Chalk lesson plan.



**PIC 25: Students responding to questions
Academic Performance Results**

In order to affirm the efficacy of TIE technique in the teaching and learning of Social Studies to Junior Secondary School Students (JSS III) in Government Secondary School, Kpite; the original academic report of the students generated from both the traditional chalk/talk methods and TIE are presented to enable the researchers discuss the objective learning differential from their performance scores.

Table one below shows the raw scores of the student's academic performance both in the talk/chalk methods and in TIE methods. For instance, serial No. 1, on the list (**Anthony Darlington**) scored 14/20 in chalk& Talk method and 18/20 in TIE Technique respectively.

Discussions/Analysis of Score Differentials:

Table 3: Talk and Chalk Method

Category	Score Range	Number Of Students In The Score Range	Percentage	Mean Score
1	1-5	12	30%	
2	6-10	13	32.5%	
3	11-15	14	35%	
4	16-20	1	2.5%	
	Total	40	100.00%	8.5

Score Range	Average Score (X)	Frequency (F)	fx
1-5	3	12	36
6-10	8	13	104
11-15	13	14	182
16-20	18	1	18
		$\sum f = 40$	$\sum fx = 340$

Mean Score = $340/40 = 8.5$

In the talk and chalk method of teaching, **30%** of the students scored between 1-5 marks, **32.5%** scored between 6- 10 marks, **35%** scored 11-15 marks, whereas **2.5%** of the students scored between 16-20 marks. The average score is **8.5**, only **30%** of the students scored below average mark.

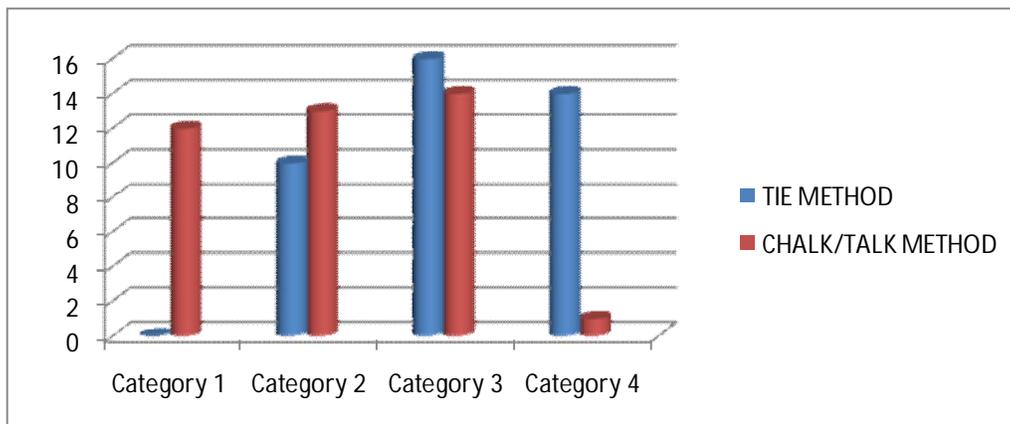
Table 4: TIE Method

Category	Score Range	Number Of Students In The Score Range	Percentage	Mean Score
1	1-5	0	0%	
2	6-10	10	25%	
3	11-15	16	40%	
4	16-20	14	35%	
	Total	40	100.00%	13.5

Score Range	Average Score (X)	Frequency (F)	fx
1-5	3	0	0
6-10	8	10	80
11-15	13	16	208
16-20	18	14	252
		$\sum f = 40$	$\sum fx = 540$

Mean Score = $540/40 = 13.5$

In the (TIE) Theatre in education method of teaching, **0%** of the students scored between 1-5 marks, **25%** scored between 6-10 marks, **40%** scored between 11-15 marks, whereas the **35%** of students scored 16-20 marks. The average score of the students is **13.5**. A total of **75%** of the students scored above average.

Fig 1: Graphical Representation of Students Academic Performance in Chalk/Talk and TIE Methods

Looking at the scores of students in the two methods of teaching reveals that the students performed better in TIE Technique than the Talk and Chalk Method of teaching.

Table 5: General Performance of Students (in Both Talk/Chalk and TIE Methods)

Category	Score Range	Number Of Students In The Score Range	Percentage	Mean Score
1	11-15	9	22.5%	
2	16-20	5	12.5%	
3	21-25	9	22.5%	
4	26-30	9	22.5%	
5	31-35	7	17.5%	
6	36-40	1	2.5%	
	Total	40	100.00%	23.38

Score Range	Average Score (X)	Frequency (F)	Fx
11-15	13	9	117
16-20	18	5	90
21-25	23	9	207
26-30	28	9	252
31-35	33	7	231
36-40	38	1	38
		$\sum f = 40$	$\sum fx = 935$

Mean Score = $935/40 = 23.375$ (approximately 23.38)

Central Tendency has been used to calculate the comparative average score of the students' academic performance relevant to the teaching methods deployed.

Findings: Based on the scores of the students and analysis made above, it is quite clear that students' performance in TIE Technique of teaching is more effective than the Talk and Chalk method of teaching. It implies that the students understood the subject matter taught through TIE Technique of teaching than the Talk/ Chalk method. In the TIE Technique, **35%** of the students scored 16 marks and above, while in the talk and chalk method of teaching only **2.5%** of the students scored 16 marks and above. In addition, in TIE Technique of teaching, **40%** of the students scored between 11 to 15 marks, whereas in the Talk and Chalk Method, only **35%** scored between 11 to 15 marks. In the TIE Technique of teaching, none of the students scored 5 marks and below, while in the Talk and Chalk method of teaching, a whopping **30%** of the students scored 5 marks and below. The averages of the two tests, shows that students test average for TIE Technique of teaching is **13.5 of the overall scores**, whereas that of talk and chalk method of teaching is **8.5 as calculated in Tables 3 & 4 above**, It further explained that the average scores of the students in TIE is **13.5 %** is higher than **8.5%** average score for Talk / Chalk board method.

Conclusion

Attention is hereby drawn to the remarkable advantage of Theatre in Education technique of teaching, over the Talk/Chalk method, in deriving effective learning in Junior Secondary School Class 3 Students of Kpita Community. The same teacher Mrs. Ikenna-Obi used the above- mentioned methods at different times to teach the topic: Traditional Marriage Rites in Kpita Community. Based on the above evaluation reports, the TIE objective learning differentials of the students' academic performance scores has produced more effective results because it mobilized students' commitment to participation in field research(on the subject matter localized to kpita) used in the creative improvisation of drama to enhance effective learning.

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