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## A STUDY ON EFFECTIVENESS OF THEATER BASED TEACHING ON STUDENT'S ACADEMIC ACHIEVEMENT IN KANNADA LANGUAGE AT THE HIGH SCHOOL LEVEL

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### Abstract:

The main of this is to effectiveness of theatre based teaching on student's academic achievement in Kannada language at the high school level. In present research the researcher has been used a experimental method. The researcher made two equal groups for pre- test and post- test. The researcher was develop Theatre Based Teaching (TBT) material with instructional system for Kannada subject of IX Std. The experimental group was taught Theatre Based Teaching (TBT) method and Control Groups was taught by traditional method for the period of 15 teaching hours. Result reveals that both the groups of Secondary School Students are identical with regard to their Pre-test scores on Conceptual Clarity in Kannada subject. the Theatre Based Teaching (TBT) method is more effective than the traditional Method of Instruction in improving Conceptual Clarity in Theatre Based Teaching (TBT) (Urubhanga and Harileele Chapters).

Key Word: Kannada language, Theatre Based Teaching, effectiveness

### 1. Introduction:

Theatre Based pedagogy (TBP) uses active and dramatic approaches to engage students in academic, affective and aesthetic learning through dialogic meaning-making in all areas of the curriculum (Dawson & Lee, 2016).

TBP is a collection of teaching tools (including activating dialogue, theatre games as metaphor, image work, and role work) designed to be used in conjunction with classroom curriculum. The beauty of these techniques is that they easily engage students and immediately help create an environment for focused inquiry and cross-curricular learning opportunities. In addition, these techniques support a variety of learning styles and will keep your students actively involved in the learning process. The use of drama as a teaching tool across the curriculum first gained popularity in the United States in the 1920s as “creative dramatics.” Over the years, teachers in countries around the world have continued to experiment with and further develop these invaluable teaching tools.

The American Alliance for Theatre and Education (AATE) defines Theatre -based learning strategies (which includes creative drama and drama-in-education) as “an improvisational, non-exhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences.” Other terms for Theatre-based pedagogy include: creative drama, informal drama, creative play acting, improvisational drama, educational drama, role drama, and process drama.

## **2. Theatre and language learning:**

Theatre and language learning share some of their foundational constructs. through the findings presented in this study, we expect to tie the experiences lived by the participants of the theatre’s workshops and methodology to the major existing literature constructs that support the idea of theatre as a holistic strategy to teach and learn language like Kannada. Likewise, since the group’s methodology has been open and experimental, emergent categories of analysis are expected to appear. Major second language acquisition and theatre constructs are explored henceforth.

## **3. Ties Between Theatre and language Learning:**

Diverse connections between the disciplines of theatre and language learning have been described. theater is a highly experiential art, not only for the audience, but also for the actors intervening and interacting during the set-up of the play. Hence, theater is a constructivist art in nature (Barris, 2013). Acting training is appropriate to provide learners with the simulation of real, authentic, and meaningful language interaction environments necessary for the acquisition of L2 (Herrera & Murry, 2016; Long, 1981).

Both theatre and language learning share communication elements and aim for effective communication (Busà, 2015; Gross, 1977; Ryan-Scheutz & Colangelo, 2004). In addition, L2 and theater get processed similarly in cognition, and theatrical audiovisual elements assist the audience when making sense of a theatrical piece (Dancygier, 2016; Fennessey, 2006; Morrison & Chilcoat, 1998; Radulescu, 2011; Soia, Spadacenta, Falletti, & Mirabella, 2016). In the same fashion, Language and theater teaching and learning are said to involve different kinds of intelligences (Bernal, 2007; Gardner, 1983). Both practices enhance cultural understanding (Essif, 2011; Sobral, 2011) and facilitate cooperative and collaborative learning too (Perone, 2011). Drama has been used as a tool to empower individuals (Leisse, 2008; Skeiker, 2015), and it has been previously found to motivate

learners to study a foreign language (Tindall, 2012). Moreover, theater has been shown to incorporate productive and receptive language skills (Gill, 2013; Morrison & Chilcoat, 1998).

#### 4. Applications for your classroom

Theatre-based pedagogy can be integrated into numerous curricular areas. It can be used to introduce a new concept or theme, check for knowledge, or extend your student's learning. It can be used to explore a character's motivations, infer a story's outcome, or illuminate facts and concepts. The instructional techniques emphasize the broader goals of problem-solving and creative thinking through the creation of a kinesthetic, interactive experience. Using Theatre-based pedagogy you can:

- re-create Galileo, Newton, or Einstein's presentations of new scientific ideas
- examine tensions in literature such as *Roll of Thunder, Hear My Cry*; *Bridge to Terabithia*; *Journey To Jo'berg*; etc.
- explore events leading up to major historical moments such as the Boston Tea Party, the battle over the Alamo, or the Civil War, etc.
- solve math story problems literally—as the characters in the story!
- enact struggles over policies such as slavery or apartheid, as well as governmental representation, the right to vote, etc.
- debate controversies over taking care of rain forests, endangered species, habitat, drinking water, etc.
- learn language and practice techniques to resolve conflicts, improve self-esteem, combat racial or gender stereotypes, manage anger, etc.

The curriculum is FULL of dramatic moments and tensions. Drama can help you extract those tensions from the pages of your textbooks and worksheets and “enact” them with your students. Ideally this will lead to a classroom of engaged learners who have new and different perspectives on the topic at hand.

Understanding the philosophy behind the work is important as a facilitator of DBP. Through constructivist practices we aim to invite students to actively enter the teaching and learning process. The resulting “creative chaos” can, at times, be disconcerting for some teachers, but the learning that results will be worth it.

Drama mirrors the ways in which children learn through their early experiences of dramatic play. As a more structured kind of improvisational role-playing, Drama-based pedagogy generates and cultivates many cognitive skills. Of these skills, the following are important for ensuring a student's success in school:

- language and communication abilities
- problem-solving / critical thinking skills
- decision making capabilities
- creativity and imagination
- collaboration skills

Drama-based pedagogy, when used with structured moments of oral or written reflection, provides an excellent link between various classroom curricula and the specific knowledge and skills required for success with the STAAR tests.

## 5. Objectives:

- 1) To study the effectiveness of Theatre Based Teaching (TBT) in Kannada concept at the secondary level.
- 2) To compare the effectiveness of traditional teaching method & teaching with Theatre Based Teaching (TBT) for Kannada language at the secondary level.

## 6. Hypothesis:

1) **Research Hypothesis:** There is significant difference Kannada students' performance by teaching Kannada with the help of Theatre Based Teaching (TBT).

2) **Null Hypothesis:**

- a. There is no significant difference between the performance of the students from control and experimental group in pre- test.
- b. There is no significant difference between the performance of the students from control and experimental group in post- test.
- c. There is no significant difference between the performances of the students from control group in pre over post- testing.
- d. There is no significant difference between the performances of the students from experimental group in pre over post testing.

## 7. Scope and Limitations:

- 1) It is related only secondary level.
- 2) The present research is related only Kannada language at the secondary level
- 3) The study is limited to the subject at the secondary level.
- 4) The present research is limited only IX std. students only.

## 8. Research Methodology:

In present research the researcher has been used a experimental method. The researcher made two equal groups for pre- test and post- test. The researcher was develop Theatre Based Teaching (TBT) material with instructional system for Kannada subject of IX Std. The experimental group was taught Theatre Based Teaching (TBT) method and Control Groups was taught by traditional method for the period of 15 teaching hours.

**Research Tools:** Questionnaire, (Pre- test, and Post – test).

Preparation of Tools:

Achievement Test (pre and post- test) related to Kannada Subject (Urubhanga and Harileela Chapters):

Two tests i.e. pre and post- test prepared by the researcher Kannada Subject (Urubhanga and Harileela Chapters) in the present research. These tests covered basic knowledge in few Urubhanga and Harileela Chapters for IX Std.

Each test consists of 30 items. These items were of multiple choice types. Each question carries 1 mark for correct alternative and 0 marks for incorrect alternative.

## 9. Analysis and Interpretation of the Data:

### a) Before the Experiment:

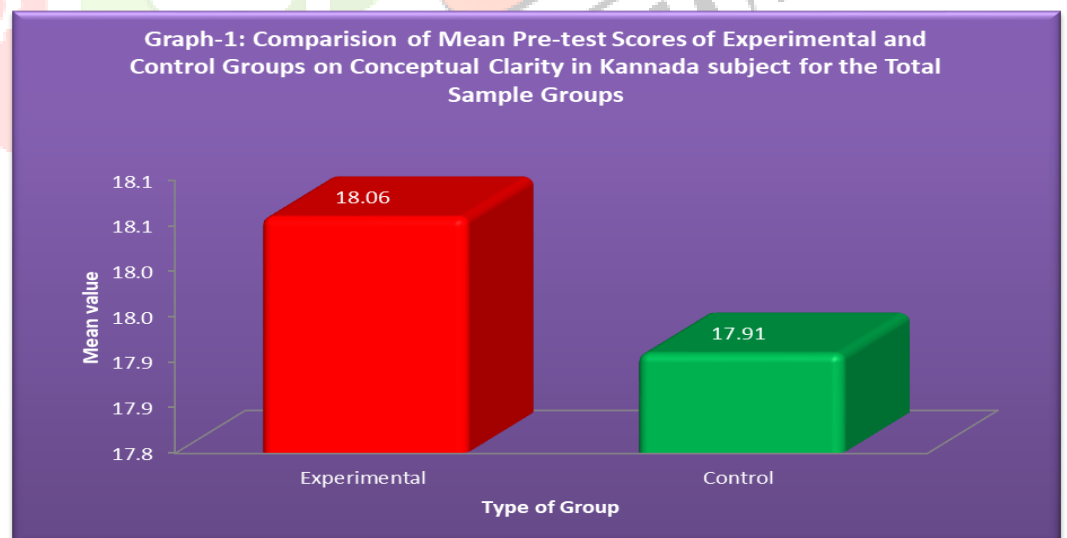
Both the Experimental and Control Groups were initially administered a Test on Conceptual Clarity in Kannada subject, the scores of which are considered as Pre-test scores. The Arithmetic Mean and Standard Deviation of the Pre-test scores on Conceptual Clarity in Kannada subject of the Experimental and Control Groups were computed and the data and results of the test of significance of difference in the Mean scores are given in Table -1.

**Table-1 Data and Results of Test of Significance of the Difference between Mean Pre-test Scores of Experimental and Control Groups on Conceptual Clarity in Kannada subject for the Total Sample Groups**

Number	Arithmetic Mean (M)	Standard Deviation	t value	significance
Experimental	18.06	2.01	7.91	Significant
Control	17.91	2.53		

Result: t value (7.91) is significant From Table-1, the value of t for df 178 is 1.97 at 0.05 level.

Table-1, shows that the Pre-test scores of students in the Experimental and Control Groups do not differ significantly even at 0.05 level (obtained value of  $t = 0.42$ ). From the Mean scores of the Experimental ( $M=18.06$ ) and Control ( $M=17.91$ ) Groups, it can be concluded that both the groups of Secondary School Students are identical with regard to their Pre-test scores on Conceptual Clarity in Kannada subject.



### b) After the Experiment:

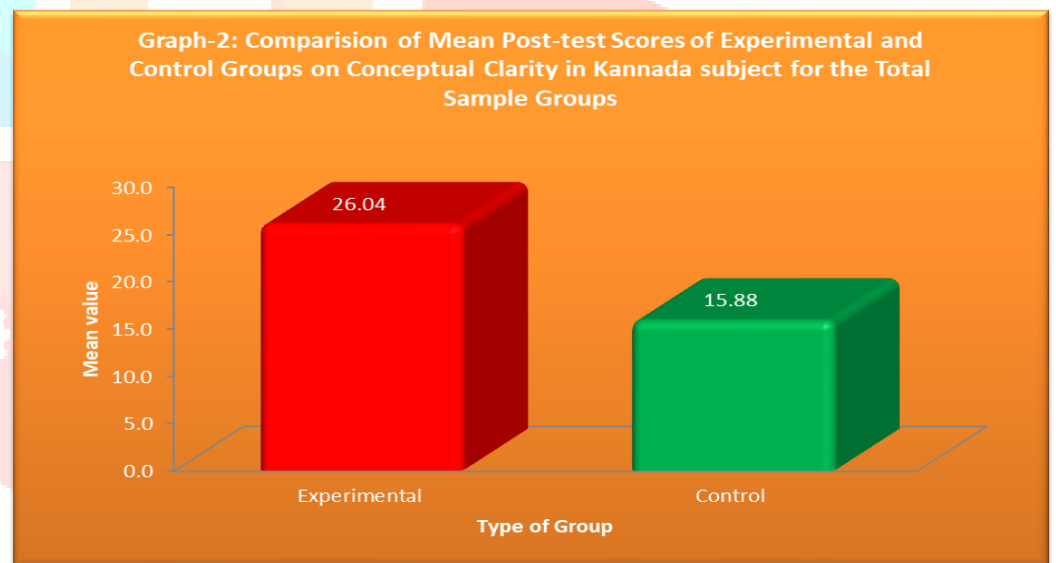
Analysis and Interpretation of Data After the experiment, the Test on Conceptual Clarity in Kannada subject was again administered on the Experimental and Control Groups, the scores of which are considered as Post-test scores. The Arithmetic Mean and Standard Deviation of the Post-test scores on Conceptual Clarity in Kannada subject of the Experimental and Control Groups were

computed and the data and results of the test of significance of the difference in Mean Post-test scores are given in Table -2.

**Table -2 Data and Results of Test of Significance of Difference between Mean Post-test Scores of Experimental and Control Groups on Conceptual Clarity in Kannada Subject for the Total Sample Groups**

Number	Arithmetic Mean (M)	Standard Deviation	t value	significance
Experimental	26.04	4.76	9.19	
Control	15.88	4.23		

**Result:** t value is significant at 0.01 level From Table D, the value of t for df 178 is 2.60 at 0.01 level. Table-2 shows that the Post-test scores of students in the Experimental and Control Groups differ significantly at 0.01 level (obtained value of  $t = 9.19$ ). From the Mean scores of the Experimental ( $M=26.04$ ) and Control ( $M=15.88$ ) Groups, it can be seen that the Experimental group far excels the Control group. It can thus be inferred that the Theatre Based Teaching (TBT) method is more effective than the traditional Method of Instruction in improving Conceptual Clarity in Theatre Based Teaching (TBT) (Urubhanga and Harileele Chapters).



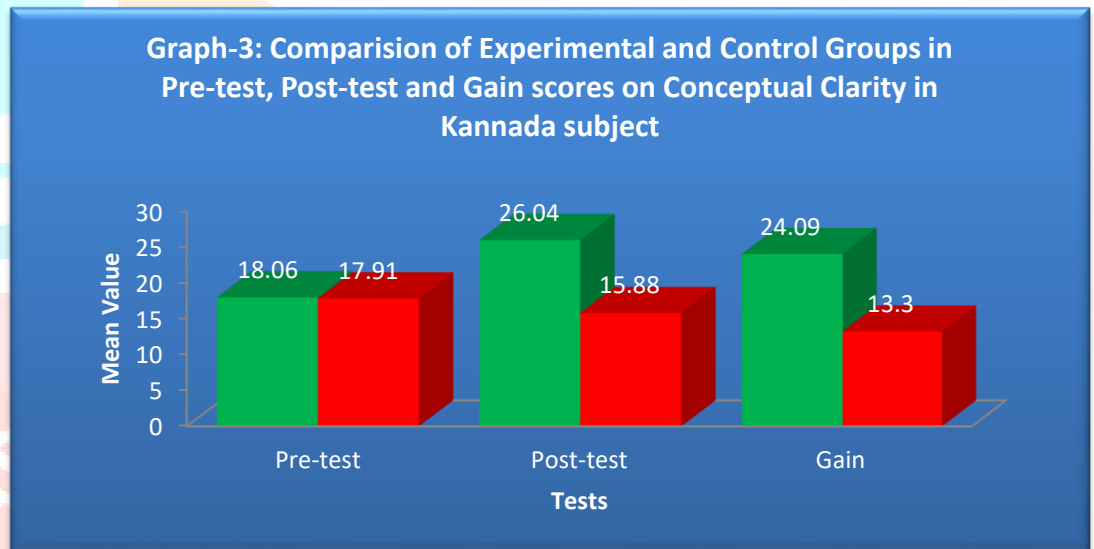
### c) Gain in Performance

To ascertain the effectiveness of the Multimedia Instructional Package over Activity Oriented Method of Instruction on Conceptual Clarity in Kannada subject (Urubhanga and Harileele Chapters), for the Total Sample, the difference in Pre- and Post-test scores of both the Experimental and Control Groups were tested for significance of their Mean Gain scores. The data and results of the test of significance on the Mean Gain scores are given in Table-3.

**Table-3 Data and Results of Test of Significance of Difference between Mean Gain Scores of Experimental and Control Groups on Conceptual Clarity in Kannada subject (Urubhanga and Harileele Chapters) for the Total Sample Groups**

Group	Arithmetic Mean (M)	Standard Deviation	t value	significance
Experimental	24.09	3.54	13.30	
Control	13.30	8.14		

Table-3 shows that the Gain scores on Conceptual Clarity in Kannada subject (Urubhanga and Harileele Chapters) of students in the Experimental and Control Groups differ significantly at 0.01 level ( $t = 13.30$ ). This finding reveals that the Theatre Based Teaching (TBT) method is more effective than the traditional Method of Instruction for improving Conceptual Clarity in Kannada subject and thus substantiates the previous finding. The comparison of the Experimental and Control Groups in Pre-test, Post-test and Gain scores on Conceptual Clarity in Kannada subject is graphically represented in Figure-3.



## 10. Conclusions:

- 1) The most of student have below average level of achievement in Kannada subject (Urubhanga and Harileele Chapters).
- 2) The developed Theatre Based Teaching (TBT) method related to Kannada subject (Urubhanga and Harileele Chapters) was quite effective.
- 3) The developed Theatre Based Teaching (TBT) method creates the curiosity and interest among the learners.

## 11. Recommendations:

- 1) The modern methods should be used for teaching Kannada Subject.
- 2) The teaching of Kannada should be a creative work.
- 3) It is necessary to create proper learning atmosphere in class at secondary level.
- 4) Teacher should develop modern and recent methods for teaching Kannada subject.

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