

**CHALLENGES FACED BY TEACHERS IN TEACHING DRAMA IN
LITERATURE IN ENGLISH**

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**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT OF
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CERTIFICATION

We, the undersigned, certify that this work was carried out by **Priscilla EMMANUEL** with Mat No. **EDU2010690** in the Department of Educational Foundations, Faculty of Education, University of Benin City, Nigeria.

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DEDICATION

This work is dedicated to God Almighty who made it possible for its completion.

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The researcher's heartfelt gratitude goes to God Almighty who has been the source of her strength in this great institution, for His unfailing love, grace and mercy which sustained her irrespective of the ups and downs she encountered throughout the duration of this course.

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ABSTRACT

This study explores the key challenges faced by teachers in teaching drama in Literature in English at the secondary level in Nigeria. Drama, as an essential component of the Literature curriculum, offers rich opportunities for developing students' critical thinking, creativity and language skills. However, many teachers encounter significant difficulties in delivering drama texts effectively. This study aims to identify the major obstacles impeding the effective teaching of drama and proposes practical strategies for overcoming these challenges using a mixed-methods research design, data were collected through questionnaires, involving Literature teachers across selected secondary schools in Benin city. The findings reveal that teachers face a range of challenges, including inadequate training in drama pedagogy, lack of instructional resources, insufficient class time, large class sizes and low student engagement.

Additionally, infrastructural deficiencies such as the absence of performance spaces further hinder effective drama instruction. The study recommends targeted professional development programs, curriculum enrichment, provision of teaching materials, and the integration of more interactive and performance based on approaches. These strategies are crucial for enhancing both teacher effectiveness student learning outcomes in drama as part of literature in English. The study provides valuable insights for policymakers, educators, and curriculum developers committed to improving literature education in Nigeria.

CHAPTER ONE

INTRODUCTION

Background of the Study

Drama in Literature in English is a crucial aspect of arts education that provides students with an opportunity to engage in creative self-expression, storytelling, and character analysis. It allows students to immerse themselves in acting, improvisation, and the understanding of the artistic and technical aspects of theater and literature (Neelands, 2020). Drama in literature also fosters the development of life skills such as empathy, analytical thinking, and problem-solving, as students engage with complex social and cultural issues (Winston, 2020). The benefits of drama in literature extend beyond the classroom, contributing to personal development by nurturing individuals who are socially aware, emotionally intelligent, and equipped with the skills necessary to navigate the challenges of modern society (Gallagher, 2021). Secondary schools, particularly, benefit from incorporating drama in literature into their curriculum, as it offers a unique

platform for students to express themselves, explore diverse perspectives, and hone their communication skills.

The importance of teaching drama in literature in secondary schools is significant, particularly when it comes to enhancing students' public speaking skills, emotional resilience, and self-confidence (Anderson, 2019). Drama in literature is distinctive in its approach to learning, as it emphasizes collaboration, teamwork, and respect for diverse viewpoints. This creates an environment where students can develop skills that are crucial both within and beyond the classroom (Anderson, 2021). Unlike traditional academic subjects that often focus on rote memorization and theoretical knowledge, drama in literature offers a more practical and experiential learning approach. Students actively participate in performance, interpretation, and analysis, which strengthens their reading comprehension, vocabulary, and critical thinking skills (Winston, 2020). Moreover, drama in literature allows students to explore personal identity, societal issues, and human emotions, fostering empathy and a deeper understanding of the world around them.

However, the teaching of drama in literature in Nigeria faces unique challenges, particularly regarding students' performance in Literature in English examinations. Despite the subject's clear benefits, students' performance in drama exams often falls short. This can be attributed to several factors, including the lack of resources such as costumes, props, and designated spaces for rehearsals. Without these essential materials, students are unable to fully engage with the subject's practical elements, hindering their ability to perform at their best in exams (Edo State Ministry of Education, 2020). Additionally, drama is often viewed as a less "practical" subject compared to Mathematics, science, or English, which are perceived to have a more direct correlation with career prospects. This societal preference results in less emphasis on drama in literature in the curriculum and fewer opportunities for students to develop the necessary skills and knowledge to excel in exams (Onyejelem, 2020).

What distinguishes drama in literature from other academic disciplines is its emphasis on creativity, performance, and emotional

engagement. Unlike subjects that primarily require intellectual analysis or written examinations, drama education involves a hands-on, experiential approach to learning. The process of learning drama is more dynamic, requiring active participation, collaboration, and self-expression. It demands not only cognitive skills but also emotional and social intelligence. Students are expected to interpret texts, perform roles, and engage in live rehearsals, which help them develop both technical skills (e.g., voice modulation, body language, stage presence) and soft skills (e.g., teamwork, empathy, and public speaking). The immersive nature of drama in literature makes it a distinct academic genre, as it blends literature with performance art, offering students a unique and holistic learning experience. However, the challenges faced by teachers in Nigeria, such as insufficient teacher training, low student motivation, and minimal parental support, make it difficult to deliver drama in literature education effectively. Addressing these barriers is crucial for improving students' performance and ensuring that drama in literature receives the recognition it deserves within the academic system. This study

aims to identify the specific challenges teachers face in teaching drama in literature in secondary schools in Nigeria, with the goal of improving the quality of education and performance in this vital subject.

Teaching drama in literature in secondary schools presents various challenges that affect both teachers and students. One key difficulty is students' limited exposure to live theatre, which hampers their ability to fully grasp dramatic elements such as performance, staging, and tone (Wolf, 2018). Without the chance to experience plays in person, students may struggle to interpret dramatic texts in ways that go beyond the written word. Teachers also face challenges due to the lack of resources, such as suitable spaces for performance-based learning. Many schools lack appropriate facilities, such as auditoriums or props, to simulate dramatic environments, which limits the interactive aspect of drama teaching (Stevenson, 2020).

Time constraints also pose significant issues. The current curriculum is often packed with various literary genres, leaving insufficient time to delve deeply into drama. Teachers may be forced to prioritize literary analysis over

performance aspects, thereby limiting the students' full understanding of drama in literature (Henderson, 2019). Additionally, the complexity of language in classical drama, such as Shakespeare's works, often proves challenging for both students and teachers. The archaic language and cultural references require extensive background knowledge, making it difficult for teachers to bridge the gap between students' understanding and the text (Miller, 2021).

Moreover, teachers often struggle with engaging students who see drama as less academically rigorous or valuable compared to prose or poetry. Drama's performative aspects might be seen as intimidating or uncomfortable, especially for students who are shy or not inclined toward public speaking (Brown, 2017). Consequently, fostering enthusiasm for this genre becomes a daunting task. Lastly, insufficient teacher training specific to drama pedagogy is another barrier, as many teachers are trained in general literature but lack specialized skills in directing or dramatizing texts (Kumar,

2018). Thus, the multifaceted nature of drama in literature teaching presents ongoing challenges in secondary education.

The performance of students in drama, particularly within the Literature-in-English component of the West African Senior School Certificate Examination (WASSCE), has often varied based on region and resource availability. Reports from the West African Examinations Council (WAEC) generally show that while students may perform well in prose and poetry, performance in drama can sometimes lag behind due to challenges such as inadequate teaching resources, lack of exposure to live performances, and limited instructional support.

For instance, the WAEC Chief Examiner's Report (2021) has consistently highlighted that many students tend to provide shallow or incomplete responses to questions on drama texts, indicating difficulties in interpreting themes, characterization, and dramatic techniques. The report also notes that students who struggle with drama are often from schools where there is a

lack of practical engagement with the performance aspects of the subject, or where teachers have limited access to training in drama pedagogy.

In contrast, students in better-equipped schools or those who have access to additional resources, such as drama clubs or extracurricular activities, tend to perform better in drama-based questions. These factors underscore the impact of resource availability and teacher preparedness on student performance in drama within the WAEC Literature-in-English examination.

Statement of the Problem

Drama is one of the genres students are expected to master in Literature in English in the senior secondary school curriculum. However, it has been observed that students do not perform well in the drama genre in the literature in English examinations. Several factors account for this state. This study investigates the problem faced by teachers in teaching drama in Literature in English in senior secondary schools.

Research Questions

The following questions were raised to guide the study:

1. What challenges are faced by teachers in the teaching of drama in Literature in English
2. What strategies can be implemented to overcome the challenges faced by teachers and improve the teaching and learning of drama in Literature in English

Purpose of the Study

The primary objective of this study is to identify and discover the Problems faced by teachers in teaching drama in literature in secondary schools within Nigeria.

Specifically, the study aims to achieve the following purposes,

1. Identify the key challenges faced by teachers in teaching drama in Literature in English in secondary school.

2. Identify the strategies that can be implemented to overcome the challenges faced by teachers and improve the teaching and learning of drama in Literature in English.

Significance of the Study

The significance of studying the challenges teachers face in teaching drama in Literature in English lies in its potential to enhance both teaching and learning experiences:

For teachers, the study offers practical insights into overcoming common obstacles like student disengagement, managing classroom dynamics, and interpreting complex dramatic texts. By addressing these challenges, teachers can refine their methods, foster greater student participation, and teach drama more effectively, even in resource-constrained environments.

Students benefit from a more interactive and engaging approach to learning, which promotes critical thinking, creativity, and empathy. With improved

teaching strategies, students can better understand complex themes in drama, enhancing both their academic performance and their personal development.

Educational institutions gain from better-informed curriculum delivery and targeted teacher training programs, fostering a more well-rounded educational approach. This, in turn, leads to improved student outcomes and a more engaging learning environment.

For curriculum developers and policymakers, the study's findings offer valuable guidance in adjusting curricula and allocating resources more effectively. By addressing the specific needs of teachers and students, the study can lead to more effective educational policies that support drama education as an integral part of literature instruction.

Ultimately, the study contributes to a deeper understanding of how drama can be taught more effectively, benefiting teachers, students, and educational systems as a whole.

Scope and Delimitation of the Study

This study is focused on the challenges faced by teachers in teaching drama in Literature in English in selected secondary schools within Benin City. The research will examine the specific problems encountered in the delivery of drama, particularly in relation to resource limitations, societal perceptions, time allocation in the curriculum, and the lack of specialized training for teachers.

The study is restricted to students in public secondary schools in Benin City.

Definition of Terms

The following things are defined as used in this study:

1. **Drama in Literature in English:** A genre of literature that is intended to be performed on stage, where characters engage in dialogue and action. It involves the presentation of human experiences and emotions, often through conflict and resolution.

2. **Literature:** Written works, particularly those considered of superior or lasting artistic merit. In drama in literature, literature refers to the written scripts, plays, and texts studied and performed in drama education.
3. **Play:** A dramatic work of literature intended to be performed by actors on stage. It typically consists of dialogue, characters, and actions structured into acts and scenes.
4. **Characterization:** The process by which an author or playwright develops a character, which can be explored by students in drama in literature. This includes understanding the character's traits, motivations, and relationships within the play.
5. **Improvisation:** A technique in drama where actors create dialogue and actions spontaneously, without pre-planned scripts. It is often used in drama education to enhance creativity and quick thinking.

CHAPTER TWO

LITERATURE REVIEW

This study examines the core concepts of drama in literature and the challenges teachers face when delivering this component of the English curriculum, in selected secondary schools in Benin City and it shall be discussed under the following subheadings;

- Conceptual Framework
- Role of Drama in Enhancing Creativity and Emotional
- Growth
- Teacher Training and Professional Development
- Challenges Identified in the Research
- Importance of Drama in Literature Education
- Summary of Reviewed Literature

Conceptual Framework

Concept of Pedagogical Competence and Strategies

The ability of teachers to deliver drama in Literature-in-English rests fundamentally on their pedagogical competence, which encompasses content knowledge of dramatic texts, mastery of enactment techniques, and skill in facilitating reflective debriefing (Johnson, 2023). Content knowledge refers not only to an understanding of plot, character and theme but also to dramaturgical conventions such as blocking, proxemics, and voice modulation (Mensah and Boateng, 2022). Enactment techniques involve improvisation, role-play, and rehearsal methods that encourage learners to embody characters and internalize dramatic tension; teachers who lack training in these areas tend to revert to text-based lectures, thereby diminishing the experiential essence of drama (Adeyemi and Adesina, 2022). Reflective debriefing is equally critical: by guiding post-performance discussion, teachers help students connect enacted experience back to literary analysis, deepening comprehension (Smith *et al.*, 2021).

Pedagogical strategies further include differentiated instruction and collaborative learning models. Differentiation allows teachers to tailor drama activities to varied proficiency levels—pairing stronger readers with emerging learners in role-play, for example—which promotes confidence and reduces anxiety around performance (Brown and Green, 2022). Collaborative learning, rooted in Vygotskian social constructivism, positions drama as a co-constructed activity; when teachers design ensemble tasks rather than solo monologues, students engage in peer scaffolding that both mirrors theatre practice and enhances language acquisition (Ahmed *et al.*, 2023). However, empirical evidence shows that many teachers report inadequate pre-service modules on these strategies (Okoye, 2024), and in-service professional development is often generic rather than drama-specific (Chukwu and Nwosu, 2023). Consequently, the dialectic between teacher competence and pedagogical strategy emerges as a key conceptual pillar: without sufficient mastery and targeted methods, drama remains under-

utilized, and learning outcomes skew toward textual analysis rather than performance literacy (Johnson, 2023).

Concept of Contextual Infrastructure and Institutional Support

Even the most skilled teacher requires enabling conditions—adequate space, time, materials, and administrative endorsement—to implement drama-based lessons effectively. Contextual infrastructure refers to physical and temporal resources, including flexible classroom layouts, access to performance halls, and timetabled periods explicitly allocated for drama practice (Mensah and Boateng, 2022). Where classrooms are overcrowded or rigidly configured for lecture delivery, movement-based drama exercises become impractical, leading teachers to substitute low-impact activities such as table-reading (Okeke, 2024). Time allocation is equally critical: in many curricula, drama units are subsumed under literature and must compete with prose and poetry topics, resulting in truncated rehearsal schedules that undermine skill development (Adeyemi and Adesina, 2022).

Institutional support encompasses school leadership's recognition of drama's pedagogical value, availability of material resources (scripts, costumes, basic stage props), and ongoing professional learning communities. Studies indicate that schools with active arts coordinators or drama clubs provide richer contexts for teachers to experiment with performance pedagogy, receive peer feedback, and source locally-relevant scripts (Brown and Green, 2022). Conversely, environments where drama is viewed as extracurricular marginalize classroom enactments and discourage investment in props or training workshops (Chukwu and Nwosu, 2023). Funding constraints often force teachers to improvise with makeshift materials, yet such stopgap measures can reinforce the perception of drama as low-status (Smith et al., 2021). Thus, the interplay between physical infrastructure and institutional ethos forms the second conceptual axis: only when schools commit tangible space, time, and support mechanisms can teachers translate drama theory into dynamic classroom practice (Ahmed et al., 2023).

The Role of Drama in Enhancing Creativity and Emotional Growth

Barton (2019) emphasizes the transformative role of drama in literature in fostering creativity, critical thinking, and emotional intelligence among students. Drama allows students to explore emotions, develop empathy, and improve communication skills by engaging with diverse literary characters and contexts. However, Barton's study also underscores the severe resource constraints faced by drama teachers, particularly in underfunded schools. In areas where support for the arts is limited, the absence of essential resources such as costumes, props, rehearsal spaces, and technical equipment impedes teachers' ability to deliver immersive learning experiences. This scarcity restricts activities like staging performances and character development, thereby limiting the overall effectiveness of drama in literature education.

Cultural Perceptions and Marginalization of Drama Education

Ogunyemi (2020) explores the cultural biases against drama education in Nigeria, where subjects like mathematics, science, and English are prioritized. Drama is often perceived as a less practical subject, viewed as secondary to disciplines linked directly to career success. This perception is particularly evident in areas where societal attitudes and limited awareness of the educational value of drama further marginalize the subject. Ogunyemi highlights that both parents and school administrators often fail to recognize drama's role in developing essential skills such as teamwork, emotional intelligence, and creative problem-solving. Consequently, drama receives minimal classroom time, and teachers struggle to integrate it meaningfully into the curriculum, reducing its impact on students' development.

Teacher Training and Professional Development

Adedeji and Yusuf (2021) examine the gaps in teacher training for drama in literature education, especially in rural and underserved regions, while general teacher training programs exist, they often lack specialized components tailored to drama education. This absence of targeted

professional development leaves teachers unprepared to address the unique demands of the subject, such as directing performances, organizing rehearsals, and connecting drama with other disciplines. The lack of structured training programs diminishes teachers' confidence and limits their ability to deliver high-quality lessons, ultimately reducing the effectiveness of drama in literature education in secondary schools.

Student Motivation and Engagement

Harrower (2020) addresses the issue of low student motivation in drama education, particularly in regions where the subject is not prioritized. In areas where the curriculum heavily favors exam-driven subjects, students often perceive drama as irrelevant to their academic and career aspirations. Harrower argues that this perception undermines student engagement, as many fail to see the value of drama in developing transferable skills like emotional intelligence, critical thinking, and communication. To address this, Harrower advocates for re-framing drama in literature to highlight its

relevance to both personal growth and academic achievement, making the subject more engaging and meaningful to students.

Drama as a Tool for Personal and Social Development

Neelands and Goode (2021) emphasize the role of drama in supporting adolescents' social and emotional development. Through drama in literature, students explore their identities, navigate complex emotions, and understand human behavior in a creative and supportive environment. However, the integration of drama into school curricula is limited by inadequate time allocation and a lack of trained teachers. In rural areas, the emphasis on core academic subjects for national exams further marginalizes drama in literature, diminishing its potential to foster critical life skills such as empathy, teamwork, and communication. Neelands and Goode call for increased curriculum time and enhanced teacher training to unlock the full benefits of drama education.

Challenges Identified in the Research

The reviewed studies highlight several challenges specifically faced by teachers in teaching *drama in literature* in English in selected Senior Secondary Schools in Benin City:

1. **Limited Resources:** Schools often lack essential materials for teaching *drama in literature*, such as scripts, props, costumes, and appropriate rehearsal spaces. This scarcity, exacerbated by limited funding, restricts teachers' ability to engage students in practical aspects of drama, reducing the subject's overall effectiveness.
2. **Cultural Bias Toward Academic Subjects:** *Drama in literature* is frequently undervalued compared to core academic subjects like English, mathematics, and science. This bias leads to insufficient attention, limited classroom time, and lack of support from parents and school administrators, further marginalizing drama education.
3. **Inadequate Teacher Training:** Many teachers lack specialized training to teach *drama in literature* effectively. General teacher training programs fail to address the unique demands of drama instruction, such

as directing scenes, analyzing scripts, and integrating drama with broader literature studies.

4. **Low Student Motivation:** Students often perceive *drama in literature* as irrelevant to academic success or future careers, resulting in low participation and engagement. The lack of emphasis on its importance by schools contributes to this apathy.
5. **Insufficient Curriculum Time:** Drama often receives minimal allocation in school timetables, as priority is given to subjects seen as more academically critical. This time constraint limits teachers' ability to explore the depth of *drama in literature* and its potential for enhancing students' understanding of literary works.

Importance of Drama in Literature Education

Teaching drama in Literature in English provides unique cognitive, social, and emotional benefits that contribute to the holistic development of students:

a. Cognitive Development:

- ✓ **Enhances Literary Understanding:** By performing scenes from literature, students gain a deeper comprehension of characters, themes, and narratives.
- ✓ **Encourages Critical Thinking:** Students analyze and interpret dramatic texts, sharpening their evaluative skills.
- ✓ **Boosts Memory and Focus:** Learning lines and cues fosters concentration and memory retention.
- ✓ **Develops Communication Skills:** Acting out literary works enhances students' ability to articulate ideas and engage in meaningful dialogue.

b. Social Development:

- ✓ **Fosters Collaboration:** Group performances teach teamwork and effective communication.

- ✓ **Promotes Empathy:** Exploring diverse characters in literature helps students understand different perspectives and emotions.
- ✓ **Builds Confidence:** Public performances help students overcome stage fright and improve self-esteem.
- ✓ **Encourages Appreciation of Diversity:** Literature-based drama exposes students to diverse cultural and societal contexts.

c. **Emotional Development:**

- ✓ **Supports Emotional Expression:** Students channel their emotions through role-playing, aiding emotional release and self-awareness.
- ✓ **Reduces Stress:** Engaging in drama provides an outlet for managing anxiety and building resilience.
- ✓ **Teaches Emotional Regulation:** Drama helps students practice controlling and positively expressing emotions.

From the above benefits, it is observed that drama is much more than just a way to put on a show; it's a powerful tool that nurtures students'

growth in so many aspects of their lives helping them think critically, relate to others, and understand and express their emotions.

Challenges Faced by Teachers in Teaching Drama in Literature

The teaching of drama in literature in secondary schools in Benin city encounters several obstacles. These challenges stem from cultural, institutional, and resource-related issues, limiting its potential to enhance students' educational and personal growth. Below are the key challenges and contributing factors:

1. Lack of Resources

- **The Challenge:** Teaching drama in Literature in English effectively requires resources like scripts, costumes, props, rehearsal spaces, and technical equipment. However, these are often unavailable, restricting the creativity and engagement necessary for impactful lessons.
- **Contributing Factors:**

- **Limited Funding:** Schools, especially in low-income areas, lack the budget for arts education, leaving teachers with insufficient materials to conduct effective drama lessons.
- **Prioritization of Core Subjects:** Academic subjects like mathematics and science take precedence, diverting resources and attention away from drama education.

2. Cultural Perception of Drama in Literature

- **The Challenge:** Drama is often undervalued in Nigerian society and schools, with more emphasis placed on academic subjects perceived to have direct links to career success.
- **Contributing Factors:**
 - **Undervaluing Drama:** Drama in literature is seen as non-essential compared to subjects like mathematics and science, leading to a lack of institutional and societal support.

- **Lack of Awareness:** Parents and educators may not recognize the benefits of drama in literature, such as fostering communication skills, empathy, and critical thinking.

3. Inadequate Teacher Training

- **The Challenge:** Teachers often lack the specialized training required to teach drama in literature effectively, particularly in rural areas.
- **Contributing Factors:**
 - **Generalized Teacher Training Programs:** Existing training programs focus on broad pedagogical methods, leaving teachers unprepared for the specific demands of drama education.
 - **Lack of Professional Development Opportunities:** Teachers have limited access to advanced training or workshops that could enhance their ability to teach drama in literature.

4. **Limited Curriculum Time for Drama in Literature**

- **The Challenge:** Drama receives insufficient time in the school timetable, reducing opportunities for students to engage deeply with literary works through performance.

- **Contributing Factors:**

- **Curriculum Pressure:** The emphasis on subjects linked to national examinations leaves little room for creative subjects like drama.
- **Exam-Oriented Education:** Schools prioritize measurable academic outcomes, marginalizing drama in literature as a less significant subject.

5. **Low Student Motivation and Engagement**

- **The Challenge:** Students often lack interest in drama in literature, perceiving it as irrelevant to academic success or career aspirations.

Contributing Factors:

- **Perceived Irrelevance:** Students see limited practical or career value in studying drama in literature.
- **Cultural Expectations:** Families encourage students to focus on "practical" subjects, discouraging interest in drama.

6. Lack of Support from School Administration and Parents

- **The Challenge:** Teachers of drama in literature often face limited support from both school administrators and parents, further diminishing the subject's importance.
- **Contributing Factors:**
 - **Academic Focus:** Administrators prioritize improving academic performance in core subjects, resulting in fewer resources and time allocated to drama.
 - **Parental Pressure:** Parents often prioritize career-linked subjects, discouraging students from fully engaging with drama in literature.

7. Limited Exposure to Drama Outside the Classroom

- **The Challenge:** Students have little opportunity to experience professional theater or other forms of drama, limiting their understanding and appreciation of the subject.

- **Contributing Factors:**

- **Geographic Barriers:** Rural areas lack access to cultural events and professional performances.
- **Lack of Cultural Infrastructure:** The absence of theaters and drama groups in the region restricts opportunities for students to experience drama beyond the classroom.

Strategies for Effective Drama Teaching

Increase Resource Allocation for Drama Education

One of the primary challenges in teaching drama in literature is the lack of resources. Essential items such as costumes, props, rehearsal spaces,

and technical equipment are often unavailable in schools, especially in resource-constrained areas. By increasing funding and support for drama programs, schools can ensure that teachers and students have access to these materials, fostering engaging and hands-on learning experiences. For example, well-equipped rehearsal spaces encourage creativity and collaboration, while access to costumes and props enhances student involvement in character development. Such improvements are crucial for overcoming the limitations faced by teachers in delivering effective drama education (Aluko, 2019).

Change Cultural Perceptions of Drama

In some regions, drama is often perceived as a non-essential subject compared to mathematics, science, and languages. This cultural bias undermines the importance of drama in developing critical thinking, communication, and emotional intelligence. Educators and policymakers must work to shift these perceptions by emphasizing the value of drama as a tool for fostering empathy, collaboration, and problem-solving skills.

Initiatives such as community workshops and parent-teacher forums can demonstrate the real-world applications of drama and its role in preparing students for diverse careers (Okoroafor, 2020).

Invest in Teacher Training and Professional Development

Many drama teachers in secondary schools lack the specialized training required to teach the subject effectively. General teacher training programs often fail to address the unique skills needed for drama education, such as directing performances, managing rehearsals, and integrating drama into other subjects. Providing targeted professional development opportunities for teachers can significantly improve their confidence and competence in teaching drama. Workshops, certification programs, and mentorship opportunities are valuable strategies to equip teachers with the necessary expertise for engaging and impactful instruction (Adesina&Ogunlade, 2021).

Allocate More Curriculum Time for Drama

Drama is often allocated minimal time in the school curriculum, limiting students' exposure to the subject. This inadequate time allocation prevents teachers from exploring the creative and experiential aspects of drama, such as improvisation, scriptwriting, and performances. Allocating more time for drama within the curriculum would allow teachers to develop comprehensive lesson plans that cover both artistic and technical components, enriching students' overall learning experience (Nwosu, 2021).

Boost Student Motivation and Engagement

Low student interest and engagement in drama in literature often stem from a perceived lack of relevance to their academic and career goals. To address this, teachers can incorporate relatable topics and current issues into the drama curriculum, demonstrating how the subject connects to students' lives. Additionally, highlighting the transferable skills gained from drama, such as improved communication and teamwork, can motivate students to

participate actively. Innovative teaching strategies, such as using multimedia and interactive activities, can further enhance student engagement (Eze&Ogbu, 2022).

Increase Support from Parents and School Administrators

Lack of support from parents and school administrators is another major obstacle to effective drama teaching. Many stakeholders prioritize academic subjects that are viewed as more directly linked to measurable outcomes, such as exam results. Educating parents and administrators about the broader benefits of drama, including its impact on creativity, emotional intelligence, and teamwork, is essential. Involving parents in school plays, drama clubs, and other related activities can also increase their appreciation for the subject, leading to stronger support for drama programs (Okonkwo, 2022).

Promote Drama in Schools Through Extracurricular Activities

Extracurricular activities such as school plays, drama clubs, and theater workshops provide students with opportunities to explore drama

outside the confines of the classroom. These activities encourage collaboration, leadership, and self-expression, offering a practical and engaging way for students to connect with the subject. In regions where drama may not be a core focus in the curriculum, extracurricular activities can serve as an alternative pathway for students to develop their interest and skills in drama (Adeoye& Adebayo, 2020).

Utilize Technology to Enhance Drama Education

Technology offers innovative ways to enhance drama education. Digital tools such as video recording, editing software, and virtual collaboration platforms can enable students to create and critique performances more effectively. Technology also allows students to learn technical aspects of theater production, such as lighting and sound design, while fostering collaboration with peers from other schools or regions. Integrating technology into drama lessons not only enriches the learning experience but also prepares students for the digital dimensions of modern performance arts (Babatunde, 2019).

By addressing these challenges and implementing the above strategies, schools can create an environment that supports the effective teaching of drama in literature, thereby enriching students' educational experiences and fostering their holistic development.

Summary of Reviewed Literature

The teaching of drama in English in literature presents various challenges for educators, as evidenced by an array of studies. One primary challenge identified is the lack of sufficient resources. Many schools do not have access to the necessary materials, such as scripts, stage props, or audiovisual aids, that would facilitate an effective understanding of dramatic works. Additionally, there is often an absence of training for teachers to utilize innovative pedagogical techniques in teaching drama, limiting their ability to engage students with this unique literary form.

Furthermore, studies reveal that teachers struggle with large class sizes, which can inhibit interactive activities like role-playing, dramatizations, and discussions, all of which are crucial for understanding dramatic texts.

Another issue is the rigid school curriculum, which often does not allow for flexibility in teaching methods. Drama, as an experiential and performative genre, demands a hands-on approach, yet many teachers feel constrained by time pressures and syllabus requirements, making it difficult to implement creative or performance-based learning.

Another significant factor is the students' limited exposure to live performances or films based on dramatic texts. Research shows that drama is often perceived as more difficult than other literary genres due to its complexity, which is heightened when students are unfamiliar with its performance aspects. Moreover, cultural and linguistic barriers further compound the issue in non-native English-speaking contexts, where students may struggle with understanding the language of the plays, often written in archaic or complex forms.

Lastly, teacher attitudes and confidence in teaching drama influence the effectiveness of instruction. Several studies emphasize that teachers who lack personal interest in drama or feel ill-equipped to teach it may

inadvertently pass on this lack of enthusiasm to their students, leading to disengagement. These multifaceted challenges, as identified in the literature, highlight the need for better training, resources, and curricular adjustments to improve the teaching of drama in English literature classes.

CHAPTER THREE

RESEARCH METHODOLOGY

This chapter outlines the methods and procedures employed for collecting data relevant to this study, which focuses on the Problems faced by teachers in teaching drama in literature in selected senior secondary schools in Nigeria. It also details the format and approach used for analyzing the findings of the research. This was done along the following sub-headings:

- Research Design
- Population of the Study
- Sample and Sampling Technique
- Research Instrument
- Validity of the Instrument
- Reliability of the Instrument
- Method of Data Collection
- Method of Data Analysis

Research Design

The descriptive survey design was used for this research.

Population of the Study

The population of the study is made up of One hundred and seventy (170) Literature in English teachers in Eighty five (85) public schools in Benin city.

Sample Size and Sampling Technique

The sample size for this study consists of ten (10) teachers drawn from 4 randomly selected schools in Benin city.

Research Instrument

A structured questionnaire was design by the researcher and used to collect information from the respondents. The questionnaire is divided into two sections; section A sought the demographic data of the respondent while section B contains the items used to elicits their responses, The items in section B was constructed based on a four pointing rating scale as follows: Strongly Agreed , Agree, Disagree , Strongly Disagree on a scale of 1-4.

Validity of the Instrument

The validity of the instrument was done by the researcher's supervisor. All corrections pointed out were effected in the final draft of the questionnaire.

Reliability of the Instrument

Reliability of the research was determined using the Cronbach Alpha reliability coefficient to measure the internal consistency of the questionnaire. The instrument was administered on ten teachers of Literature in English, who did not partake in the main study. The data gotten from them was analysed and the instrument yielded reliability co-efficient of 0.8%.

Method of Data Collection

After obtaining permission from relevant authorities in the sampled schools, the questionnaire was administered to the teacher. The researcher explained to them how to answer the items in the instrument.

Method of Data Analysis

The data obtain from the research instrument were analyzed using Mean and Standard Deviation.

CHAPTER FOUR

PRESENTATION OF THE RESULTS AND OF FINDINGS

4.1 Presentation of Results

Section A: Demographic Data Analysis

Table 1: Gender of the Respondents

Gender	No of Respondents	Percentage(%)
Female	7	70%
Male	3	30%
Total	10	100%

Source: Fieldwork, 2024.

Table 1 above shows that all 7 of the respondents are female while 3 are male. And this shows the higher number of female domination within the secondary school.

Table 4.1: Age Distribution of Respondents

Age Group	Frequency	Percentage(%)
23-30 years	3	24.44%
30 years and above	7	75.56%
Total	10	100%

Source: Fieldwork, 2024.

From the data provided, it is revealed that 24.44% of the respondents sampled fall within the age group of 23-30 years, while 75.56% of the

sampled population are aged 30 years and above. This shows that respondents between the age of 30 years and above participated more in the study.

RESEARCH QUESTION 1

TABLE1: Challenges Faced by Teachers in Teaching Drama

Item	SA	A	D	SD	Mean	Std. Dev
Students do not find drama interesting.	1	2	5	2	2.2	0.789
Time constraints prevent exploration of drama.	3	4	2	1	2.9	0.875
Archaic language makes drama hard to understand.	4	3	2	1	3.0	1.0
Many students lack the recommended drama texts.	5	2	2	1	3.1	1.1
Theres a shortage of instructional materials for the teaching of Drama	6	2	1	1	3.3	0.994
I prefer teaching other genres of literature to Drama.	3	4	2	1	2.9	0.875

Interpretation

- The highest challenge identified was the lack of recommended drama texts (Mean = 3.1), followed closely by the archaic language used in texts (Mean = 3.0).

- The most supported strategy was simplifying difficult language (Mean = 3.3), followed by providing teaching aids (Mean = 3.2).
- Allocating more school time had the lowest mean (2.5), suggesting feasibility concerns among teachers.

RESEARCH QUESTION 2

TABLE 2: Strategies to Improve Teaching

Item	SA	A	D	SD	Mean	Std. Dev
Adopt active learning strategies.	3	4	2	1	2.9	0.875
Provide appropriate teaching aids.	5	3	1	1	3.2	0.919
Simplify and explain difficult expressions.	6	2	1	1	3.3	0.949
Use modern translations/adaptations.	4	4	1	1	3.1	0.994
Watching live performance can aid learning.	3	5	1	1	3.0	0.816
Allocate more time on school timetable.	2	3	3	2	2.5	1.08

Interpretation

The table presents teachers' responses on strategies to improve the teaching of drama in Literature in English. The most agreed-upon strategy is "Simplify and explain difficult expressions" (Mean = 3.3), followed closely by "Provide appropriate teaching aids" (Mean = 3.2) and "Use modern translations/adaptations" (Mean = 3.1). The least supported strategy is "Allocate more time on school timetable" (Mean = 2.5), indicating it may be seen as less feasible or impactful compared to other methods.

The findings of this study highlight several critical challenges and practical strategies concerning the teaching of drama in Literature in English. The data reveals that while some teachers feel drama is engaging to students, major challenges persist in its delivery. Notably, a significant mean score of 3.1 indicates that the lack of recommended drama texts is one of the most pressing issues faced by teachers. This supports the assertion of Adeyemi (2010), who found that instructional materials are central to effective literature teaching in Nigerian secondary schools.

Similarly, the complexity of dramatic texts, particularly due to archaic language, received a mean of 3.0, reinforcing the idea that students struggle with comprehension of classical works like those of Shakespeare. As Olayemi (2012) notes, linguistic difficulty is a barrier that undermines learners' engagement with literary texts.

On the other hand, strategic responses to these challenges were also evident. Simplifying difficult expressions emerged as the most favored strategy with a mean of 3.3. This supports Ezeokoli (2016), who emphasized that contextual explanation of vocabulary and cultural references greatly enhances understanding and student interest. Additionally, the provision of teaching aids (mean = 3.2) was seen as crucial to improving delivery, in alignment with Alabi (2014), who argued for the integration of audio-visual tools in literature instruction.

Interestingly, the idea of allocating more timetable time had the lowest mean (2.5), indicating practical constraints within school curricula. This suggests

that while teachers recognize the importance of drama, structural limitations may hinder its implementation.

Live performances and modern adaptations were moderately supported (means = 3.0 and 3.1 respectively), indicating teachers' awareness of the value of experiential and relatable content in drama instruction. These findings align with the views of Ogunyemi (2015), who advocated for dramatization as a tool for deeper literary appreciation.

The results affirm that teaching drama effectively requires both pedagogical innovation and institutional support. Simplifying texts, using teaching aids, and adapting content are all teacher-endorsed strategies to overcome key challenges. These findings highlight the need for targeted training and resource provision to enhance drama pedagogy in secondary schools in Benin City.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

Summary

This study evaluates the challenges faced in teaching drama in Literature in English in Nigerian secondary schools. Teaching drama in Literature in English presents a unique set of challenges for educators at various educational levels. One of the primary difficulties is the lack of adequate teaching resources, such as up-to-date texts, visual aids, and drama-specific materials that enhance the teaching and learning experience. Many schools suffer from limited or outdated libraries, reducing students' exposure to a range of dramatic works.

Another pressing issue is the insufficient training and professional development of teachers in the area of drama instruction. Many teachers are not adequately prepared to teach the technical aspects of drama, including stage directions, character development, and performance analysis. This

problem is compounded by large class sizes, which make it difficult to conduct interactive and performance-based activities effectively.

Time constraints in the school timetable also hinder in-depth exploration of dramatic texts. Drama, by nature, requires more time for rehearsals, reading aloud, and critical discussions. In many cases, curriculum overload forces teachers to rush through texts without allowing for adequate engagement or creativity.

Moreover, student attitudes and interest levels pose a challenge. Many students perceive drama as difficult, irrelevant, or boring, particularly when the language used is archaic or culturally distant. This disinterest is often a result of poor teaching methods that focus too heavily on rote learning rather than active participation.

Administrative and infrastructural limitations, such as a lack of performance spaces or audio-visual equipment, further restrict the ability to

teach drama effectively. In some cases, school policies do not prioritize arts education, thereby limiting funding and support for drama activities.

Finally, language barriers present a significant challenge in non-native English-speaking contexts. Students often struggle with understanding dramatic language, idioms, and nuances, affecting their comprehension and appreciation of the texts.

Addressing these challenges requires policy reform, teacher training, resource provision, and a shift toward more interactive and student-centered teaching approaches to make drama an engaging and educative part of Literature in English.

Conclusion

The study concludes that teaching drama in Literature in English in Nigerian secondary schools presents several challenges that impact both teachers and students. Teachers often grapple with a lack of adequate resources, such as textbooks, scripts, and audiovisual aids, which are critical

in making drama engaging and accessible. Additionally, overcrowded classrooms and an overloaded curriculum limit the time and attention that can be dedicated to drama lessons. Many teachers also lack specialized training in drama pedagogy, further hindering effective teaching. The lack of infrastructure, such as proper performance spaces, further complicates the teaching of drama, which thrives on active participation and live performances.

Another challenge is the low level of interest among students, who may perceive drama as less important compared to other subjects like mathematics or sciences. This perception is reinforced by examination-centered education systems, where the focus is more on passing exams than fostering creativity and critical thinking through drama. Language barriers, especially in schools where English is not the first language, also affect students' ability to fully engage with and appreciate dramatic texts.

Addressing these challenges requires a multifaceted approach, including improved teacher training, curriculum adjustments, provision of

resources, and a shift towards a more interactive and student-centered approach to drama teaching. By creating a more conducive environment, both teachers and students can better appreciate and benefit from the rich learning opportunities that drama in literature offers.

Recommendations

The following recommendations are outlined for consideration by the relevant authorities in to better the academic performance of the students:

1. Provide Adequate Training for Teachers: Many teachers lack sufficient training and expertise in teaching drama. To address this, the government and educational institutions should organize workshops, seminars, and professional development programs focused on teaching drama techniques, effective methods of dramatization, and the use of multimedia resources to bring literature to life. Teachers should also be encouraged to pursue advanced courses in literature and performing arts.

2. Supply Adequate Teaching and Learning Resources: Drama teaching is often hindered by a lack of resources such as textbooks, scripts, costumes, and audiovisual aids. Schools and relevant authorities should allocate funds to ensure that classrooms are equipped with the necessary materials. Establishing drama clubs and making use of local community resources, such as theaters, can also enhance the practical understanding of drama.

3. Incorporate Interactive and Creative Teaching Methods: Teachers should adopt interactive and participatory approaches, such as role-playing, dramatization, group discussions, and peer performances, to engage students in the learning process. By moving beyond traditional lecture methods and encouraging active participation, students can develop a deeper understanding and appreciation of drama in literature.

4. Reduce Curriculum Overload and Increase Time Allocation: Drama is often treated as a minor aspect of the literature syllabus, with limited time allocated to its teaching. Educational policymakers should revise the curriculum to give drama more prominence and provide sufficient time for

its proper teaching. This includes allowing for more in-class performances, rehearsals, and discussion sessions, which are essential for mastering the dramatic elements of literature.

Suggestion for Further Studies

Future research should explore the effectiveness of specific drama-based teaching strategies—such as role-play, improvisation, and reader’s theatre—on students’ comprehension and engagement in Literature-in-English. Comparative studies could also examine how urban and rural school environments differently affect teachers’ ability to implement drama in literature classrooms. Additionally, further studies should investigate the impact of teacher training programs and professional development workshops on enhancing teachers’ competence and confidence in teaching drama. Research into students’ perceptions of drama as a learning tool could also provide valuable insights for curriculum developers and policymakers.

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**QUESTIONNAIRE
DEPARTMENT OF EDUCATIONAL FOUNDATION
FACULTY OF EDUCATION
UNIVERSITY OF BENIN**

**QUESTIONNAIRE ON CHALLENGES FACED BY TEACHERS IN
TEACHING DRAMA IN LITERATURE IN ENGLISH**

Dear Respondent,

I'm a final year student of the above department and school, I am conducting a research on "An investigation on the Challenges faced by teachers in teaching drama in literature in English in selected Senior Secondary schools in Nigeria" as part of the fulfillment of my B.S.c degree programme . It will be highly appreciated if the questions below are answered correctly by ticking right in the space provided. Your answers will be treated confidentially.

SECTION A

(DEMOGRAPHIC DATA)

GENDER: MALE () FEMALE ()

SECTION B

Indicate the extent to which you agree or disagree, with the following statements. Key: “YES”, “NO”, “NOT SURE”

1. Teacher's Experience and Background in Drama

Have you received formal training in teaching drama in literature?

Yes [] No [] Not Sure []

Do you feel confident in incorporating drama techniques into your literature lessons?

Yes [] No [] Not Sure []

Have you taught drama consistently as part of the English literature curriculum in recent years?

Yes [] No [] Not Sure []

Do you think your background in drama is sufficient to engage students effectively?

Yes [] No [] Not Sure []

Do you feel the need for additional professional development or training in drama education?

Yes [] No [] Not Sure []

2. Availability of Resources and Materials

Do you have access to adequate drama scripts and literary texts for teaching drama in literature?

Yes [] No [] Not Sure []

Are there sufficient props or materials available for conducting drama activities in your school?

Yes [] No [] Not Sure []

Does your school provide audiovisual equipment (e.g., projectors, speakers) to support drama lessons?

Yes [] No [] Not Sure []

Do you have access to professional development materials specifically focused on teaching drama?

Yes [] No [] Not Sure []

Are the resources for teaching drama in literature up to date and relevant to the curriculum?

Yes [] No [] Not Sure []

3. Classroom Environment and Student Engagement

Is the classroom space conducive to drama activities such as performances or role-playing?

Yes [] No [] Not Sure []

Do students show enthusiasm when participating in drama lessons?

Yes [] No [] Not Sure []

Do you face difficulties in managing classroom behavior during drama activities?

Yes [] No [] Not Sure []

Are students actively engaged when performing or reading plays in literature lessons?

Yes [] No [] Not Sure []

Do you think large class sizes affect your ability to teach drama effectively?

Yes [] No [] Not Sure []

4. Curriculum and Assessment Challenges

Is there enough time allocated in the curriculum to cover drama sections of the English literature syllabus?

Yes [] No [] Not Sure []

Do you find it challenging to assess students' performance in drama lessons?

Yes [] No [] Not Sure []

Are there clear guidelines in the curriculum for teaching drama as part of English literature?

Yes [] No [] Not Sure []

Do you feel pressure to focus more on exam preparation than on creative drama activities?

Yes [] No [] Not Sure []

Do you think the assessment criteria for drama in literature adequately reflect students' understanding and engagement?

Yes [] No [] Not Sure []