



**INTERNATIONAL BLACK SEA UNIVERSITY  
FACULTY of SOCIAL SCIENCES, EDUCATION and HUMANITIES  
PhD PROGRAM in EDUCATION SCIENCES**

**The Impact of Drama-Based Professional Development on Teachers' Instruction  
Methods and Approaches  
(Uganda's Case)**

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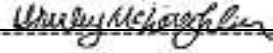
**Extended Abstract of Doctoral Dissertation in Education Sciences**

**Tbilisi, 2020**

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## **INTRODUCTION**

Drama-Based Instruction (DBI) is becoming widely popular in the 21<sup>st</sup> century. Educators have begun to see the value this approach has to enrich the whole teaching experience, but many teachers still have a growing concern that this approach is too technical and only beneficial to those who have enough knowledge of drama or theatre. This has given a direction to the researcher<sup>1</sup> to enlighten teachers through training that Drama-Based Instruction can both be easily learnt, used as well as make the whole process rewarding. Lee, Cawthon, and Dawson (2013) describe an experiential example of first-year graduate pre-service teachers who often found difficulty in relating to the theoretical background of Drama-Based Pedagogy (DBP). They were engaged in relatively dense readings of critical pedagogy and sociocultural learning theory which are used to interrupt and challenge preconceived ideas about education. Consultations with texts on critical pedagogy and sociocultural learning theory led them to two perspectives on theory and its application to classroom practice which includes the ideas that theory is almost totally removed from the practical understanding of pre-service teachers who have experience teaching in the classroom, and to those with little experience, theory is perceived as being relevant in all situations. This is a usual occurrence amongst graduate pre-service teachers, especially those not familiar or experienced in using Drama-Based Pedagogy (Pallas, 2001; Zeichner, 2010).

### **Problem Statement**

Teacher professional development does not always yield the desired effect due to inefficient methods applied. The purpose of the proposed experimental study is to assess the impact of Drama-Based Instruction as a more up-to-date approach on the quality of teacher professional development and performance in the classroom. Given the trend of a student-centred mindedness and approach in teaching, it is important to assess how Drama-Based Instruction can influence and advance the professional development of teachers. However, the issue has not been studied sufficiently. Lee, Patall, Cowthon, and Steingut (2015), for instance, analyzed publications on DBP and DBI and concluded that the majority of researches between 1985 and 2012 was superficial and did not make causal inferences. Uştuk and Inan (2017) analyzed researches held worldwide on DBI and came to the conclusion that it is applied for 4 reasons:

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<sup>1</sup> In this dissertation 'the researcher' stands for its author Adebayo Samuel Adedoyin

- to achieve Constructivist effects (trainer and teachers co-construct pedagogical knowledge and skills; teacher and students co-construct subject knowledge and skills);
- to produce cultural effects (to take into consideration the cultural peculiarities of teacher/learners);
- to enhance performance (teachers enrich their teaching methodology; students improve their subject knowledge and skills);
- to employ both cognitive and affective learning.

However, they found that in the Turkish context, DBI is used only for English language teaching. This finding is true for many other countries. Therefore, to apply data-based teacher training, educators need to know whether it is effective at all, and if so, how to make it maximally productive.

### **Research Objectives**

The researcher aims to spur teachers on in the use of Drama-Based Instruction approach both for their teaching and professional development. This could eventually be beneficial to teachers and administration of any institution, school, colleges and universities inclusive. This research aims to explore the practical benefits of this process and to see how in the future such a design can influence and educate teachers intentionally making them more empowered to teach whatever material in a very communicative manner and motivate their students to learn.

### **Research Questions**

The above-stated research objectives will be achieved through the following research questions:

- Can teachers be engaged in training in the same way as theatre crew (directors, actors, and playwright) does from playwriting to interpreting plays on stage?
- Can designing teacher training through Drama-Based Instruction be flexible?
- What is the impact of the Drama-Based Approach vs. traditional approaches on teacher professional development?

### **Novelty and Actuality**

Most educational administrators have been known to be very effective in finding the right materials in content and teaching approach and are best in getting the qualified trainers to deliver the training. But how effective are trainers in measuring their training with teacher's output? How can educational administrators revise the approach to the training they use to equip teachers in

delivering effective learning? How can teachers be enabled and inspired to teach creatively to the end of motivating students' learning when they have been motivated as well? Drama-Based Pedagogy can expose the individual character traits of learners and reveal their learning styles, but if trainers do not know how to unlock and harness these styles, then their effectiveness at training teachers will be diminished (Chan, 2009). This research will explore and show how different parts of drama (brainstorming and imagination, scriptwriting and reading, as well as performance which involves kinesthetic, auditory and procedural motor pathway such as creative movements) could be applied to the professional development of teachers with the intent that it impacts their development and is reflected in their teaching. This research and its results could be put together as a framework for diversified teacher training.

### **Practical Value**

This research aims at expanding the knowledge base of educators and educational administrations on the approaches to teacher professional development. Also, at the end of the whole process trainers will be well-equipped using the right strategies to instruct with and finally, more trainers, teachers and administrators will be able to rely on the document generated from this research to help them achieve the set goals in the overall teacher-training design, practice and outcomes.

### **Theoretical Value**

Drama-Based Pedagogy stems up from theoretical backgrounds in experiential learning, social learning, and constructivist learning theories. Though DBP is grounded in the arts, it still draws a theoretical base from sociology and psychology and altogether applies it to education. DBP is not just another method of teaching, but it aims at striking a balance between the physical, psychological, intellectual and emotional being of a learner. The theories related to Drama-Based Pedagogy analyzed and developed in this research are Erving Goffman's theory, Experiential Learning Theory (Kolb's theory), the Flow Theory, and the Constructivist Learning theory.

This research is aimed at bringing a new approach to how teachers are being trained through instruction using the concept of DBP with a base on the theories that relate to it.

### **Hypothesis**

It is hypothesized that trainers who do professional development for teachers through Drama-Based Approach achieve better results than those using the traditional (lecture-like) approaches and impact the teachers to creatively modernize their teaching.

## **Research Methods**

For this study, an experimental approach will be used in ascertaining the hypothesis of the research and a mixed-method will be applied for and analyzing the results obtained from the experiment.

## **Structure of the thesis**

The dissertation consists of three chapters: the first chapter reviews the literature on Drama-Based Pedagogy, while the second chapter deals with teachers' professional development through Drama-Based Pedagogy. The third chapter is dedicated to the research held in Uganda and offers its step-by-step analysis. The dissertation includes a list of abbreviations, tables and figures in the research. It is concluded by the list of references and the appendices.

## **CHAPTER 1. LITERATURE REVIEW OF DRAMA-BASED PEDAGOGY**

The first chapter of the dissertation began with the history of Drama Based Pedagogy as relevant to Britain. The researcher wrote explained that Drama- Based Pedagogy (DBP) as a term is used interchangeably with Theatre in Education (TIE) and has its relations with Theatre Pedagogy. It will be very difficult not to concentrate on TIE while talking about the history of DBP because before the pedagogy there was a movement and before the movement, there was a practice. Its origins are arguably not specifically known but can be easily traced to the popular work of Dorothy Heathcote and Augusto Boal's book, "Theatre of the Oppressed" and from research, Brian Way who developed a children's theatre and, Peter Slade who championed the course of drama for children that paved way for the progressive theories and pedagogy that was drama based (Jackson R. A., n.d; Heathcote, 1984; Boal, 2008). For example, apart from entertainment, it has been used for societal change and community or social development (Jennings, 2009; Somers, 2008), personal development and therapy (Jones, 1996), and drama has also had its influence on education. This dissertation looks at the literary history of DBP majorly from the perspective of Britain where it is arguably the centre of its formation and spread. Beginning from the end of the Great War (1914-1918), where there was a desire for the British people to have a free, fairer society with the advancement in different areas of life, education inclusive till recent times.

Also, this dissertation talks about the definition and characteristics of Drama-Based Pedagogy (DBP) which primarily defines it as a Pedagogy that "examines the mutually beneficial relationship between drama and education, championing the versatility of drama-based teaching and learning designed in conjunction with classroom curricula" (Kathryn & Bridget, 2018).

The term Drama-Based Pedagogy (DBP) is used to describe the practice of using active and dramatic mediums to engage students in academic, aesthetic and affective learning via dialogic or meaning-making. DBP opens up and hands over tools for teachers to explore their beliefs in theories and philosophies in teaching and learning, aligned with sociocultural and critical theories of learning in the classroom.

Furthermore, we explored the theories related to Drama-Based Pedagogy as it was a thinking that gave birth to the practice and if a practice is not based on tested and approved schools of thought we might as well call it a joke. For Drama Based Pedagogy to become a method of teaching, it must have some underlying principles derived from existing theories. These theories that are associated with DBP are from the cognitive, constructivist and social learning theories. In this study, the researcher talked about the Experiential theory as propagated by Kolb, the Flow theory, the Constructivist learning theory and Ervin Goffman's theory and the researcher then drew parallels or the similar ideas to Drama Based Pedagogy.

And finally, we looked at 'Approaches & Methodologies of Key Proponents in the History of Drama-Based Pedagogy'. Here, the researcher highlighted the work of Peter Slade, who worked tirelessly and wrote several papers on the importance of educating the child from the perspective of the child and in becoming a person while stressing on 'play'. Play not as in the drama that was widely accepted but as is practised by the same children; Who also stressed that teachers be trained to teach children in this wise. According to Jackson (1990), it was of importance to Slade and his argument was for all educators to primarily promote the development of the whole self as a fundamental part of education while other treatments such as with cognitive should be additional building blocks that bring growth.

Central to Dorothy Heathcote's teaching techniques was what she experimented with which, to begin with, is 'lateral thinking' I.e. a way to approach a problem from an unexpected angle. Another is to teach in roles with the aid of another teacher at other times which she later developed into the concept she called Mantle of the Expert (Burgess, n.d). After about 40 years of professional practice, Heathcote created what is known to date as the Mantle of the Expert (MoE). MoE is a method in teaching children that concentrates on child-centred learning especially through drama as in contrast to mainstream practice which relies on using drama as pure entertainment and exhibition with the use of the tools of speech and acting. Heathcotes' work is that which was against what in the US, Dewey explained as 'the knowledge banking scenario', where it is only believed that the teacher is the one with knowledge and he banks his knowledge in the child by

pouring it in. To think of a mantle as a piece of cloth used for covering (as ladies would a scarf) is not what is meant here. The mantle as with Heathcote is talking about the special qualities and leadership ability in a child that s/he is trained to wield overtime.

And finally, the researcher looked at the work of Kathryn and Bridget (2018) who highlighted in their book: 'Drama Based Pedagogy' the definition of DBP as the versatility of drama-based teaching which includes role-play, process drama, artefact and scaffolding, Mantle of the Expert (MoE), storytelling, hot seating and cross-cutting. To go straight into how they categorize DBP they show us the concept that encompasses 4 distinctive and dynamic elements which are: Activating Dialogue, Theatre Games as Metaphor, Image Work and Role work (Dawson & Lee, 2018). They can place dialogue and metaphor as gearing towards educational goals while image, role and games are more of drama and theatre orientation.

## **CHAPTER 2. TEACHER PROFESSIONAL DEVELOPMENT THROUGH DRAMA-BASED PEDAGOGY**

In the second chapter, the researcher explores teacher professional development through Drama-Based Pedagogy beginning with the x-ray of the importance of teacher professional development, teacher professional development in Uganda, the impact of Drama Based Pedagogy on education and class instruction and finally, some relevant researches dealing with teacher professional development through Drama-Based Pedagogy.

Teacher Professional development used in principle may refer to diverse kind of “specialized training, formal education, or advanced professional learning intended to help administrators, teachers, and other educators improve their professional knowledge, competence, skill, and effectiveness” (The Great Schools Partnership, 2013). In this dissertation, we looked at professional development in terms of teaching skills that can improve performance in the classroom acquired through specialized training monitored within a time frame.

Schulman & Schulman (2004) in the quest to establish a framework at which teachers can attain steady development, the teacher is theorized as a “member of a professional community who is ready, willing and able to teach and to learn from his or her teaching experiences” (p. 2). From this theory elements are outlined that could be concretely used as a guide continuously in the process of development which include: being ready i.e. possessing vision; having willingness i.e. motivation; being able i.e. both having knowledge and ability; possessing reflective skills i.e. learning from experience, and communal participation i.e. being a member of a professional community. So for short, this model argues that the features of accomplished teacher development,



and thus of teacher learning, are: vision, motivation, understanding, practice, reflection, and community.

A teacher aiming to develop should have a vision i.e. not be satisfied with the status quo. For example; where he or she understands that teaching is a process just like telling or learning is a process not just repeating or restating. It can be assumed from this model that teachers who do not take professional development seriously (to make a difference in their practice) will not be motivated to change or improve their practice. On the other hand, teachers who engage in professional development will be more motivated to apply new knowledge sustainably gained through this development process in their classrooms.

Pedagogy is an angle upon which each professional capitulates on for it is known that there has to be a theory to every practice. Pedagogy is the principle that guides teachers (pre-service inclusive) and that which the professionals and experts wield their skills with exploring to further discovery in the area of education. Every teacher who wants to re-define him or herself has to do so based on pedagogy. Murphy (2008) defines pedagogy as “interactions between teachers, students, and the learning environment and the learning tasks” (p. 35). According to UNESCO & IIEP (n.d) “this broad term includes how teachers and students relate together as well as the instructional approaches implemented in the classroom” (p. 2:1) which is based on two major spectrums: Teacher-Centered Approach and Learner-Centered Approach.

Though it is argued that depending on the educational goals both approaches can be in a continuum, it can also be a different approach. This is visibly seen in the age discrepancies between the students to be taught and the environmental conditions where they are taught. So, every teacher who wants to develop should pursue pedagogy which is effective and incorporates diverse teaching styles that engages the intellect, is fit for a learning environment, welcomes unity in diversity (cultural identities), and connects to the international world regardless of areas of the discipline. But of recent, teacher development has recently shifted from an emphasis on the teacher-centred approach to the other end of the continuum which is more student-centred (Westbrook, et al., 2013).

Further, into the chapter, the researcher explored the professional development of teachers in Uganda. Uganda as a country, before the civil war between 1981 and 1986 had one of the best education systems in Africa (Malunda, 2018), the teaching at that time was focused on improving learners’ competencies and advanced thinking skills. According to Ssekamwa & Lugumba (2010), the Ugandan job market was vibrant as graduates from varying levels of education met with

required skills but after the civil war things went sour; there was a brain drain and those available to take positions were either incompetent or involved in corrupt practices. Since then, the government has been trying to recover its lost glory in education and one of such attempts is by introducing reforms in the educational sector.

Cleg et al (2010) in association with the Curriculum Assessment and Examination (CURASSE), an indigenous examination body, also shares from their findings that many teachers are stuck with their teacher-centred approach and though there has been an injunction to adopt the student-centred approach from the Ministry of Education and Sport of Uganda the story is still the same as evident in their lack of innovative and creative methods to teaching, as well as the traditional belief in the top-down approach in classroom instruction resulting in students lack of understanding of concepts being taught and students inability to use such concepts in their daily life situations, insufficient practice by students in reading to comprehend, poor reading culture, students' lack of attention to details especially in language courses etc. (Uganda National Examination Board, 2010; National Assessment in Public Education, 2015). Since this has been the case, it leaves teachers no other choice than to adapt to teaching focused on cramming to pass the entrance examinations to higher education levels.

The case is if this trend is to continue it will have several consequences. This calls for a reassessment in the pedagogical methods of teaching. In as much as reading and writing are essential, comprehending and reproducing knowledge created from students own understanding is very crucial too, hence; the burden to introduce Drama Based Pedagogy in teaching in Ugandan schools. As a professional development program DBP is not restricted to strategies and approaches to lesson planning but brings about professional development for teachers and districts and so it is a plus for education reforms which can be applied in Uganda (Plecki & Castaneda, 2009).

Additionally, the researcher surveyed the impact Drama Based Pedagogy has on education and class Instruction. Freire (1970) in his work "Pedagogy of the Oppressed," outlines a radical adjustment in the relationship of power and knowledge between teacher and student in the classroom. He argues against the traditional "banking" concept of education practised in schools calling instead for a free exchange of ideas where the role of teacher and student are interchangeable. In this collaborative, dialogic style of education, teachers and students "become jointly responsible for a process in which all grow" (p. 80). This perspective contributes to an authentic learning experience for students with activities that are rooted in a student's cultural and personal context (Newmann, Secada, & Wehlage, 1995). Further on, The researcher suggested a model which could be used for drama-based teacher professional development. (See below)

## **The suggested model of drama-based teacher professional development**

As it has been mentioned, teacher trainers' preparation (both theoretical and practical) has to be carried out in order to make drama-based teacher development maximally efficient. These should be people, experienced in teaching and teacher development, but open to new approaches to working with teachers, flexible and creative.

Having informed teachers and trainers that teachers can gain professional development with the use of DBP in their training, the obvious question then is, how could this be possible as the only proliferated model is known is what is already drawn for students? The researcher has proposed a DBP teacher professional development model that could be adopted as a guide or adapted for teacher professional development. There are similarities between this model and what is in existence for students or pupils. The major difference here is the fact that teachers, unlike students or pupils, have a wealth of experience, i.e professional experience that could be harnessed to further their development. With this model, the aim is to help teachers experience a paradigm shift in their method of conceiving and interpretative meaning.

### **Preamble**

Trainers must do an investigation on how their trainees (teachers) learn, what their learning styles are, and how have they been using their multiple intelligences. Here, a careful study should be done using different tools that could help to measure their abilities or potentials (see multiple intelligences for adult literacy and education, for example, [literacy.net.org](http://literacy.net.org)).

### **The Training**

Depending on the purpose of the training, be it to improve subject teaching methods, master behaviours, conflict between teacher and students or teachers or even teachers- administrators; or possibly anything related to pedagogy or social interactions, trainers can substitute previous method of instruction used in teacher development (lecture-like or group work) with DBP approaches which could either be Drama as a Metaphor, Dialogic Meaning Making, Mantle of the Expert, or Role Taking. The goal of such teacher development sessions is to explore, engage, and educate teachers in expounding the subject and focus of the training. Meanwhile, teachers will make use of the strategies like ensemble and reflection-on-action and reflection-in-action to deepen their knowledge and owning their skills and mastery. It is essential that training is to be

elongated within a period for the whole process of concrete conceptualization in the minds of teachers.

### Assessment

Immediately following the period of the program, teachers should self-assess and be assessed to determine what has been achieved and to measure it against their previous learning experiences. Afterwards, a follow-up should be introduced to see if the professional development program has been beneficial to them.

Table 2.1 visually presents the suggested flexible model, involving four stages (preparation, realization, assessment and implementation) and components to choose from.

**Table 2.1 The suggested model of drama-based teacher professional development**

Preparation	Preliminary selection and/or preparation of trainers qualified to conduct DB professional development
	Holding a teacher questionnaire to find out their needs, interests, preliminary experience of training, awareness of DBP and DBI, and learning styles; analyzing its results
	Planning the professional development program following the gathered information: choosing activities: scripted / without a script, with rehearsal accompanied with discussion / spontaneous, with trainer / one of the teachers in the role of stage managers, ...)
Realization	Introduction / warm-up: <ul style="list-style-type: none"> <li>• if needed, providing theoretical information about DBP / DBI and /or the pedagogical issue (topic) under study</li> <li>• choosing and discussing the problem/situation, distributing the roles, if necessary, draft or scriptwriting, discussing the expected behaviour</li> </ul>
	Rehearsal/development: dialogic meaning-making, role-play, process drama, artefact and scaffolding, Mantle of the Expert (MoE), storytelling, hot seating and cross-cutting
	If necessary: observation
Assessment	Group: Post-discussion in the group, solution to the problem
	Individual: Written feedback (reflective journal, blog, etc.), questionnaire/interview (to find out whether the new vision has been achieved)
Implementation	Teaching, applying DPI and/or the new methodology which was the topic of training

Developed by the researcher

And finally, in this chapter, the researcher dug into relevant researches dealing with teacher professional development through Drama-Based Pedagogy. It is understood that in the 21<sup>st</sup> century, there is a high demand for expertise in the workplace as society is continually evolving.

Not only do the forces of demand and supply change the mode of operations of organizations but also there is a constant desire and need for businesses organizations and institutions to tailor their products with innovation just to meet the needs of the society and this has motivated further research. Educational Institutions likewise, to recreate the learning experience and deliver positive and rewarding outcomes are well into diverse kind of transformation in their style of leadership and management. The idea of thought or concept and values goes a long way to defining the vision set out by an educational institution identified by its leadership.

Wasserberg (2000) believes that “the primary role of any leader is the unification of people around key values” (p. 158). If any educational institution is to experience a dynamic and sustainable change then it needs to pay close attention to its key values set by a clearly stated vision and orchestrate them through its physical manpower, i.e. the teachers. The teachers need to be indoctrinated with these key values in sort of a developmental programme either as a matter of getting a separate professional person or group of people to do this indoctrination or the leadership taking the pain to do it themselves. The systemic way of making this big impact is both a leadership role as well as a managerial function in the long run.

Drama-Based Pedagogy then can be that revolutionary tool that educational leaders can use in ingraining the values of intellectual and affective learning bearing in mind the vision they set out to recognize teachers as a whole person in their professional development to make them perform better. Apart from these, management and teachers engage in diverse challenges with pupils or students and at times with their parents. Due to the distribution of power or influence, workload, style of leadership and alarmingly unreadiness for change, management has to encounter various conflicts (Frolova, Rogach, Ryabova, & Zuykina, 2019). There are often conflicts between teachers and students, conflicts between teachers and colleagues, conflicts between teachers and education institution administration, and sometimes internal psychological conflicts in the minds of teachers usually based on overlapping ethical, theoretical or constitutional matters affecting their role and performance at work or in the classroom.

With so much expected of educational organizations, leadership and management of agencies, schools and institutions it will then depend on teachers who are at the forefront in identifying these risks and handling them appropriately as they are in usual contact with the pupils or students. From research, drawing out programmes to empower teachers take the form of online materials in the form of texts and videos designed for teachers to learn and get and get certified (Borup & Evmenova, 2019) or designing training where a qualified trainer comes in house or are met in designated centres for this kind of training (Trent, 2012).

The critical questions now are the following: is this not the same banking concept Freire (1970) argued about being practised in schools? Are they not replicated in training conducted by professional trainers or school managers and leaders? Why should not there be a free exchange of ideas where the role of trainers and teacher or teachers in training are interchangeable? Where there is a dialogic style of professional development, as trainers and teachers or teachers in training “become jointly responsible for a process in which all grow” (p. 80). How about trainers adopting the same method that teachers are encouraged to use in training them? The teachers can gain professional development whether as relates to their core profession or that which will help them succeed in delivering their main reason for being in the classroom using a dynamic method where dialogue and exchange of ideas and concepts are being used.

### **CHAPTER 3. RESEARCH METHODOLOGY AND DATA ANALYSIS**

This research was set to test the hypothesis set out from the beginning of the dissertation which is that "trainers who do professional development for teachers through Drama-Based Approach to teaching achieve better results and impact the teachers to creatively modernize their teaching methods and approaches". The research consists of four major studies: 1. Survey on teachers' experience during professional development; 2. Experimental teacher training and interviews; 3. Post-experimental teacher training survey. 4. Post-experimental teacher performance. Study 1 explores the experience of teachers in their past professional development programmes or activities and provides the data obtained from these experiences. To get this data, the researcher designed two questionnaires and did a pilot study with three 3 Ugandan primary school teachers (not part of the main study).

Afterwards, these questionnaires were distributed physically to the teachers before the second study (the training). Study 2 was a three-day-training conducted by the researcher with the theme “Creating a Child-Friendly School,” using Drama Based Pedagogy as the method of instruction. After the training, a session of feedback was held to obtain qualitative data from the teachers and a questionnaire to validate their responses. Sixteen teachers from three schools (Kibaale Primary School, Bugoma Primary School and Bumangi Primary School) to take part in the three-day training. Study 3 is a post-experimental survey conducted to determine and clarify the qualitative data obtained from Study 2. Study 4 explored the performance of the participant teachers after the experimental training. This was done by using video recordings done by the participants who were ten teachers altogether. The ratings of the videos were organized by other teachers trained for the sole purpose using a rubric.

## **Data Collection**

The case study of this research was done in Kalangala Island of Uganda. The researcher visited three primary schools that are in different districts but within the same Island. These are Kibaale Primary School, Bugoma Primary School and Bumangi Primary School. The researcher got sixteen teachers from three schools to take part in a three-day training. These are those the researcher aimed to use as experimental group and the other teachers not invited are those meant for the control group. The control group teachers were trained by using the lecture method.

### **Study 1: Pre-experimental survey on teachers' experience during previous professional training**

First, a questionnaire in Likert format was distributed to physically ascertain all participants' professional development backgrounds. The following results show what their experiences are:

Responses to the questions show the experience of teachers in terms of the training they have received. From Question 1, regarding learning styles, the responses show that many teachers pay less attention to how they learn. Up to 40% of the respondents are not sure about whether the training affects their learning styles or not. There seems to be an unconscious attitude towards their professional development. This response agrees with their response to Question 5. Many teachers do not pay attention to their professional development. My observation as a researcher and trainer is that of teachers getting qualified to be able to teach as a means to an end alone. This confirms and agrees with Malunda (2018) view that the quality of primary education in Uganda remains low especially if there are teachers who are not conscious of their self-development and ultimately, it will affect their view and philosophy of their teaching practice.

The responses in Question 2 also show that the trainers they have had in the past have not taken into consideration how the teachers are going to train learn. Up to 80% disagree that their past trainers inquired about or considered their learning styles. Probably, in their minds, the trainers assume that the teachers learn the same way pupils or students learn. This is the banking method to which Friere (1970) was criticizing. Although most of the teacher-respondents affirmed the effectiveness of the method of instruction in Question 3, we are not sure if it is as a result of what they only know or are aware of. Probably, if shown other methods, they would have judged differently. The teachers' responses to the past instructions, however, conflict their responses towards their knowledge of learning styles in Question 1.

A higher percentage (60%) agrees that their past training's instruction suits their learning styles. With this inquiry, in Question 7, it shows that when the teachers are intimated in the future about options of instructions they would prefer they would opt to have training instructions that will suit their learning styles. From the responses in Question 7 & 8, DBP is still very new to them and a lot of them do not even know what it is. They are only aware of some elements of DBP which are 'Roleplay' and 'Image work'.

Secondly, another questionnaire was distributed to understand how their past professional development activities affected their learning and skill acquisition. This was before the experiment was done. From the responses, it was understood that they all (either the control group or the experimental group) had at one time or the other taken part in professional development training mostly instigated by the Ministry of Education of Uganda.

Many of these training include refresher courses in subject teaching (like English Language and Mathematics), Instructional material workshops, Audience and Counselling workshop, Problem-solving approaches, sports (like volleyball training and children athletics training), special needs education, computer training and early grade reading training.

The method of instruction used in the course of their training was mainly lecture method using PowerPoint presentations, though some respondents highlighted other methods like lecture method with group work, role-play and discussions, demonstrations and guided discovery added to the main method of instruction. They all admitted that they were given time to reflect on what was taught but none of them described what this reflection looked like or entailed and how long it was. They all gave feedback on the training through assignments they did and also said they applied their knowledge in their work.

### **The Experiment (Study 2)**

The training took the form of game performance and afterwards the reflection on the game and the process of the game. The design was aimed to see whether training could be flexible beyond traditional methods like lectures. The origin of the game was adapted from the ritual exercise performed by the Riverside primary school in Ahmedabad, Gujarat, India. This is a school that practices Drama-Based Pedagogy in and out of lesson periods. Each morning each class gets involved in a meeting and engages in what they call 'Conglom'.



Conglom formed from the word conglomerate is a period where teachers and pupils share and bond with each other either learning from each other or helping each other out of their pressures. A form of affective learning you may call it. So it could be through a conversation, exercise, game, or reflecting on experience. This prepares the pupils to be emotionally and intellectually ready for the day's lessons (Riverside School, 2018). One of the sessions led by their teacher Nial Walsh, engaged in a team-building game. This game entailed getting people to cross from one end of a hall to the other regardless of their physical difficulties. The same game was used for the teachers in the training with the theme of *Creating a Child-Friendly School* through Dynamic Instruction.

The teachers were grouped into four with one blind, one deaf, one mute and one lame. Each group had to work together using four mats as boards to transport each other from one end of the school field to the other. Having understood the rules of the games, they had to cope with the difficulties each other had but when working together as an ensemble they found ways to transport each other from one end to the other, though some were hasty and others were behind. After the fun-filled exercise, the researcher (trainer) engaged them all in a conversation (dialogic meaning-making) where they all reflected on their experience during the game and how it challenged them to question how they were relating with some of their pupils in and out of lesson periods especially those who were struggling.

### **Study 3. Post-experimental teacher training survey**

After the training-treatment (Study 2) conducted for the experimental group, another questionnaire was distributed to ascertain their perception of the method of instruction used. It was found that majority of the respondents (86%) had no training that was Drama-based and 14% were not sure if they had encountered this method. Their reasons were that it was similar to the role play but of course a lot different. But from the training they got, more than half of the respondents (57%) agreed that the training affected their understanding of professional development training that is Drama based a lot while 28% agreed that their understanding was normal just like engaging as in other methods of instruction.

In terms of preference, a large percentage of the respondents (86%) preferred Drama Based Instruction over other methods while 14% preferred to stick to the method they were used to. The reasons for the positive answer were that the method was engaging, interesting, stimulating and gave them a chance to be who they are rather than be passive. The reasons for the negative responses were that it tasks their minds and creates completion among other learners while the

instructions they were used to do not particularly opened their weaknesses. Also, their learning styles over the years were more of reading and writing.

All respondents admitted that they were given a chance during the training to practice what they have conceptualized. About their ability to reflect on their skills and knowledge gained in the course of the training, many of them explained that all the way they were practising Pre-reflection (which is the act of forming and sharing thoughts to set an intention or to gather and assess prior knowledge from participants at the beginning of the learning experience) and were reflecting in each of the actions and stages of their learning. Considering their ability to replicate the skills and knowledge they have acquired during the training in their classrooms, the majority of the respondents (78%) responded positively. There were no negative responses rather doubting ones. 21% showed they were not sure they would be able to use their skills or knowledge in the classroom. The reasons they named were that it was time-consuming and additional workload, while those who responded positively expressed the idea that it will stimulate their classes and they would be able to reach those who were slow and passive in learning.

#### **Study 4. Post-experimental teacher performance**

After the training, the researcher engaged the participants on how they could adopt the new approach and methods to their lessons and relationship with pupils. These were done continuously for six months through distant communication through social media where each of them sharing and asking questions about experiences using the set-skills in their class instruction and relationships with their pupils. Afterwards, they were ready to show what they have mastered through recording some of the lessons they had taught.

At the expiration of six months, out of sixteen, only six decided to take part in the Post-experimental teacher performance research. The six teachers did four video recording of the class they taught and also, the researcher got four other teachers who had similar training but with the traditional lecture method with the aid of PowerPoint presentation and who did not have any knowledge or experience of DBP within the same schools to do a video recording of any class they taught. At the end of the exercise, all the videos showed the performance of the teachers (both the control and experimental group) during their lessons and the responses of the pupils to the lessons and these performances were rated according to the skills and approaches used. The rating was done by instructional guidance and rubric provided by the researcher to experienced teachers distributed in different parts of the world (Georgia, Nigeria, Uganda, and the UK).

Also, to understand which observed participant is responsible for each of the videos. Video A, B, C, & D were produced by teachers in the experimental group while Video E, F, G, H were produced by teachers in the control group. The research instrument (See Appendix 3) was divided into two parts for ease of analysis. The first part (Question 1-4) was to see the elements of DBP in teachers' lessons and the second part (Question 5-10) was to see the effect of the teachers' lessons on both the affective and cognitive learning of the pupils. From the response on Question 1-4, we understand that teachers from the experimental group who produced Video A, B, C & D paid close attention to pupils learning styles, the affective learning through the use of ensembles, storytelling and embodiment in their lessons differentiating themselves from the control group as we see a lesser percentage doing any of these things that could encourage 'affective' learning. It also means that the control group were concentrating more on the cognitive part of the pupils learning.

Data responses retrieved from these guided raters were then tested using the Chi-Square. In the course of the analysing research, the researcher created a hypothesis for questions 5-10 of the rating form which are:

- 5) DBP Instruction increases teachers' development in motivating pupils' active participation.
- 6) DBP Instruction has an effect on teachers' development in stirring up pupils' intellectual and affective learning.
- 7) DBP Instruction has a significance in teachers' ability to stir up creativity, meaning-making and interpretation from pupils' minds.
- 8) DBP Instruction has potential in enabling teachers stirring up dialogic meaning-making of pupils.
- 9) DBP Instruction has significance in enabling teachers to help pupils in describing, analysing and relating concepts they have learned.
- 10) DBP Instruction enables teachers to build the ability to help pupils connect with the Big Idea of a lesson.

Following the P-value approach in testing hypothesis i.e if the P-value is small, say less than  $\alpha$  i.e 0.05 (or equal to  $\alpha$  i.e 0.05), then it is "unlikely," and if the P-value is large, say more than  $\alpha$  i.e 0.05, then it is "likely" (McLeod, 2019). All the data produced by the raters for each question was tested using the chi-square and their p-values were greater than the level of significance which gives us the conclusion that each of the hypothesis is likely and so acceptable.

## **CONCLUSIONS and RECOMMENDATIONS**

The significant body of the literature analyzed in the current dissertation depicts the importance and value of DBP in teacher professional development. Pointing to the fact that teachers can attain steady development as members of a professional community possessing vision, reflective skills, and ready to change their perspectives as a result of the realization that there is more to offer from the wealth of knowledge, aptitude and skill available in the professional community. This happens when they first come to that point where they can analyze and define who they are, where they ought to be and then gradually build a teaching philosophy statement that will direct their advancement towards professionalism.

The present doctoral dissertation also demonstrates the analysis of the theories behind the implementation of DBP as an approach to the professional development of teachers through instruction and training. Drawing from the Experiential Learning Theory (Kolb, 1984), the Flow Theory (Csikszentmihalyi, 1975), Constructivist (Piaget, 1970) and Erving Goffman's (1959) Social Learning Theory.

A considerable amount of literature analyzed in the current research proves that the implementation of DBP creates an avenue where participants team up together with tools such as imagination and embodiment to make meaning of the concepts that affect, surround or concerns life; has a great influence and is appreciated for its expository contributions to learning; creates an environment-friendly atmosphere, allowing psychological freedom and open communication which will help teachers-in-training to accept different concepts, attitudes, feelings, values, and even errors involved in the process.

The current study suggests that DBP applied to instruction in the professional development of teachers changes the psyche of trainers as teachers, who is no more seen as learners, but as experts (who they are), creating the room for advancement in meaning-making and knowledge and skill production. And also, DBP enables teachers to practice 'reflection-in-action' during the process of learning and 'reflection-on-action' at the end of the process of learning.

The considerable amount of literature presented in the current study discussed the limitations and challenges encountered while implementing DBP in the professional development of teachers. First is the challenge of convincing teacher trainers and teachers that DBP is not just drama performance, but rather elements borrowed from drama for instruction. The second challenge is that in environments where trainers or leaders are revered or autocratic (i.e., practising teacher-

centered approach) trainers may struggle to relinquish knowledge power to the teachers as they struggle to maintain that power. The third challenge is the lack of knowledge available to teachers about DBP which could have better prepare them for its impact. Besides, the application of DBI requires a high level of teacher qualification and much time spent on planning and organizing it.

The literature review of the present dissertation analyzed the influence of DBP in the education sphere in Britain from during the second world war to the present time. DBP has not only changed the perspective of the Ministry of Education, scholars and teachers towards how learning is conceived and how DBP can run across the curriculum but has also allowed them to use it in its application in students' health and social wellbeing. Presently, many institutions run courses in applied drama and psychology not for its sake but to widen students' capacities and skills career-wise as well as their ability to contribute to society.

The research participants from the experimental group stated that Drama-Based Instruction was engaging, interesting, stimulating and gave them a chance to be who they are rather than to be passive during instruction or in their learning. They also realized that DBP professional development helped them to understand how their pupils who have challenges with learning due to various reasons feel and so their approach towards their pupils will change in their teacher-pupil relationship and the process of learning.

The designed, implemented and tested model provided in the present dissertation supported the research hypothesis that trainers who do professional development for teachers through Drama-Based Approach to teaching achieve better results and impact the teachers to creatively modernize their teaching methods and approaches. The research design was aimed to see whether training could be flexible beyond traditional methods like lectures aided by PowerPoint presentations. Its flexibility was seen from engaging teachers in the planning of the training itself and extended to the process, putting their learning styles into consideration and applying experiential, social and constructivist theories in the whole process.

The statistical data analyzed using Chi-square revealed that the participants in the experimental group did much better in performance than those in the control group. This was revealed based on teachers' lesson video recordings, rated by specially trained raters. The experimental group teachers were able to motivate pupils' active participation, stir up pupils' intellectual and affective learning, stimulate creativity, meaning-making and interpretation by their students, enhance students' dialogic meaning-making, help them in describing, analysing and relating concepts they

have learned and in connecting with the Big Idea of a lesson more efficiently than the teachers from the control group were.

### **Possible Directions for Further Study**

There is abundant room for further investigation with a broader sample of the participants, in different districts in Uganda and with the broader research setting. A further study is needed with more focus on the influence of the theatre or drama experience existing in Uganda and how drama impacts their everyday lives. This may help to dig deep into how DBP can be peculiar in the development of teachers professionally in that environment as compared to the western world context. In future investigations, it might be possible to investigate and analyze teachers' and trainers' motivation and inclination to participate in DBP training design as compared to the convention in that education professional sphere. In conclusion, more research with a much wider range of different activity types and strategies on this topic needs to be undertaken. The connection between DBP and management, training, teaching and using DBP largely in problem-solving within the educational environment. All this is possible with the developed in the dissertation tools, which makes the research replicable.

### **Major research findings of the dissertation are presented in the following publications:**

1. Adedoyin, S. A. (2019). The issue of teacher professional development methods (A case study of Ibadan, Nigeria). In J. Krajka, J. Smeds, & N. Doghonadze (Eds), *Modern Trends in Education in Georgia – Volume 2* (pp.70-84). Lambert Academic Publishing.
2. Adedoyin, S. A., & Scott, J. (2019). Applied drama as a practical tool in the assessment of students' learning – Military training in emergency situations in Tbilisi, Georgia (A case study). In N. Parjanadze, & E. Pipia (Eds.), *Modern Trends in Education: Perspectives for Reform Initiatives in Georgia*, (pp.122-137). Lambert Academic Publishing.
3. Adedoyin, S.A., & McLoughlin, S.W. (2019). An investigation of aesthetic learning as part of teacher professional development. *Innovations In The Modern World Monograph Sepike*, (pp.14-21). Association 1901, Social Educational Project of Improving Knowledge in Economics "SEPIKE".