DRAMA PARTICIPATION AS A STRATEGY IN THE MANAGEMENT OF DISCIPLINE AMONG STUDENTS IN SECONDARY SCHOOLS IN CENTRAL REGION, KENYA

PACHOMIUS WAMBUGU

A Thesis Submitted to the Department of Education in Partial Fulfilment of the Requirement for the Conferment of the Degree of Doctor of Philosophy in Educational Leadership and Management of Kenya Methodist University

April, 2021

DECLARATION AND RECOMMENDATION

Declaration

This thesis is my original work and has not been presented for a PhD degree or any other award in any other university.

Sign--- Date---

--

Wambugu Pachomius

EDU-4-0327-1/2014

Recommendation

We confirm that the work reported in this thesis was carried out by the candidate under our supervision.

Sign---Date---

Dr. Zachary Njagi Ndwiga

Department of Education

University of Embu

Sign---Date---

Dr. Rebecca Wachira

Department of Theology, Religious Studies and Counselling

Kenya Methodist University

DEDICATION

To my wife, Martha Muthoni, for the inspiration and strong encouragement. To my children:

Joseph Kanyari, Onesmus Ng'ang'a and Cecilia Wanjiru, for your moral support.

ACKNOWLEDGEMENT

ABSTRACT

Indiscipline among secondary school students remains as a significant challenge in virtually all countries globally including Kenya. Despite the various educational reforms instituted at national and international levels such as banning corporal punishment, cases of indiscipline in secondary schools had been on the upward trend. Various strategies that are used to inculcate discipline among students in secondary schools have proved to be ineffective prompting debates among stakeholders on the best way to combat the problem of indiscipline. This study is a continuation of this debate. Specifically, the purpose of the study was to interrogate the relationship between drama participation and the management of students' discipline among secondary schools in central region, Kenya. The study, therefore, sought to determine the influence of drama rules and regulations on students' discipline; establish the role of drama skills in regulating students' behaviour; assess how drama activities inculcate responsibilities in students and finally, examine schools' management use of drama activities in the management of discipline in secondary schools. The study was guided by Skill Acquisition Theory, the Systems Theory and Canter's assertive behavioural model. The study was premised on a positivist philosophy and used the quantitative approach through the descriptive survey design. The target population was 79 deputy principals, 79 drama teachers, and 1888 drama students and non-drama students in secondary school in Central Region, Kenya. Purposive sampling technique was used to select the schools while deputy principals and drama teachers were selected through a census. Systematic random sampling was used to get a representative sample size of students. Data was collected using semi-structured questionnaires and data collection sheet. Pretesting of instruments was done in schools from Laikipia County. The quantitative data was analysed using descriptive statistics involving percentages, means and standard deviations and inferential statistical techniques such as Pearson's Product Moment Correlation and Multivariate Linear regression with the aid of Statistical IBM SPSS Statistics version 22.0. The study found that the relationship between strategic rules and regulations in drama and discipline among secondary school students was not significant. However, the relationships between drama skills regulating students' behaviour, drama rehearsals and drama genres and management of discipline in secondary schools in Central Region, Kenya were all statistically significant. The study, therefore, concluded that drama strategic rules and regulations, drama rehearsals, drama skills and drama genres all significantly influenced discipline management in secondary schools in the area with drama rehearsals having the most prominence. The study therefore recommends that there is need to explore more on the effectiveness of more non curriculum activities on the discipline management in learning institutions. There is need for school administrators to encourage the continual adherence of drama rules and regulations in their institutions. There is need to encourage and support drama activities in all learning institutions. This is evidenced by the fact that rules and regulations are crucial in instilling a culture of punctuality and time keeping. Finally, school administrators should encourage the drama clubs to take in more drama genres so as more students could participate in them to encourage them to be more disciplined.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

ABREVIATIONS AND ACRONYMS

CDE	County Director of Education
CDF	Constituency Development Fund
CMS	Class Monitor System
DA	Document Analysis
DVDs	Documentary Video Devices
EST	Education Special Team
HIV/AIDS	Human Immunodeficiency Virus/Acquired Immune Deficiency Syndrome
KNDF	Kenya National Drama Festival
KNEC	Kenya National Examination Council
KNT	Kenya National Theatre
MOE	Ministry of Education
MOEST	Ministry of Education Science and Technology
NACOSTI	National Commission for Science Technology and Innovations
OHI	Organizational Health Inventory
PBIS	Positive Behaviour Intervention and Supports
PBS	Positive Behaviour and Support
QASOs	Quality Assurance and Standards Officers
UK	United Kingdom
UK- DFE	United Kingdom - Department for Education

1.1 Background of the Study

Discipline is an important component of human behaviour. Discipline, according to Ndagire (2012), refers to an individual's behaviour in society in accordance to the rules and regulations put in place in a given society, in order to make living environment favourable. In functional organizations, it is acknowledged that without it, organizational goals can hardly be achieved (Ouma et al., 2013). In the context of a school system, a disciplined student is one whose behaviours and actions conform to the predetermined rules and regulations of the school (Ali et al., 2014). However, discipline ideally means more than adhering to rules and regulations and entails the learner's ability to discern what is right or wrong (Gitome et al., 2013). Discipline is widely acknowledged to be essential for creating a positive school climate conducive to sound academic performance (Simba et al., 2016). It is a basic requirement for successful teaching and learning in schools and a subject of concern for teachers (Eshetu, 2014).

Indiscipline among secondary school students, however, still remains as a significant challenge in virtually all countries globally despite the various educational reforms instituted at national and international levels. Tan and Yuanshan (2014) assert that the problem of indiscipline in schools is a global issue of great concern, traversing political, economic, geographical, racial and even gender boundaries underscoring the need for better ways of managing students' discipline. Clearly, effectively addressing students' indiscipline would make education and schooling experience more productive outcome (Nakpodia, 2010; Alemayehu, 2012; Oluremi, 2013). According to KuhKinzie et al. (2006), due emphasis should be given to co-curricular activities alongside the curricular activities for all-round development of learners and instilling a sense of

responsibility in them. Currently, various education systems across the world are abolishing stricter forms of discipline management such as corporal punishment and opting for alternative approaches such as involving students in co-curricular activities such as drama (Subaşi et al., 2016).

Indeed, Darling et (2005) as cited in Rithore et al., (2018) found that that involvement in co-curricular activities results in less students disciplinary issues, increased attendance and less dropout rate from school and better exam grades. Rithore et al. (2018) similarly found that students participating in co-curricular activities improved on class attendance and subsequently had performed better in exams. Singh (2017) found that the overall effect of co-curricular activities on the student's academic performance and personality development was positive. The co-curricular activities complemented the academic activities in attainment of education's main goal of bringing change in student's behaviour.

Lunnenburg (2010) also found that involvement in these co-curricular activities encouraged healthy lifestyle or personality development among students. Also according to Barbieri (2009), experience from these activities shape an alternative curriculum—one that helps to shape the behavior of the students when it is well incorporated into the daily program of the school. Both opportunities for extra-curricular activity and the extent of involvement in these activities may affect the holistic development of individuals (Eccles et al., 2003 cited in Rithore et al., 2018). Kuh et al. (2006) further adds that drama activities can be used in instilling discipline at secondary school.

Drama is a symbolic language through which people have represented the real world over a long time (Somers, 2015). Therefore, it has been variously regarded as having an instructional and

behavioural modification effect on both the thespians and their audience (Ngugi wa Thiongo, 1981; Gardener, 2008; Wasambo, 2014). The use of drama to support learning activities has been ongoing in several countries across the globe. In the US, for example, Drama for Schools (DFS) is a professional development program, created by Dr. Sharon Grady at The University of Texas at Austin. The program works with school districts to increase student engagement, learning, test scores and/or to address social problems through the use of drama strategies. Basing on this, Wizig (2009) established that the presence of teachers in school classrooms who have the necessary ownership and confidence to integrate drama strategies in their curriculum signifies that students are being exposed to creative processes. These include, critical thinking, problem-solving skills, and tools and activities with which to express themselves, be imaginative, and explore and make better sense of the world around them.

Further, Deasy (2002) as cited by Anderson and Jiang (2018) study on the critical links between learning in the arts and student academic and social development in the US, demonstrated the importance of the study of arts in education, and the importance of drama in particular. In addition to the various skills in written and verbal education mentioned above, participation in drama programs even had a positive effect on dropout prevention and overall academic achievement. However, as Tan and Yuanshan (2014) argue, there are indications that the indiscipline problem still persists even in countries where the schools have well instituted co-curricular programs including drama such as the US. Violence, bullying and dropping out are being reported in US high schools (Azagba et al., 2019). Similarly, deviance and violence among high school students still persist in England despite drama programs (Mansfield et al., 2018). The scenario is not much different in continental Europe, for example, Germany (Beckmann et al., 2019) France (Gallé-Tessonneau et al., 2019), and Portugal (Caridade & Pimenta-Dinis, 2020)

where violent behaviour among high school students continues being reported in spite of their co-curricular programs.

Similarly, in Turkey, the drama method first began to be used in the Turkish education system in 1926 (Karadağ et al., 2008), and is still widely used in many areas such as mathematics, science and technology, social sciences, music and art/drawing. Subaşi et al. (2016) in their study on the effect of drama methods on students' academic performance reported that using the drama method in class led to an increase in the academic performance of the study group students. Also using the method of drama has a positive impact on academic success and retention of learning for students. Other previous studies done in Turkey also revealed that in addition to its positive contribution to academic performance, the use of the drama method during teaching processes also resulted in higher permanence of learning (Karapınarlı, 2007; Toksun, 2019) and more favorable student attitudes towards the class (Avinç et al., 2009; Yılmaz & Çolak, 2012; Zayimoğlu, 2006). However, as Erişti and Akbulut (2019) and Asiyai (2019) report, there is still considerable levels of indiscipline among high school students in Turkey.

In Ecuador, South America, the benefits of drama as a method for teaching English has been highlighted by Gomez (2010). Specifically, the use of drama was found to be fruitful for students and teachers; however, it required the right conceptualization of drama. Drama was found to be a valuable teaching tool that can improve the four skills: fluency, writing, reading, and listening at the same time. Further, drama was also found to contribute with the development of group working and cooperation, that is, community and communicative language teaching with the central argument being that drama can be used as a teaching tool to make the learning process more enjoyable and easier. Evidently, drama could impact not only the literacy skills of the learners but also to improve their levels of interaction and cooperation (Mages, 2018). However,

as Bustamante et al. (2019) indicate, violent behaviour still persists in schools in Equador, a development that could be attributed to lack of comprehensive programs across all schools to address the indiscipline of students.

In Vietnam, Nguyen and Do (2017) argued that students could experience enjoyable atmosphere in drama-based role play lessons but exposure only to these activities throughout the learning process may lead participants to boredom or unpleasant feelings. Thus, they advocated for an integrated teaching approach, that is, drama-based role play and other instructional speaking techniques can be used flexibly in a speaking setting. The benefits of drama in learning have also been observed in South Africa, for example, Braund and Ahmed (2019) found positive effects of drama instruction on actions and outcomes for life science lessons among learners. The findings, moreover, suggested that a more nuanced and progressive programme of training in using drama for teaching science would be beneficial and that subject knowledge for planning activities must be particularly sound. However, as Kızıltepe et al. (2020) report, there are still significant behavioural problems among students in South African secondary schools.

Drama practice has also been found to be instrumental both to the behavioral modification of students and their academic performance in secondary schools. For instance, Alaba and Tayo (2014) study on Socio-Drama Learning Package role in Promoting Environmental Knowledge and Behaviour of Secondary Schools Students in Osun State, Nigeria revealed that the interactive drama package was effective in the teaching of environmental education and useful in broadening students' knowledge about environmental pollution. This approach also enhanced the academic performance of the students and changed their attitude positively. This latter view was supported by Yusuf (2016) who found that students taught reading comprehension using local content drama had a higher mean score than those taught using the conventional method. Similar

findings were arrived at by Ugwu et al. (2017) who revealed that students taught using drama method performed better than those taught with lecture method.

Participation in drama and its influence on discipline of students has, however, not yet been examined in the studies highlighted so far. However, while the potential for improving discipline management has been implicit in these studies, the focus has been more on the instructional drama practice on the academic performance of the students as opposed to discipline. Therefore, this presents a gap that needs to be examined exclusively, that is the influence of drama practice on discipline management of secondary school students. Indeed, extant literature, such as, Ong et al. (2020), Cawthon et al. (2011) and Usakli (2018) intimates that apart from its effects on academic performance of the students, drama participation could have significant effects on behavioral modification of the students and, hence, become instrumental in discipline management.

Ndagire (2012) concurs with Gomez-Mejia et al. (2008) who posit that, management is getting people to accomplish required objectives, by using locally available resources effectively, in an efficient way. It therefore comprises of leading, directing and controlling an organization all which are important components of drama practice. Ngalya (2017) further, agrees with Ndagire arguing that management of students' discipline requires rational, objective and practical approach to issues related to discipline. These are approaches commonly used in drama. Catteral (2002) also intimates that drama is a powerful and very effective method of teaching instruction because it helps in connecting ideas of learning, to real life situations.

Creative drama has been credited with guiding participants to imagine, enact and reflect on own experiences. Hamilton (2018) argued that drama helps us to make sense of our lives and

6

therefore become better individuals. In support of this, Tombak (2014) argued that drama is highly important component of curriculum for it provides opportunity for students to express themselves, explore and discover themselves. According to Buchanan (2009), drama students are engaged in improvisation that involves the spontaneous interaction with an imagined situation. Taneri and Akduman (2014) argued that drama is effective because it is one way of taping into the different intelligences that students possess in order to assist them realize success through the way they behave in the world of academia. As such it can be argued, the worldview of the learners and how they acquire it are central to their behavioural traits and, therefore, a worldview shaped through discipline can be instrumental in managing learners' behaviours. Indeed, Hamilton (2013a) advanced the concept of philosophical games in the study of drama and how it can be used to manage behaviour.

Batdı and Batdı (2015) expounds that drama encompasses moulding, strengthening, correcting, over sighting, role modelling, perfecting and effective leadership all which are important mechanisms of controlling human behaviour. In the context of discipline management in schools, Heinig (1993) in Usakli (2018) posits that drama enhances discipline and classroom management planning in schools. He argues out that drama helps learners in being attentive, eases the process of giving directions to students especially while dealing with disruptions, handling rule breakers and keeping order and control. He therefore emphasizes the importance of using creative drama in the management of discipline in a class room. Hamilton (2013b) also maintain that drama controls human behaviour, and for students, acting out ideas through creative arts helps them become manageable and responsible individuals. Once students have explored the elements of drama they are ready to use a beginning – middle – end format to make activities in to wholes. This therefore makes the work of managing their discipline easier.

Further, drama could be used to make learning and school life more accommodative to the student by making learning enjoyable. This is a view that has been supported by Triguero (2011) who observed that drama can help the teacher in achieving reality in several ways like overcoming the students' resistance to learning a new language by making the new language more enjoyable. MacMaster as cited in Lom (2012) advocated that drama can be an invaluable teaching method for it supports all aspects of literacy development. Wahl (2002) believes tapping into these intelligences is the key element to making drama effective in teaching. According to Buchanan (2010) drama helps students in developing their confidence and also useful for empathy development. This involves the aspect of understanding someone else's sense and point of view. This is further collaborated by Booth (2008); Ikagami (2000); Johnson and Confer (2004) who reported that participation in drama helped in reducing the anxiety level of the participants.

Kenya's education sector is no stranger to student indiscipline among secondary school students. That has at times culminated into mass student unrest and destruction of property and even loss of lives (Kirioba, 2012; Opere et al., 2019). In fact, such incidences could be traced back to the early colonial days over one hundred years ago such as in 1908 when Maseno Secondary School students went on strike (Republic of Kenya, 2001). In the last three decades alone since 1990 there has been marked increase of student indiscipline that results in wanton destruction of property and lives such as the St. Kizito school incident in Meru and the Kyanguli Boys arson case to name a few (Karanja & Bowen, 2012). Sporadic widespread incidences of student unrest have also been documented where for instance, 200 secondary schools and other institutions were involved in unrests in the year 2008 (Republic of Kenya, 2009).

Recently in 2016, close to 100 secondary schools were set ablaze by students in what appeared to be unclear circumstances (Oburu, 2020). The cost of the student indiscipline is incalculable in terms of human capital waste and infrastructural damage. Underlying these are other forms of indiscipline among students which have been documented from just about every country on earth. Therefore, student indiscipline as it stands today constitutes a significant threat to not only the students' future prospects and the stability of the education sector but also the country at large whose competitiveness as an international labour market risks being substantially impaired.

Inevitably, this state of affairs has engendered a variety of reactions regarding the rising incidences of indiscipline and unrests in schools in Kenya. Various views have been expressed regarding the cause of the indiscipline and possible solutions to the problems have been proposed. According to Education Report on students' unrest in Kenya by GoK (2016) several causes and symptoms of indiscipline are highlighted. These include irresponsibility, failure to observe rules and regulations, negative attitude, among others (GoK, 2016). The country joined other countries in the international community to ban corporal punishment (CP) in schools through a Kenya Gazette notice on March 13, 2001. The argument was that it was counterproductive to discipline management (Okone, 2016) and it also violated the Children's Act 2001 (Human Rights Watch, 2008). However, even in spite of this development, student indiscipline particularly in secondary schools in the country has continued to deteriorate.

Subsequently, several alternative disciplinary mechanisms other than physical sanctions have since emerged to address the failing disciplinary standards in secondary schools in the country. Among these are guidance and counseling, peer counseling, teacher- student conferences, collaborative decision making, suspension, expulsion (Mulwa, 2014; Agesa, 2015; Ngunju, 2017). Student indiscipline is fundamentally a behavioural problem and as such it is expected

that behavioural interventions could have a remedial effect on student discipline. For instance, it has been observed that several student strikes in Kenya that had affected over 100 public and private schools in the past have partly been attributed to lack of communication between the school administration and student community (Education Report, 2016). This has been brought about by students' behavioural character of inconsistency and change of attitude to the management.

The drama participation aspect of consultation with teachers can substantially improve the relationship of the students and the teachers by making them develop a disposition of approachability. This can also be extended to student-to-student interaction (Luiselli et al., 2005). Through drama, the following are expected to emerge; value addition in students through observance of rules and regulations, instant change of behavior, positive attitudes, creativity in decisions making, being more responsible, attentiveness and team work spirit among many (GoK, 2016).

In Kenya, drama has been used in education system. Competitive drama in Kenya is an event that involves primary, secondary schools and colleges. These competitive drama events are organized by the Kenya National Drama Festival (KNDF) and Music festivals according to regions in the country in a tournament fashion that allows the participating schools to progress through divisions through eliminating their competitors up to the national level (KNDF, 2018). The national level is the ultimate and is a presidential event convened only once a year. The first Schools drama festival in Kenya was held in April 1959 at Princess of Gloucester School (the present Pangani Girls' School, Nairobi). At the time only European and Asian schools participated. Mumma (1994) notes that during this period, the layout and structure, administration and performance modes of drama festivals were strictly modelled on a typical

British Drama Festival for Higher Education and its social base lay with expatriate teachers, inspectors and staff of the British Council and the participating students.

During the adjudication process, for any team to emerge winners, several areas are put in to consideration according to the adjudication schemes (Cawthon et al., 2011). These areas include; costumes and decor, confidence of the actor/actress, impersonation and acting itself. These in a way are expected to have a great impact on performing students especially if the students are fully involved. This study therefore sought to get answers as a result of the question; "Does participating in drama have influence on the management of discipline in schools?" As philosophy deals with speculations that are answered through a process of inquiry, there was need to interrogate this question to acquire in depth understanding on the workings of drama on student discipline management.

In the KNDF competitions, drama activities are meant to inculcate discipline in students through; strict observation of the time set for meetings in order to do drama, confining themselves within the stipulated duration for a given genre or item, sticking to their specific allocated roles without mixing up characters, internalization of specific roles as per given areas of characterization, enhancement of team work for efficient collective delivery on stage and confidence building in order to remove stage fright among others. These aspects of responsibilities obtained from drama can be instrumental in instilling discipline among students (Education Report on Students Unrest, 2016).

Since time immemorial, man has used enforceable rules and regulations to manage the behaviour both to the individual and society. Drama is not an exception, and rules and regulations are used in drama for various aspects such as the behaviour of participants in and out of the drama set and

the rules and regulations touching on performance of drama. These rules and regulations are expected to instil declarative knowledge among participants. Indeed, Vanpatten and Benati (2010) found that using declarative knowledge involves explicit learning or processes; learners obtain rules explicitly and have some type of conscious awareness of those rules. However, the influence of rules and regulations used in drama participation on students' discipline management was not yet known, therefore, motivating the present study to closely examine this aspect of drama.

As a performing art, drama requires skills and these skills are learnt and practiced during drama sessions. Acquisition of new skills through drama participation was expected to enhance discipline. This has been shown in a study by Gresham et al. (2006) who found that students receiving intense social skills instruction showed rather large decreases in competing problem behaviors. However, drama skills while known to impart a variety of skills including social skills had not been examined for their impact on student behaviors and discipline management.

The practice of drama requires continuous rehearsals in order for the participants not only to master their parts, but their roles as well. Rehearsal causes skilled behaviours to become routinized and even automatic (Speelman & Kirsner, 2005). These skilled behaviours are essentially discipline type in nature. It is however notable that drama rehearsal as a tool for inculcating discipline could be overlooked as a result of its demands, such as time. This fact had been investigated by McMaster (1998) whose study showed that despite drama's strong association with and support of the multiple ways of learning, sometimes teachers avoided use of drama because of the fear that much preparation time would be required. However, the influence of drama rehearsals in management of discipline among secondary school students had not been

previously determined in existing studies and, therefore, it was important to establish its influence on student discipline management as well.

Drama participation also proceeds along several genres among them plays, dramatized verses, dramatized cultural creative dances, oral narratives, modern dances and stand up comedies (KNDF, 2013). These genres have different aspects and inculcate role play, responsibility, team work and confidence among participants. However, their influence on discipline management among high school students had not been previously determined, thus, motivating the current study to carry out a close examination of this drama aspect on discipline management among students.

However, drama though widely practiced in secondary schools across the country was not examined for its effects on discipline management among secondary school students in the country in previous studies. Therefore, the present study sought to examine the influence of drama participation on student discipline management in secondary schools in Kenya.

1.2 Statement of the Problem

Student indiscipline in public secondary schools has been on the rise in Kenya over the last two decades despite the ban of corporal punishment. The rise of indiscipline has resulted in attendant losses such as time from the interrupted learning, damage to school property from rioting or numerous arson attacks and other forms of school violence that have resulted in injuries and even in some cases loss of lives. Therefore, student discipline management has been one of the key education reform agenda since the abolishment of corporal punishment in schools in the year 2001. In place of corporal punishment, the government advocated for guidance and counseling of students in schools, as a strategy to manage discipline (Mulwa, 2014; Agesa, 2015; Okone,

13

2016). As a result, students were expected to be fully responsible in following school rules and regulations, being more skillful in carrying out of school duties and therefore bringing about low occurrence of indiscipline cases. Notwithstanding corporal punishment ban, cases of indiscipline in secondary schools had been on the upward trend. Opere et al. (2019) observes that in response, the learning institutions affected by gross violations of disciplinary codes and the law enforcement reacted through imposing penalties of various proportions on students ranging from closures of schools, fines on students, suspension or expulsion of students from school. In some cases students have been charged at the law courts (Kenya Law, 2020; Criminal Case 38 of 2010; Abuga, 2021; Citizen TV, 2021; KNA, 2021). In spite of these tough measures meted out on the students, not much has been achieved. Instead there has been a marked increase in the incidences of violence. Consequently, there was need for the stakeholders in the secondary education to review, device and implement alternative strategies of discipline management. The possibility of exploring drama as such a possible strategy was considerable. In drama, there are responsibilities and skills that are allocated and instilled to students. The responsibilities and skills are meant to inculcate responsible behavior in students. However, the responsibilities and skills in question remained unknown to many stakeholders. This implied therefore, that all the requisite strategies of instilling discipline among students were not considered. There was need, therefore, to put drama in to consideration.

According to Handayani (2015), various strategies that are used to inculcate discipline among students in secondary schools have proved to be ineffective. This further opened up drama participation as an alternative strategy of discipline in secondary schools. However, secondary schools in Kenya hardly used drama to infuse discipline among students. This was a challenge given the behavior and/or discipline expected to be displayed by learners in secondary schools.

14

This underscored the Ministry concern on the level of indiscipline which had left a trail of destruction of schools in the country. Similar sentiments had been consistently raised by the cabinet secretary predecessors. Despite this, there was need to think of more ways of containing discipline in schools, and thus the likely option of such strategy was drama participation.

1.3 Purpose of the study

The purpose of this study was to establish the relationship between students' participation in drama and the management of discipline in secondary schools in Central Kenya.

1.4 Research Objectives

The specific objectives of the study were:

i)   To examine the influence of strategic rules and regulations used in drama on management of discipline among secondary school students in Central Region, Kenya.

ii) To establish drama skills regulating students' behaviour on management of discipline among secondary school students in Central Region, Kenya.

iii) To assess the influence of drama rehearsals in management of discipline among secondary school students in Central Region, Kenya.

iv) To examine how different drama genres influences the management of discipline in secondary schools in Central Region, Kenya.

1.5 Research Questions

In order to achieve the above study objectives, the study sought to answer the following research questions: -

i) What is the influence of strategic rules and regulations used in drama on management of discipline among secondary school students in Central Region, Kenya?

ii) What are the drama skills necessary in regulating students' behaviour in the management of discipline among secondary school students in Central Region, Kenya?

iii) In which ways do drama rehearsals help in the management of discipline among secondary school students in Central Region, Kenya?

iv) To what extent are drama genres applicable in the management of discipline in secondary schools in Central Region, Kenya?

1.6 Justification of the Study

Student unrest has been on the rise in public secondary schools in Kenya despite the abolition of corporal punishment and the introduction of alternative forms of discipline management. The situation has the potential of substantially eroding the several gains made in education reforms in the country if immediate remedial actions are not taken. Indiscipline is a behavioral problem and, as such, requires behavioral interventions to remedy it. Drama participation has been shown in previous studies to have promise in discipline management of its participants and, as such, could be used as a behavioral intervention for secondary school students. However, its impact on the general discipline of both drama students and non-drama students within the school set up had not been established in previous research. Therefore, as a well-structured co-curricular activity that has pervaded the school system in Kenya since the colonial days, its will be important to see

how going forward, the stakeholders could harness its power to help manage student discipline in secondary schools in Kenya.

1.7 Significance of the Study

The overall study was to investigate the impact that drama participation had in the management of students' discipline in secondary schools. As a result, the information generated would enlighten the stakeholders because they play a vital role in bringing innovative measures to their institutions. By knowing the role that drama played, they would be aware of the specific gaps to fill in terms of educative and social directives. The study would also be significant to the administrators. These are in charge of discipline management in schools. The study would enable them know the influence of drama as a strategy of bringing about responsible students and thus requirement for drama prioritization in terms of financial directives. Drama teachers were also to benefit from the study by coming to the realization that other than winning in the festival, drama could add more value to a student and therefore, they would give more emphasis to the exercise. Additionally, as a co-curricular activity, the policy makers would give drama more emphasis due to its outcome benefits and increase its budgetary allocation in the education sector. The general public and parents would develop positive attitude towards drama and view it as an agent tool of inculcating conducive behaviour for education. The findings of the study would henceforth assist in establishing policies on drama as a co-curricular activity in secondary schools. Furthermore, the study was expected to provide a point of reflection to future researchers for decisions concerning students' involvement in drama. The Kenya government would also benefit by acquiring empirical evidence with regards to incorporation of drama activities in the school curriculum. Thus, the overall implication of the findings of this study would be beneficial in the

17

field of leadership and management because the study provided insights on how drama could be used to manage indiscipline in schools.

1.8 Scope of the Study

The study was confined within the investigation of the influence of drama participation as a strategy in the management of discipline in secondary schools in central region, Kenya. As such, the study focused only on four independent variables; strategic rules and regulations used in drama on management, drama skills regulating students' behaviour, drama rehearsals and drama genres in the management of discipline in secondary schools in Central Region, Kenya. The study was further confined to 79 public secondary schools in the five counties in the Central Region of Kenya, that is, Murang'a, Nyeri, Kiambu, Nyandarua, and Kirinyaga counties. The data for the study were collected from secondary school deputy principals, drama teachers, drama students and non-drama students drawn from 79 public secondary schools in the five Central Region counties. The schools were selected on the basis of having participated in the Kenya National Drama Festival competitions up to the sub county levels and beyond in the last five years.

1.9 Limitations of the Study

There were administrators who were not involved in drama. Such administrators were not conversant with drama issues. This meant that they could not relate with most concepts of drama and, as such, required the researcher to make explanations and clarifications to them to enable them participate in the study fully. The researcher, therefore, took time to explain to the administrators the elements of drama where necessary. Most schools had a strict schedule of formal curricular activities. This at times denied the study enough time for the respondents to respond adequately to the tools of research. This called for proper adjustment of the researcher's

schedule in order to fit in the institutions' programmed routine. Some respondents were reluctant to give appropriate answers to questions fearing that this may bring about change of status quo and therefore hid some information. This necessitated the researcher to explain to the respondents that data collected from them was used only for the purpose of the study. The respondents were also assured that anonymity and confidentiality was upheld during and after the study. Also, as a survey involving several schools spread at a distance from each other, it was not possible to carry out in-depth investigations using other tools, such as, interviews and focus group discussions owing to this limitation. As a result, the study relied extensively on the questionnaires as its data collection instruments.

1.10 Assumptions of the Study

The study made the following assumptions;

i.   The schools did have well instituted drama clubs that were active throughout the academic year

ii. The schools had qualified drama teachers

iii. The responses given by the respondents were a true reflection of what was going on in the schools

1.11 Operational Definition of Key Terms

According to the study, the following terms took the following meanings;

Accuracy	Refers to the quality of being correct or state of being precise in description of an idea
Completeness	Is the quality of being whole or perfect and having nothing missing. In drama there must be complete action and, as a result, drama instils completeness aspect to the performers
Discipline	This is students' envisaged appropriate behaviour in schools.
Discipline Management	This is the aspect of handling the discipline of students in order to be within the realms of expectations according to rules and regulations that are already put in place in secondary schools.
Drama Participation	The activity where the student performs on stage portraying himself/ herself in an imaginary situation. This is the aspect of student impersonating characters of real situations.
Drama participant	Refers to that student who is involved in drama participation in the Kenya National Drama Festival from zone level up to national level.
Drama Rehearsal	This refers to the moment which is spent in practicing an item in drama in preparation for timely performance on stage.
Drama Rules and Regulations	These are rules and regulations that are being observed in drama during students' participation in rehearsals and during Kenya National Drama festival
Drama skills	These are students' capacities as a result of their engagement in drama activities.

Effectiveness	Refers to the result or outcome that drama activities and genres have on the management of discipline in schools.
Genres	These are categories or different entries of performances in the Kenya National Drama Festival. These are plays, cultural dances, modern dances, verses, narratives and stand up comedies.
Internalization	Is the ability to both master and value new practices and ways of thinking regardless of external incentives or penalties
Non-Drama Student	This is the student who has not been involved at all in drama participation in the Kenya National Drama Festival.
Memorization	Is the process of putting something in to one's memory and is, thus, useful in enabling students conceptualize their behaviour and the effects it has on themselves and others and as such it is important in discipline management
Public Speaking	Is the act of presenting a speech to a live audience as formal, face-to-face, communicating about a single person to a group of listeners
Socialization	Is basically mixing freely with other people and learning to have a behaviour, norms and ideologies which are accepted by others in the community or are socially acceptable
Student Behaviour	Is the response of an individual or group to a stimulus such as students are reacting in response to what is going on or present around them.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter reviewed literature related to the relationship between drama and the management of the students' discipline in secondary schools. It is divided into different sections. The first section dwelt on the philosophical stance or paradigm for the study. The second section of the study sought to look at literature review as per the objectives of the study, namely literature on: strategic rules and regulations; drama skills for regulating students' behaviour; drama rehearsals and inculcating discipline; and lastly the applicability of drama genres in the management of discipline. The chapter also covered theoretical and conceptual frameworks of the study.

2.1 Philosophical Paradigm of Drama

According to Stanford University (2018), the term philosophy comes from Ancient Greek noun, '*philosophia*' literally meaning 'love of wisdom'. Philosophy intermediates between theology and science. Just like theology, it speculates in matters as to which definite knowledge has so far been unascertainable. Like science, it appeals to human reason instead of authority. Schofield argues that between theology and science there is a no man's land. In order to undertake the study, the research sought to find out established philosophical stance on the area of drama in relation to discipline management. Drama can be looked at philosophically through speculations of matters and also in the application of human reason. According to McTamaney (2018), by linking philosophy with drama, learner's imagination will be stimulated and interest will be generated by the engagement with drama stories and philosophical ideas contained. Drama and philosophy allow detailed reading of art forms (Cull, 2013). Boud et al. (2018) argued that drama is particularly useful in answering philosophical questions. It allows children to take on a

22

character and this makes them explore a perspective different from their own. Thinking for oneself should therefore be encouraged. Boud et al. (2018) maintain that a society full of creative thinkers will not result in a rebellion, non-conformist lawless group of people but one that is rational and intelligent with people who can truly make democratic decisions full of ethics and can, therefore, lead to a true freedom. The study, therefore, had the assumption that through engagement in drama activities, the students would enhance their creativity and their discipline would be streamlined. It was therefore imperative to review theoretical and empirical literature by scholars and researchers as per the research objectives.

2.2 Drama Strategic Rules and Regulations in Management of Discipline

Rules can be described as the guidelines or instructions of doing something correctly (Keulen-de Vos et al., 2017). These are the principles that govern the conduct or behaviour of a person in an organization or country. On the other hand, regulations refer to the directives or statute enforced by law, in a particular organization, society or country in order to bring societal order (Scheibe & Barrett, 2017). As a practice gains traction in the society and evolves, it begins to codify accepted procedures and practices into rules and regulations in order to govern the behaviour of the practitioners (Heinig, 1993 in Usakli, 2018). Drama is not an exception and rules and regulations have been used to regulate practice so as to bring out the best in the art and also create consistency in the practice so as to ensure continuity (Knowles, 2010). During drama activities there are rules that must be observed in order for the team to be well disciplined. The impact of these rules and regulations on the disciplinary characteristics of the participants outside the drama is inferred into the general society such as the secondary school setting. However, the impact remains to be established fully.

23

A global view on drama strategic rules and regulations has been put forth by Watkins (2018) who posits that there are always general rules in drama that are put in to consideration by both performers and producers. Watkins further outlines the applicable strategic drama rules as follows: A team is not supposed to use the same script more than once. A script entails the contents and synopsis of the presented or performed item. Once performed and the item has not seemingly addressed contemporary issues, it is assumed it does not portray the creativity of the producer and performers. It will therefore, be penalized on areas of creativity and team discipline.

A number of scholars (Heinig, 1993; Cornett, 1999; Catterall, 2002) have pronounced themselves on how strategic rules and regulations can be applicable in the management of discipline in different settings like a school, for instance. This can relate to the management of discipline in the secondary schools' setting, the focus of this study. A school is an established community with laid down rules and regulations. However, some scholars (Cornett, 1999; Tariq, 2018) have presented reservation of over-participation in drama by students who feel obliged by rules to do so by highlighting its possible negative impact. When considering how co-curricular activities impact students, mention should be made regarding potential negative impact of participation in out-of-school activities. Tariq (2018) also determined that parents and teachers might fear students may lose their focus on academics when they become too busy with out-of-school activities. Attending too many drama activities practices and meetings when the student feels obliged by the rules and regulations of attendance may cut into homework time and work against the student's academic well-being.

Further, a given script should only be used in only one event; this means that once an item has been staged or performed in the KNDF annual event, it cannot be repeated by the same or any other team at all in the subsequent years. If a repeat is done, the team will be penalized on areas of creativity and team discipline (KNDF, 2018). Another rule is that a cast list must always be provided and must always be in line with the presentation on stage. This means that the list must carry the names of all the characters and their roles on stage of performance. In the absence of this list, the performed item is penalized for ineffectiveness of directorial concept (KNDF, 2018). Entry limits in all genres must be observed. Every institution is allowed to have only one entry per genre save for plays where English and Kiswahili languages are specially considered. Where more than one item in every category is presented only one must be considered. The programme will not accommodate more than one unless on a very special and serious case. These are rules that must be observed by all teams (Kiiru, 2017).

The new version of Kenya National Drama Festival rules and regulations (2018) has highlighted that all participants in the drama festival are expected to be responsible and should exhibit a high sense of decorum at all times. It also stipulates various disciplinary actions to enforce in case of misconduct during the festival. Article 12.6 (ii) states that any student disqualified will not take part for a period specified by KNDF disciplinary committee. During drama activities, rules are always put in place by both teachers and students of drama. These rules include; strictly observing time during the meetings of drama activities, always being in the right costume, strict observation of one's role and use of decent language among others. There are always consequences in case of misbehaving and going against the set rules. One may be subjected to several press ups and other types of punishments. Arguably, while these rules mostly apply to drama practice, they could also instil a culture of observance to rules in general such as the

school rules and consequently lead to discipline management. However, this aspect has not been explored in studies.

The strategic rules and regulations for drama have also been emphasised in the Kenyan educational management system in that it recognized the need for drama being entrenched in education. Its rule based participation could also be effective in inculcating discipline among students (Pryor, 2018). This reality had been presented by Ministry of Education (MoE) whose policies recognize that inadequate involvement in co-curricular activities had resulted to students' unrest in schools in Kenya (Education Report, 2016). The above view of the MoE had also been supported by educational managers. For instance, failure on the part of government officials, teachers and parents to work together had been blamed for school unrests across the country (Okwach & Odipo, 1997). Kenya education system emphasized on obedience to authority, a factor that stifles students' participation in the running of institutions. Students were merely seen as passive learners with a limited time span within these institutions (Mwisukha et al., 2003). Students in turn felt ignored and hence their grievances were not acknowledged and complaints were usually met with high handed authoritarianism resulting in frustration and resentment on the part of the students.

Additionally, Ndagire (2012) in his study on management of students' discipline in private secondary schools recommends that there is need to identify forms of indiscipline and try to look for ways of management in order to come up with better management strategies and tools of students' discipline. Ndagire's study emphasized on effective leadership built on rules and regulations emanating from locally available resources in order to accomplish the institution objectives. His study had not established how drama could be used as such strategy and tool. Building upon the findings of Kiumi et al. (2009) who carried out their study on secondary

schools in Nyandarua and Laikipia districts, their findings supported the need to explore by highlighting the role of discipline as a tool that gives direction to students and at the same time increases teachers' job satisfaction. Similar justification for exploring other tools and strategies in managing discipline among students have been advanced. A case in point has been presented by Ekombe (2010) who, upon noting the prohibition of corporal punishment by the legal notice No. 56 of 2001, states that, teachers were left with guiding and counselling, suspension and effective communication with students as the only options. Going by this unfolding, Ekombe (2010) recommended a wider scope of study in order to give a more accurate national perception in the enhancement of students' discipline. This study therefore, sought to explore whether drama rules and regulations could provide other disciplinary options.

Similar studies had been done on issues of discipline in secondary schools and how drama could be used in place of corporal punishment that had been banned. A case in point was Simatwa (2012) who observed that head teachers used a variety of methods in the management of students' discipline in secondary schools in Bungoma County. These methods included expulsion, reprimanding, caning, fining, self-commitment in writing and guidance and counselling. Simatwa's study recommended that school administrators should adopt a whole school approach in the management of students' discipline. These local studies, however, did not directly explore the relation between discipline management and drama rules and regulations.

In his thesis, *a traditional ritual ceremony as Edurama: A case study of Imbalu ritual among the Bukusu of Western Kenya,* Were (2014) notes that dramatic ritual and their related rules and regulations play very significant roles in the management of the community. According to him, ritual creates a sense of togetherness and comradeship. In a dramatic ritual ceremony, there is a

27

kind of drama activity for life which takes place especially in initiation. People restrict themselves to the rules, regulations, values and beliefs of the community. By restricting themselves in these rules and regulations, people are able to discipline themselves and therefore easily managed. Khamalwa (2012) further corroboratesWere's view noting that a dramatic ritual brings change of status to the entire community. This study therefore, aimed at finding out whether drama activities had any effects in the management of students' discipline in secondary schools.

2.3 Drama skills for Regulating Students' Behaviour

Drama skills are students' capacities developed as a result of their engagement in drama activities (Wizig, 2009). In drama, there are responsibilities and skills that are allocated and instilled to students. The responsibilities and skills are meant to inculcate responsible behavior in students (Mast & Hall, 2018). Redington (1984) saw the need to play as a crucial development process in a student. According to him educationists had given a lot of attention to the use of drama in education. Values of drama activities were outlined as: releasing imagination and energy; fostering social, intellectual and linguistic development of a student; motivating learners, creating a sense of responsibility and cooperation among students.

Drama could also be viewed as a way of influencing the way students' view things and therefore influence their behaviour and life skills. Different scholars including Graham (1997) have described drama as a composition of prose or poetry that is transformed in to a performance on stage. Progress of story is through interactions between its characters and ends with a message for the audience. These scholars have presented drama as the dramatic work that actors present on stage. Characters and events in the story are brought to life through a stage performance by

actors who play roles of the characters in the story and act through its events taking the story forward (Link, 2016). To the audience and the performers, the scenarios on stage may pass a message that will influence the way they view things and therefore affect their behaviour in life. This study, therefore, posed the question; do skills acquired from participating in drama affect the behaviour of the performer?

McTamaney (2018) who posits that the skills learnt are always transferrable to everyday life. He also opines that our imaginations will help us to make moral decisions and understand others' points of view. As such, drama therefore would actively assist in the development of our imaginations. McTamaney additionally emphasizes that through use of stories that promote their interest, children's imaginations will enable them to think for themselves when it comes to involvement in their real world. Through this conceptualization, students would be assumed to acquire self-discipline which would have effects in discipline management in schools.

Additionally, drama could also be used to instil organizational skills among students. Papavassiliou-Alexiou and Zourna (2016) in the translation of Aristotle's *The Poetics of Aristotle* have given the Aristolian elements of drama as plot, character, thought, diction, spectacle and song. Aristotle considered several elements to be very essential in drama. The key elements include; the plot, which was what happened and went on in the play/performance. It refered to action, the basic storyline. This is order of events especially in a play. It is the story that the play narrates. The theme is also another part of the play. This is the central idea which is brought out through dialogue or action, or can be inferred after watching the entire performance (Haddad, 2016). This is the philosophy that forms the base of the story or a moral lesson that characters learn. The study assumed that these themes form the basis and character change of behaviour.

Drama and its associated skills have been investigated and argued by various scholars (McCaslin, 2005; Freeman et al., 2003; Irving, 2018) as applicable in the management and regulating participants' discipline. A case in point had been presented in a study by Albert and Foil (2003), who illustrated how to effectively facilitate new learning activities with dramatic techniques. The study also supported that by Smith and Herring (1993) who found out that drama provides students with background knowledge and general reading skills and, most importantly, with more positive attitudes toward learning (Smith & Herring, 1993). In line with KNDF (2018) guidelines, several skills are manifested by students during performance on stage. There is the accuracy skill; accuracy refers to the quality of being correct or state of being precise in description of an idea (Link, 2016). Drama calls for clarity in terms of delivery of themes and ideas. This skill, acquired by a performing student was assumed to create effect in his/her general communication and thus regulating his/her behaviour.

Similar efforts of investigating the relationship between drama skills had been done by Gottfredson and Gottfredson (1985) researchers from Johns Hopkins University who studied 600 secondary schools and analysed data on characteristics that were associated with discipline. They found out that school rules, observance to the daily routine, teachers and administration responses, teacher – administration relationship and inspection of students from teachers were important determinants of discipline.

A number of scholars had investigated on integration of arts activities in learning. For instance, according to Costello as cited by Kariuki (2006) arts activities that were integrated in learning allowed students who were expressive to show other students that they could do some activities well. Art forms such as drama could be used to help children in learning to read and write and at

the same time understand new scientific concepts. Drama had also been used frequently to help students learn social studies lessons and also develop social skills inside and outside the classroom (Gravey et al., 2017). Buchanan (2010) argued that drama helps develop team work spirit, sense of belonging, negotiating and understanding what a consensus means. According to Ula (2008), drama could also create a need to learn language, either through use of creative tension (situations requiring urgent solutions), or by putting more responsibility on the learner, as opposed to the teacher. These studies however did not specifically illustrate drama could be used as a discipline tool and strategy in a secondary school setting. This study, therefore, was to find out whether drama, with its responsibility aspect, had any effects on the management of students' discipline.Being important developments in the drama participation process, the present study sought to determine their effect on inculcating discipline among secondary school students. The skills under consideration are; internalization, memorization, completeness, socialization and public speaking accuracy.

An example of a skill that is easily acquired in drama is internalization. This is the process of making something internal (Salavera et al., 2019). Salavera et al. (2019) further posit that through this skill, a performer will be in a position to directly involve the integration of attitudes, values, standards and opinions of others and bringing it to one's self sense. A student can internalize behaviour and act accordingly after undertaking his/her role in any given drama genre. Learning to internalize good behaviour through practice can be instrumental in coaching students to look up to well-behaved role models in the school and society and, hence, encourage them to be disciplined. However, the internalization skills learnt through drama have not been examined in existing studies.

Memorization skill is the process of putting something in to one's memory (Link, 2016). This is the process of learning something by heart. Through this skill, this study assumed that students would be in a position to put in memory all that was required in the school set up and thus making them stick fully in the school environment without coercion. Nicholson (2012) found that students enhanced memorization ability developed through the arts encouraged them to be disciplined. Nasrollahi-Mouziraji (2015) further explain that not only is organized memorization important for neurological growth, it also builds a mental discipline which will carry over into other academic areas. Casey (2009) however, pointed out that to commit passages to memory, without careful reflection on the meaning of the text has little value on discipline.

Completeness is another drama skill. Completeness is the quality of being whole or perfect and having nothing missing. In terms of behaviour, it can be viewed as the trait of being robust both psychologically and emotionally. In drama there must be complete action and, as a result, drama instils completeness aspect to the performers (Haddad, 2016). Dramatic monologue must at some point give way to logical completeness. In drama there must be complete action (Bowell & Heap, 2017). This is the skill portraying the state of having all the required parts in an entity. Drama instils completeness aspect to the performers as found in a study by Thomas, Singh and Klopfenstein (2015) that students who enrol and complete courses in the arts face a lower risk of dropping out compared to similar non-arts students.

Socialization is another skill acquired through drama participation. This is mixing freely with other people. Irving (2018) argues that it is the process of learning to have a behaviour which is accepted by others in the community. Irvin further says that it is the process of having internalization of norms and ideologies expected by the society. Through drama, students would therefore be in a position to accommodate others, and thus be able to live within the expected

levels of behaviour of an institution (Ozdemir & Cakmak, 2008). Drama offers participants the opportunity to practice constructive behaviuor and provides a medium through which students learn to cooperate and collaborate (Sternberg, 1998; Emunah, 2019) and it develops self-confidence and self-esteem as well as providing learning and socialization. It emphasizes social potential energy that is crucial to being a member of a group, and it develops problem solving skills and communication skills. Drama also provides active participation rather than being passive, being independent rather than dependency and making independent decisions, becoming democratic, and noticing one's own skills.

Irving has also emphasized on the skill of timeliness (Irving, 2018). This refers to the quality of being done. He says it is the fact that occurs at a favourable or expected useful time. Through this skill, the drama students would be expected to have a sense of working within the given duration or parameters (Freeman et al., 2003). In general, time management can be described as someone's control overtime. It can also be considered as the process in which an individual effectively conducts the tasks and having control over the time and the content of what he/she does (Ehiane, 2014). Time management can be characterized as habit development through determination and practice (Baumann & Krskova, 2016). In western culture, time management is used as a competitive tool by both individuals and organizations (Ollier-Malaterre & Foucreault, 2017). A punctual and disciplined student always gets respect and social acceptance in the school and society. They are admired by the parents and teachers. A student who is punctual always gets success in his studies. A study by Sultana and Rashid (2013) on time management and punctuality issues among students at secondary school in Malaysia, revealed that majority of students were having time management problems. These were in terms of late entrance in to class after break. The study also found that student's own behaviour is the largest contributor to

time management and punctuality problem among students. Overall, the study concluded that time management and punctuality problems among students have negative impact in the process of student's learning.

Problem solving skill is another form of skills set that can be developed through participation in drama. According to Elizabethan and Jacobean (2008), dramatic arts education is an important means of stimulating creativity in problem solving. Additionally, public speaking skills can also be accrued from drama activities. This has been illustrated by Crumpler and Schneider (2002) in Cremin (2015) who argue that students who have been involved in dramatic activities are less likely to have difficulty speaking in public, will be more persuasive in their communications, both written and oral, will be able to put themselves into others' shoes and relate to them, and will have a more positive, confident self-image.

The problem-solving skills as accrued from drama activities had been expounded by other scholars. According to Albert and Foil (2003), a student can become another person, explore a new role, try out and experiment with various personal choices and solutions to very real problems from their own life, or problems faced by characters in literature or historical figures. This could be the most important reason for drama in schools. Kava Cultural Group Association (n.d) had done research on importance of drama where the research compared those who regularly participate in educational theatre and drama activities and those peers who had not been participating in any theatre and drama programs. It was noted that those engaged in theatre and drama felt that they were creative, like going to school more, enjoyed school activities more, were better at problem solving and that they were better at coping with stress. The research also

proved that educational theatre and drama significantly supported the targets of the vision 2030 strategy by reducing the number of early school leavers (Aporosa, 2019).

The skill of public speaking is notable in drama and is the central role of the thespians (Atas, 2015). According to Miller et al. (2017), public speaking is performance itself in the auditorium or in front of others. He continues and says that public speaking is a performing art. It seeks to educate students in a method that directs the power of spoken word towards end of useful life. This study therefore sought to establish whether this skill would contribute towards giving students confidence in talking out freely of issues in the school environment, thus enhancing the level of discipline. There is the accuracy skill; accuracy refers to the quality of being correct or state of being precise in description of an idea (Link, 2016). Drama calls for clarity in terms of delivery of themes and ideas. This skill, acquired by a performing student was assumed to create effect in his/her general communication and thus regulating his/her behaviour.

Drama is also seen as a critical avenue of instilling intelligence skills to the learner. This view had been supported by Gardener et al. (2008) who argued that drama is effective because it taps different intelligences possessed by students to help them learn and realize success in academic situations and at the same time in their life. He goes on and states that drama is an effective means of utilizing one's intrapersonal and interpersonal intelligences, dealing with how individuals understand the way they think, interact and act, and therefore effectively influencing their behaviour. Additionally, incorporating drama into curriculum instructions is seen as effective because it will help the students who are weak (Cull, 2013).

The skills and competencies accrued are variant. For instance, drama is a powerful and effective method of teaching instruction because it assists in connecting ideas of learning to real life

situations (Catterall, 2002). It also helps in engaging students in meaningful communication and provision of the interaction they need in order to effectively internalize new knowledge (McMaster, 1998). Drama had therefore been assumed to be an effective tool in strengthening students' abilities in social skills. Boal (1985) had cited Aristotle's drama saying that his drama was not primarily for the purpose of education and entertainment, but to remove harmful emotions leading to harmony and healing in the community. Boal 1985 argued that both drama and psychology are related in that they are both the study of human behaviour. While psychology is the study of thoughts, emotions and behaviour, drama actively analyses and presents thoughts, emotions and behaviour of characters so that the audience can see and understand (Hammond & Collins, 2013).

Drama skills have also been viewed as a crucial tool for managing the personal discipline. This can be illustrated by Wasambo (2014) who argues that drama has been in the past associated with how man manages himself or herself discipline wise since it has a long history of influence. Wasambo says that drama is traced back to the times of prehistoric and Stone Age periods during the early man era. Magowan and Melmitz (1955) as cited by Wasambo (2014) refer to this period as one of imitations where early men would sit around fires and start imitating different sounds of animals they hunted. The imitations were very dramatic and increased the hunting spirit amongst these people. These imitations increased and this led to the man discovering music and dance which became part of their life. Later the same man invented masks which were also incorporated in imitations of animals. Aristotle in his book, *Philosophy of Aristotle,* translated by Gill (2005) advocated imitation as the foundation of education. He also noted that imitation marked the beginning of drama as he would say that imitation is natural to man from his/her early stage. Today's students are capable of imitating through influence from different characters

depicted in different drama genres. Assumedly, the imitation of characters would lead to the aspects of instant change of behaviour, value addition and confidence building.

Similarly, other authors have presented how drama has been used to assist learners understand and improve on behaviour. Weeks (2000) in a study on behavioural problems in the classroom, was of the view that drama helps the learners to be able to understand and assist other learners. Learners with emotional problems experience behaviour problems and drag in their educational process. Of all the drama values, cooperation and interaction among learners are of much significance to this study since they seek to link drama and the management of students' behaviour in schools. According to Gardner et al. (2008), theory and research on positive youth development emphasize the transition of human development, and suggest that cultivating positive, supportive relationships with people and social institutions encourage healthy development.

The Kenyan scenario has also presented some scholars who investigated how skills from drama activities can be used to advance discipline among learners. For instance, according to Kiumi et al. (2009), learning outcome results in schools depend on the discipline of students. According to the Task Force by the Ministry of Education (2001) on discipline and unrest in secondary schools, discipline is influenced by lack of sustaining ideal behaviour in students, economic difficulties, lack of communication between teachers and students and parental influence. The Kenya National Drama Festival adjudication reports had always been praising the high level of team discipline depicted by various actors and actresses on stage (KNDF Adjudication Reports 2014, 2015). These basic communication skills among others could be used to advance the discipline elements of the students.

Additionally, the discipline advancement by drama could be illustrated by the criteria and thematic elements as presented by the award criteria at the KNDF. A circular from the Ministry of Education, Science and Technology, State Department of Basic Education dated 4th February 2016 outlined special awards on special themes that were to be presented by students. Teachers were to ensure that these categories were awarded at all levels where the record of winners was to be forwarded to the Executive Secretary in the Ministry of Education. Some of these themes were directly related to discipline of students.

2.4 Drama rehearsals and inculcating discipline among students

Rehearsal is a practice session or practice performance done prior to a real event or before viewing by an audience (Thacker, 2017). When actors who are putting on a play get together every day to go over their lines and plan out how the play will be performed, these practice sessions are an example of a rehearsal. Rehearsals minimize apprehension, can help anticipate potential problems, and it allows the presenter to make adjustments before the actual presentation (Rawlins, 2012). In reality, rehearsals are critically important to shaping a show and bringing it to a quality level. Perhaps the most crucial thing that needs to happen during rehearsals is for the director's vision to come to life, which means every actor and stagehand needs to be on the same page. Rehearsal is important because it allows you to practice different parts before you actually deliver the total speech to an audience (Mages, 2017). Rehearsal is crucial because one can put the effective parts back together to create a total speech and practice before delivering it in front of the actual audience. To shape a show and carry it to a level of quality, rehearsals are critically essential.

Rehearsal is premised on the old conventional wisdom that practice makes perfect (Britzman, 2012). Curiel (2021) observes that having a lot of patience and a strong sense of discipline are

also extremely helpful as most of the time the participant will be sitting on the sidelines and waiting for his/her chance to perform. Curiel (2021) further recommends that participants ought to use this time to familiarize themselves with the script and what other actors might be doing whilst they perform. She cautions that, however tempting it may be, participants should not use this time to socialize and goof around with other actors who aren't currently performing.

In making a case for rehearsal in the management of discipline in the non-drama context, Vairamidou and Stravakou (2019) pointed out that many discipline problems in the classroom have nothing to do with discipline. Often, it's the failure to teach the procedure that caused the behaviour problem to occur. In their three-step approach to teaching classroom procedures, they outline the steps as explanation, rehearsal and reinforcement. They assert that the reason that many teachers cannot get students to do things is that they just tell the students what to do. Therefore, the teachers need to state, explain, model, and demonstrate the procedure. After the explanation, they need to get the students to rehearse and practice the procedure under their supervision. Finally, they need to re-teach, rehearse, practice, and reinforce the procedure until it becomes a student habit or routine. They stress that all procedures must be rehearsed and reinforced.

Ferrari (2020) concurs with this when observing that it is important to create rehearsal routines to make events more efficient. Efficiency leads to more effective rehearsals because it leads to less distractions and as a result, creates a better learning environment for students. He further explains that after reutilizing rehearsals, it is the instructor's job to explain to students why they have routines the same way they explained why there was need for guidelines. For students to appreciate and follow set routines they need to understand how it benefits them. Routines create a learning environment with fewer interruptions and provide the ability for both the teacher and

all students to remain focused more consistently. However, rehearsal techniques can be best learnt through engagement in drama where rehearsal routines are highly stressed (Heltzel, 2020).

Rehearsal discipline entails attendance, promptness, use of time, meeting deadlines, proper use of rehearsal and performance props. This gives way to prompting direction, technical rehearsal and dress rehearsal (Juchniewicz et al., 2014). In terms of attendance, a rehearsal requires the active participation of many individuals. The absence of anyone can waste the time of all the others. If an emergency requires an absence, it is the responsibility of the actor or crew member to notify the director or stage manager as soon as possible (Mitter, 2006). No one should leave a rehearsal until dismissed by the stage manager. Promptness requires that everyone involved in the rehearsal or performance will be on time and ready to begin the activity at the scheduled time (Brendell, 2006). This is so important that peer pressure should be brought upon those who waste the time of others.

Use of time is a very important aspect of rehearsal, although there is a social aspect to participation in theatre. If an individual's participation is not required for a while, the time should be used for line study or other useful activities (Shali, 2019). Rehearsal also demands meeting of deadlines. When the cast is scheduled to be off-book, it is expected that each cast member will know his/her lines (Roberts et al., 2014). It is imperative to be quiet during rehearsals. There is seldom any excuse for any talking (or other noise) in the rehearsal area by those not involved in the scene (Rautela & Singh, 2012). Any unnecessary noise adversely affects an individual's concentration and, therefore, the rehearsal or performance.

Individuals not connected with the rehearsal should not attend rehearsals unless it is arranged through the director or stage manager (Roebke, 2005). Students interested in observing rehearsal

as a learning experience may often obtain permission from the director. Rehearsal props and performance props are there for one reason only–to be used in rehearsal or performance by the actor to whom they are assigned. Props are often borrowed and/or irreplaceable and should not be used by anyone other than the designated actor (Lahire, 2003). Prompting is also an important part of rehearsal. When actors require assistance with a line in rehearsal, they should remain in character and use agreed words or signals to get assistance. They should not show their frustration, since this could interfere with the performances of the other actors (Tunstall, 2015). With regard to direction, it is not unusual for fellow cast members or friends to offer advice about how an actor should play a role. On the other hand, one should not give unsolicited advice to others. Remember, only the director is responsible for orchestrating the ensemble effort. Actors should not hesitate to discuss questions of interpretation with the director (Juchniewicz et al., 2014). Technical rehearsal is often the longest rehearsal of the entire process, and it is often the most important. It is the first time that most of the technical elements are joined with production (Shali, 2019). Patience is required of all involved. Actors are normally asked to wear rehearsal clothing similar in colour to their costumes. Remember that the technical crew has only a few hours to perfect their part of the production while the cast has been working for five to six weeks.

Dress rehearsals and performances are final rehearsals that require the total concentration of the performers and crew, but new elements must still be integrated into the production. Usually many hours have gone into the creation of each costume for the production. The director and the costume designer have determined the proper costumes for each character for this production (Mitter, 2006). It is the responsibility of the actor to care for the costume and wear it appropriately. Jokes or complaints about the appearance of oneself or other actors are

inappropriate and unconstructive. Eating or drinking in costume shows lack of respect of the work of others and is not permitted. No actor should go to the front of house areas or leave the theatre in costume or makeup. Crew members should not go into the auditorium/ front of house areas (Brendell, 2006).

Empirical evidence supports the effects of rehearsals on disciplining learners. For instance, Dunn (2007) carried out a study on the effect of rehearsal hierarchy and reinforcement on attention, achievement, and attitude of selected choirs. A structured rehearsal hierarchy involving a multiple-baseline design, implemented across six rehearsals, was used to measure performance improvement of seven musical concepts, while an experimental design nested within was used to examine the effect of teacher reinforcement on attentiveness, achievement, and attitude in choral ensembles. Two high school choirs (N = 60) received task presentations, one with directions, student performance, and reinforcement (n = 31), the other one given identical instruction with no verbal/facial reinforcement (n = 29). Forty choral performances were evaluated by three expert judges, with individual concepts evaluated using 10-point scales and overall performances evaluated using 100-point scales. Results indicated students receiving feedback had higher performance ratings, recorded a more positive attitude toward rehearsal, and were observed off-task a larger percentage of instructional time than students receiving no feedback, with both groups demonstrating lowest off task percentages during group performance activities.

Rehearsals can focus on supporting students to attend to the structure of the discipline. Kavanagh et al. (2019) conducted a study on rehearsals of social studies discussions in teaching content in practice. The study revealed that rehearsals can focus on supporting students to construct and verify knowledge in disciplinarily appropriate ways. Rehearsals may emphasize on making

42

content accessible and anticipating how students will think about content. This can apply too on disciplinary matters when the content of discipline is taught to the students. Rehearsal brings conceptual elements to bear on particular problems. This weaving together of the practical and the conceptual aspect is what allows novices in any profession to build adaptive expertise, or proficiency in both the central routines of a domain, but also the ability to make flexible judgments in the face of novel problems (Bransford et al., 2005). Skilled teachers need ways to make fast and flexible judgments during discussions using their own content knowledge and their knowledge of students, especially because the ways that students' content ideas emerge in a discussion are often unpredictable.

Discipline and authority have also been referred to as strong aspects of El Sistema orchestras (Baker, 2014). Boia and Boal-Palheiros (2017) examined discipline and authority in a Portuguese Sistema-inspired orchestra rehearsal, particularly seeking to establish whether the participants found it empowering or boring. In this rehearsal, the players had the control upon three resources needed for playing scales and acting according to the maestros' orders: instruments, their bodies (and learned playing techniques), and to a certain extent, time. Their disruptive reaction relied precisely on their power and ability to control those resources. This reflects the "dialectic of control" which is part of the "two-way character of the distributive aspect of power (power as control)" (Giddens, 1984). That is how "the less powerful manage re-sources in such a way as to exert control over the more powerful in established power relationships" (374). By taking time to start playing, participants were controlling resources and thereby exerting their agency against the maestro, despite his higher status and power. Furthermore, if players' inertia and disruptive behaviour were indeed acts of resistance against the conductor's attempt to discipline and impose

upon them what they might have experienced as an intense and repetitive rehearsal dynamics, it is also important to ask if a feeling of being punished perhaps intensified their reactions.

Discipline may afford self-regulation, persistence for achieving personal and collective aims, and may be a resource for the pursuit of goals (re)defined by participants themselves including those outside the musical world. As such, discipline may be an important ingredient of the dispositions and skills acquired by participants in Orquestra Geração (OG) since it can act as a resource for their social mobility and empowerment. OG is the Portuguese incarnation or appropriation of the El Sistema program of youth orchestras (Boia & Boal-Palheiros, 2017). As advocated by Tunstall (2012) and others, discipline would be a constituent part of the "transformative power of music." However, if too authoritarian, constraining, inflexible or disrespectful of learning styles, social backgrounds, and personality types, it may cause social and psychological harm and, paradoxically, lead to exclusion (Baker, 2014).

To investigate the latter claims connoting the negative effects of discipline that occurs during practice as outlined by Baker (2014). Wacker (2016) carried out an exploratory study examined on the effects of changing perceptions of novices on drama rehearsal effectiveness. The study found no significant differences between conditions for any of several dependent measures. This included participants' self-evaluation of their rehearsal, ensemble members' evaluations of the conductors, and experts' evaluations of the conductors' rehearsal effectiveness. Conductors' written responses suggested that nervousness affected their nonverbal and verbal conducting behaviours. However, participants indicated they felt prepared to rehearse, regardless of their preparation method. This was in contrast to Boia and Boal-Palheiros (2017) who found that the conductor demanding and exacting behaviour during rehearsals and pushing their limits. This highlighted the importance of concentration, effort, and persistence in order to play better to

44

participants expressing trust in their work and ability, which may be motivating. It also enhanced their self-concept and beliefs about their potential and skill (Jørgensen & Hallam, 2009).

Consequently, rehearsal sessions discussed can be viewed as a tour de force of insistence and persistence in which disciplined socio-musical practices played a role in the socialization process. Despite its possible negative aspects, it may have been a 'life lesson' for many of these participants, by fostering a positive attitude towards effort. This refers to dispositions which, being transposable to other realms of life (Lahire, 2011) may increase one's ability to focus and be persistent in the pursuit of one's goals, either musical or extra-musical. On the other hand, as Baker rightly insists, "we must think critically on whether musical and educational outcomes and productivity are justifiable at all costs" (Baker, 2014) and if "the end justifies the means".

However, the impact of drama rehearsals on discipline management among students in Kenyan secondary schools has not been previously examined in research. The present study, therefore, endeavoured to rigorously explore the rehearsal aspect of drama in secondary schools in Central Region of Kenya which have a notable drama culture.

2.5 Drama Genres and Management of Students' Discipline in secondary schools

Drama genres like plays would bring about drama therapy which would help people to understand their thoughts and emotions better and improve their behaviour (Emunah, 2019). Students who participated in structured activities were more likely to respect diversity, play by the rules, and contribute as a member of a team whether it is sports, scouting or clubs (Raza, 2015). On the basis of this background, the study proposed to establish the extent that drama genres influenced the management of discipline in secondary schools.

The application of drama genres in discipline management can be viewed from the advancement of personal growth. According to UNESCO Declaration (2006), International declarations and conventions aimed at ensuring the right to education and opportunities for all children and adults. Art Education should ensure full and harmonious development and participation in cultural and artistic life. The basic rationale for making Arts Education an important and, indeed, compulsory part of the educational programme in any country emerges from these rights. Culture and the arts are essential components of a comprehensive education leading to the full development of the individual. Therefore, Arts Education is a universal human right, for all learners.

Moreover, Olson (2008) in the US found that students enrolled in fine arts activities had significantly lower absenteeism rates than those students who did not participate at all. Also, it was determined that dropouts were involved in fewer curricular activities than those who stayed in school (Reed, 2014). Involvement in co-curricular activities was consistently and positively correlated with good school attendance, and good attendance was often correlated with a higher grade point average (Rathore et al., 2018). The study therefore tried to find out whether through commitment and participation in drama activities, there was consistency in other behaviours and, hence, improved discipline management in secondary schools. Also in the US, Moore (2004) found out that when school administrators occupy students with drama genres activities, the students have no time for disruptive behaviour that may interfere with the smooth running of the institution and as a result, level of discipline is rated high. He further says that drama is powerful since its unique balance of thought and feeling makes learning environment more exciting. This therefore, makes the work of school administrators in management of discipline less taxing.

Back to the Kenyan context, the Education Task Force (2016) led by Claire Omolo, on the causes of students' unrests, states that some of the reasons behind the massive school disruptive

behaviour in the year 2015, included lack of administrators to involve students in co curriculum activities. Students became idle since their minds were not fully occupied. In its recommendations, the task force emphasized on the need to strengthen curriculum activities like drama and music and more so on students' gifted talents. This would make the academic environment less taxing to the students. Students would also find learning more enjoyable. These formulations would be useful in this study because they give basis on the core argument which would be advanced in the study; specifically, the effects of drama in the management of students discipline in secondary schools.

The applicability of various drama genres in the management of secondary schools' discipline had been explored by various schools (Mavroudis & Bournelli, 2016). For instance, school administrators in secondary schools had in the past related drama with discipline of students (Catterall, 2002; Mages, 2017). Accordingly, various genres of drama could be explored in achieving the above. These are: play, which is performed by a maximum of twenty five characters within a maximum of forty minutes; dramatized choral verse, performed by a maximum of fifteen characters within duration of five minutes; dramatized solo verse, performed by one person within five minutes; dramatized cultural dance with a maximum of thirty five characters in fifteen minutes; narrative with five characters staged for ten minutes; stand-up comedy of maximum two characters within five minutes and modern dance done by seven characters within seven minutes on stage (KNDF, 2018). Students were expected to display high level of discipline in observation of these guidelines. Lack of adherence to the guidelines was always meted with penalties.

A case of consideration is Kisango (2016) who posits that students involved in these kinds of co-curricular activities find opportunities to shine and are less likely to become disengaged from

school. Many studies (Lazaro & Anney, 2016; Rathore et al., 2018) have indicated an association between co-curricular activities (like drama) and positive academic outcomes. For example, one survey showed that high school social participation was positively correlated with high school and post-high school educational achievement, as well as occupational status five years after graduation (Hill & Wang, 2015). Not much had been done to look at drama as a tool in the management of discipline in schools. According to Ongonga et al. (2010), almost every student in the Kenyan education had experienced co-curricular activities either as a spectator or participant. Yet, outside athletic participation, research on the effects of participation in specific school activities (drama) was scarce.

2.5.1 Play Genre

A play is a dramatic production, generally consisting mostly of character dialogue and intended for theatrical performance rather than just reading (Esslin, 2001). Drama participation proceeds along several genres among them play (KNDF, 2013). Play production in drama is one of the most time consuming and one of the most satisfying activities at a learning institution. It is a unique activity that requires the investment of time and energy of many individuals to create a work of theatre art (Fleming, 2017). In order to engage in a successful production there are certain expectations of all those involved. These are not necessarily rules, but are a matter of consideration for others and the development of good work habits. On a global scale, Stankosky (2005) was of the view that working towards disruptive behaviour could improve standard of discipline. His view has been corroborated by McMaster (1998) who sees drama as effective since it is based on the concept that an involved child is an interested child and thus an interested child will learn because he/she will be directly involved. Conceptualisation helps us in coming up with proper decisions on how to act (Bone et al., 2008).

Play genre is performed by a maximum of twenty-two characters within a maximum of forty minutes. The genre has its adjudication rules which performers on stage must adhere to for the general discipline of students (KNDF, 2018). Play-acting itself call for a well-disciplined team for coordination purposes. In this area, the performer is supposed to effectively display the role play where he/she learns to relax and concentrate in order to control emotions that may come through intense feelings. This means that they will be reflective and sensitive whenever they are on stage. The performer is also supposed to portray credibility in order to bring out effective communication to the audience. There is also the aspect of expressions where reactions and emotions should be controlled. These should be natural and quite convincing. The aspect of purposeful and meaningful movements must be portrayed on stage. Individual roles and interrelationships during acting must be convincingly noted (Weltsek et al., 2014). The discipline demanded of thespians during drama participation has, however, not been observed to reflect on non-drama contexts. Therefore, its perceived value in inculcating discipline among students in the general school environment is not known. This study, therefore, set out to investigate the aspect of plays in detail.

Another important category is costume and decor. Imaginations and creativity have to be revealed. The arrangements of props and their handling will manifest discipline on stage. This discipline entails establishing clear entries and exits during the play performance (Boal, 1985; Schaedler, 2010). It was in line with all the above aspects that the study wanted to find out whether a student, having engaged in a play, would be self-directing, be able to control emotions, develop effective communication, develop purposeful directions, take proper care of his/her uniform and be creative in school (Boal, 1985; Lee et al., 2015). This therefore would be seen to have an effect in the management of discipline in schools. Further, types of theatre plays like,

theatre of cruelty, theatre of the absurd, tragedy and historical can be used to bring to the students' attentions some of the issues regarding their disciplinary problems and the effects it has on their learning by dramatizing them (McLennan & Smith, 2006; Idogho, 2013; Holmwood, 2014; Lee et al., 2015).

2.5.2 Cultural Creative Dances and Management of Discipline in Schools

McTamaney (2018) believes that one could teach about the civil war using dance. According to him, more people will understand more about the Spanish Civil War from Picasso's Guernica (a dance) than from reading the text book on the topic. Cultural creative dance enhances appreciation of cultures and preserving what is good through innovation. This genre is performed by maximum thirty dancers within duration of fifteen minutes on stage. A creative dance gives emphasis on cultural identity through creativity. A cultural creative dance has got rules to be followed in order to emerge competitive and effective (KNDFF, 2019). Through the mastery of these rules, a participant may begin to appreciate the values of being disciplined with regard to other rules such as those in school.

Dancers should depict different moods as the story in the dance unfolds. Just like in other genres the movements of different parts of the body must be purposeful and relevant. Discipline of performers, is also depicted through dance formations (Boydell, 2011). These formations are creative patterns that enhance aesthetic value of the dance. Movements and formations should be well blended in terms of timing. This means that all dancers must be mentally and physically alert throughout the dance. Palmieri (2017) found that learning how to dance requires precision and attention to the smallest detail in a study on how dance teaches discipline in life, thereby requiring significant focus from the participants. One should not hope to learn how to dance without being disciplined in life, according to the report. These are all essential elements of

achievement by avoiding vices and concentrating on steps, music, and rhythm. In the other hand, one is likely to fail without discipline, as dancing is all about perfection and even the most trivial deflection from the right direction can be devastating (Bria et al., 2011). This study therefore, wanted to find out whether, through taking part in cultural creative dance, a genre in drama, students in Kenyan secondary school would have purposeful directions, be time bound in their learning and also assist them in being more attentive in class and therefore be more disciplined as espoused by Lerman (2014).

2.5.3 Narratives and Management of Discipline in Schools

Story telling as a drama genre could be used to enable students develops intelligent enquiry and abilities. Story telling as a genre of drama is most effective when undertaken in a group. Splitter and Sharp (1995) refer to a group of students as a community of philosophical inquiry where thinking can be improved and taught. Dewey's philosophy as cited in Lipman (2008) argues that the world is not readily meaningful and can only be made meaningful through intelligent inquiry. Thinking is a mental activity of any kind that helps us to have better judgment in our lives (Splitters & Sharp, 1995). Another way of applying drama genres is the use of narratives and learning. Storytelling had shown to be an effective and innovative method of teaching (Walan & Enochsson, 2019). Students were well engaged and encouraged to use creativity to reason through and understand difficult concepts. The problem is whether these constructions are related to the knowledge and actions of the individuals involved, and in what way.

Fludernik (2019) in his study observed that explicitly told stories are symbolic constructions. From a philosophical perspective, an assumed dualism of artificial form and real events appear equally contestable. Human experience and behavior do not show well-organized narrative patterns comparable to the careful compositions of fiction and history writing. Rather, the

identifying and shaping of a narrative structure of a certain complexity, with a clear point of view, an individual line of suspense, a characteristic peripatetic etc., is always the result of an active endeavor. On the other hand, experience and behavior cannot exist without some kind of structure. The formation of narrative identities is identical with the development of a set of values that are independent of any given situation and which lend a whole life—or at least certain stages of a life—moral meaning and stability.

Silber (2005) study on the impact of a women's prison choir on social harmony was able to demonstrate that the choir members themselves intervene to curb a disruption so that the rehearsal can run smoothly, obviating the need for the conductor to even intervene. This means that performances like choral verses can also have a similar impact on restoration of social order in an organization. This study therefore, sought to find out whether the skills acquired from narrative, as one of the genres of drama, were applicable in the students' day to day life in school. The study wanted to find out whether functional costume assisted the student to properly take care of his /her uniform and whether the same assisted him/her to be confident and credible. This would henceforth affect his /her discipline management.

2.5.4 Stand up Comedy and Management of Discipline in schools

Stand-up comedy is a comic style in which a comedian performs in front of a live audience, usually speaking directly to them. Stand-up comedy is performed by a maximum of two characters within five minutes. There are guides that must be followed in order to come up with a presentable comedy (Gibbons, 2017). All the bits must be relevant to the audience. These bits must elicit laughter. These bits must also reflect sense of time. They must promote friendship and avoid acrimony. In stand-up comedy, decency of language is compulsory. Through stand-up comedy, the presenter must relate intimately with the audience and create a good rapport

throughout the presentation (KNDF, 2018). Roye (2020) explains that the job of a stand-up comedian is as much about comedy writing as it is performing. The comedian, thus, needs to be disciplined in his/her writing, dedicating a few hours every day to sitting at a desk and writing jokes. This means that the student will of necessity learn how to discipline himself in the long run as he seeks to develop and succeed as a stand-up comedian (Rosenfield, 2017).

Spunt (2017) in his study of acting, and comedy in New York Cityfound that acting and comedy are very much alike. Both involve performance, and creativity is the driving force behind both. Both are demanding, requiring time, patience, hard work, and self-discipline. There's more wisdom to a joke than meets the eye. Consistent with Szakolczai (2012); Sprunt (2017) noted that because they manage to hold the audience's undivided attention, sometimes for as long as a whole hour or longer, the best comics not only make them laugh but also make them think. And the whole time, they manage to make it look real easy. As such, it is not just about raw talent; the best comedy is the result of hundreds and hundreds of hours of practice.

This study sought to find out whether stand-up comedy as a drama genre enabled the students to promote socialism, decent language in school, related well with colleague students and whether they were able to relate well with teachers.

2.6 Research Gaps

Several studies have been done locally on the effects of drama strategic rules on reinforcing behavior of the participants in and out of the performing set. Among these are Gallagher et al. (2017) who observed that during drama activities there are rules that must be observed in order for the team to be well disciplined. Pryor (2018) also noted that drama rule based participation could also be effective in inculcating discipline among students. Were (2014) asserted that

dramatic ritual and their related rules and regulations play very significant roles in the management of the community. Simatwa (2012) recommended that school administrators should adopt a whole school approach in the management of students' discipline. These studies, however, did not directly explore the relation between discipline management and drama rules and regulations. However, the impact of drama strategic rules on not only the participants but other such as non-drama students and the student body in general in schools where drama is practiced continually had not yet been established prompting the need for the present study to investigate this aspect further.

Drama has been noted for instilling a range of important life skills to participants. Participation improves the time management skills of participants (Irving, 2018) by enabling them to develop a sense of working within the given duration or parameters (Freeman et al., 2003). In their study, Elizabethan and Jacobean (2008) observed that performing arts education such as drama were important means of stimulating creativity in problem solving. Yet another important skill instilled by drama participation is public speaking. According to Miller et al. (2017), public speaking is performance itself in the auditorium or in front of others and that can be used to educate students on the importance of the power of spoken word and mass communication for social order. However, these studies on drama skills while underscoring its importance to the participants failed to link drama skills to general discipline of students.

Drama rehearsals have been observed to reinforce the levels of discipline. Previous studies such as Tunstall (2012) found that discipline through rehearsals should be a constituent part of transforming individuals. Boia and Boal-Palheiro (2017) similarly found that constant practice or rehearsal was an important ingredient of the dispositions acquired by participants since it can act

as a resource for their social mobility and empowerment. According to Wigglesworth (2019), the conductor demanding and exacting behaviour during rehearsals and pushing their limits encouraged them to focus and be more disciplined. However, this was in contrast to Wacker (2016) whose study on the effects of changing perceptions of novices on drama rehearsal effectiveness found no significant differences between participants' self-evaluation of their rehearsal, ensemble members' evaluations of the conductors, and experts' evaluations of the conductors' rehearsal effectiveness. Therefore, the effect of drama rehearsals on discipline management remained inconclusive. Further, the impact of drama rehearsals on discipline management among students in Kenyan secondary schools had not been previously examined in research necessitating the need to explore this aspect in the present study.

Previous research on drama genres such as Weltsek et al. (2014); Lerman (2014); Palmieri (2017) have underscored the role of various drama genres such as Socio-dramatic Plays, Creative Dances, Choral verses and Structured Narratives on the behaviour of the participant. However, the levels of discipline demanded of thespians during drama participation has, however, not been observed to reflect on non-drama contexts. Therefore, its perceived value in inculcating discipline among students in the general school environment is not known. This study, therefore, set out to investigate the aspect of plays in detail. The study also, wanted to find out whether, through taking part in cultural creative dance, a genre in drama, students in Kenyan secondary school would have purposeful directions, be time bound in their learning and also assist them in being more attentive in class and, therefore, be more disciplined.

2.7 Theoretical Framework

This study was informed by the Skill Acquisition Theory, the Systems Theory and Canter's assertive behavioural model.

2.7.1 Skill Acquisition Theory

The scientific roots of Skill Acquisition Theory can be found in different branches of psychology, which ranges from behaviorism to cognitivism and connectionism. The theory draws on Anderson's Adaptive Control of Thought (ACT) model which itself is a kind of cognitive stimulus-response theory (Ellis & Shintani, 2013). The basic claim of Skill Acquisition Theory, according to Dekeyser in 2007, "is that the learning of a wide variety of skills shows a remarkable similarity in development from initial representation of knowledge through initial changes in behaviour to eventual fluent, spontaneous, largely effortless, and highly skilled behaviour, and that this set of phenomena can be accounted for by a set of basic principles common to acquisition of all skills". In sum, as mentioned by Speelman (2005) skill acquisition can be considered as a specific form of learning, where learning has been defined as "the representation of information in memory concerning some environmental or cognitive event". Therefore, according to him, skill acquisition is a form of learning where "skilled behaviours can become reutilized and even automatic under some conditions".

Increasingly the power of drama is being recognised as one of the most effective ways to develop soft skills and emotional intelligence in children and young people, skills that are often not developed through the traditional education system. Drama promotes communication skills, teamwork, dialogue, negotiation, socialization. It stimulates the imagination and creativity; it develops a better understanding of human behaviour and empathy with situations that might seem distant. It allows the development of a critical thinking and allows us to make better and

56

more conscious decisions; it encourages us to use our bodies and our voices, it encourages and inspires us to say "no", to stand for, to speak up (Ashton-Hay, 2005; Chasen, 2009; Kalidas, 2014). Drama practice enables the participant to acquire new skills and discipline. This is especially so when the drama practice is meant for a competitive events like drama festivals where the participants are subject to adjudication. For example, Widdows (1996) in her study found that through drama, students are involved in group decision taking which requires the social skills of cooperation, concentration and commitment. As students practise these skills in the drama structures, their confidence is strengthened, and their self-esteem is increased. As a result of this, students' educational achievement is raised, negative behaviours are counteracted, and they become more personally effective.

Skill Acquisition Theory is not only a theory of the development of language, rather it is a general theory of learning ranging from cognitive to psychomotor skills (Mystkowska-Wiertelak & Pawlak, 2012). This theory, based on Adaptive Control of Thought model (ACT), claims that adults commence learning something through mainly explicit processes, and, through subsequent sufficient practice and exposure, proceed to implicit processes (Vanpatten & Benati, 2010). According to DeKeyser (2007), among researchers who study skill acquisition processes there is a consensus that practice with a given task gradually decreases reaction time and error rate. Carlson (1997); DeKeyser, (2007) defined practice as "repeated performance of the same (or closely similar) routines". As it can be observed, this definition is fairly vague and seems to reflect behaviouristic views rather than those of cognitive psychology. DeKeyser (2007) believes this is not what Carlson means. Therefore, he has found the definition by Newell and Rosenbloom (1981), as cited in DeKeyser, (2007) to be more precise, i.e., "Practice is the

subclass of learning that deals only with improving performance on a task that can already be successfully performed".

Rehearsal or repeated practice is required for learning in skill Acquisition Theory, and according to Dekeyser (2007) it should be meaningful. In fact, he has questioned the utility of mechanical drills by considering them to provide just language-like behaviour rather than language behaviour. In the Power law, Newell and Rosenbloom (1981) have studied repeated practice and its following performance improvements both theoretically and experimentally. The study found the repeated practice inculcated the skills into the individual and improved their performance prospects. Increased performance prospects in turn motivated the participants to be disciplined. Rehearsal provides the actor with the opportunity to develop these good acting techniques by giving multiple opportunities for trying out various characterizations and postures. Shaw (2011) wrote that rehearsal provides the director with the opportunity to make the players do it (the play) well. Clurman (2011) suggests that rehearsal gives the director and the actor time to let the script "work on you before you work on it". There is more to rehearsal than simply learning lines (memorizing the script) and blocking (the directed movement on stage). During rehearsal actors, directors and technicians are constantly thinking of ways to present and subsequently improve the production. Moreover, theatre rehearsal empowers youth to change or expand their way of thinking or their behaviour in ways that benefit themselves individually or society in general (Goss, 2021). Topics such as recycling, harassment, and feelings are constant in their work. Thus through rehearsals skills, discipline management among learners can be achieved.

Since drama is a skill, which is itself a learned behaviour, the Skill Acquisition Theory can be instrumental in providing insight into the impact of skill acquisition practices on the behaviour of

the learner and whether it has an overall impact on his/her levels of discipline. The Skills Acquisition Theory, however, does not give a holistic view of the influence of drama participation on the management of students discipline; hence, the Systems Theory approach was useful in providing this perspective.

2.7.2 Systems Theory

The Systems Theory was proposed by Ludwig von Bertalanffy in 1968. The systems consist of more than just the sum of its parts and are made up of three components, which are elements, interconnections, and purpose (Meadows & Wright, 2009). The intent of a system is the most important part of a system's behavior as it reveals itself through the series of events of time, by uncovering the interactions and connections between how information flows from one event or element to the other (Meadows, 2008). Arnold (2013) also explained the theory of general systems as the science of wholeness and the complex interacting of components. Therefore, this means moving toward understanding wholeness as an integration and focus of developing a unifying principle within the universe. Consequently, Wright and Meadows (2008) explained that systems theory is instrumental in developing a clearer understanding of elements and their interrelationships while the system operates under the constraints of specific conditions.

The main elements in general systems are stock, flow, and feedback. A stock is the history and record of information exchanged dependent upon flow and feedback (Meadows, 2008). These elements then make it possible to maintain equilibrium, observe dominance, observe delays and oscillations, manipulate constraints, and monitor the world and function from a different perspective. The flow and feedback elements are known as the interconnections. When these elements and interconnections take place in an isolated environment it is called a closed system

(Arnold, 2013). Although, Arnold (2013) later explained that through that definition of systems, "every living organism is essentially an open system," which fluctuates dependent upon the continuous flow and feedback from other elements and level of focus. Pouvreau and Drack (2007) first uncovered this phenomenon when discussing the notion of space and dimensions with their relationship to a continuum, by therefore creating divide lines, points, and surfaces to interact. Mason (2008) summarizes Bertalanffy's concept of a closed system as being "determined by the internal conditions" and an open system as being a long-term interaction and emergence of events from other conditions. In short, demonstrating the importance of understanding these interconnections, how they operate, and lead to purpose.

The last important part of systems theory is the purpose, which is known as the element behavior or goal (Meadows, 2008). Knowing the role, or purpose of an element within a system will help interpret the interconnections. Combining that knowledge of the purpose and function of an element will increase the understanding of the whole situation and environment by giving way to the larger picture. All elements, interconnections, and purposes are essential and are equally critically important in systems theory. A systems theory perspective will allow a deeper understanding of general nature and society as a whole. This knowledge of elements, interconnections, and purposes of people, organizations, and communities will help in understanding the larger picture of the relationships and function of the society.

In the education context, the Systems Theory can be useful in explaining the effect of student discipline on the functioning of the system. This can be explained by the findings of Raghabendra et al. (2018) who found evidence that the reward level for the competitors (in this case drama participants) could moderate the contagion effect on the no competitors (non-drama

students in this case). Even if an individual does not participate in a competition, their behaviour can still be influenced by it, and this influence can change with the characteristics of the competition in an intriguing way. Therefore, the theory was used to examine the causes and impacts of drama participation on discipline management among students in secondary schools in Central Region by examining the impact of specific drama constructs on the students' behavior. However, the system theory shows only the interrelatedness and consequences of behavioral actions on the society as a whole, it does not demonstrate how controls could be applied to achieve a desirable behavioral outcome such as discipline management. Therefore, the study used Canter's Assertive Behavioural Model to address this gap.

2.7.3 Canter's Assertive Behavioural Model

The Assertive Behavioural Model proposed by Canter in 2009 asserts that every teacher or educator who uses assertive discipline will always develop the knowledge of how learners should portray their behaviour. This will enable every educator to easily accomplish his/her teaching objectives. According to Canters, assertive discipline refers to an obedience based discipline approach to classroom set up management development. According to this model, teachers must teach in an environment which is conducive and must be supported by learners in order to be effective. The model emphasizes on educators being assertive, firm and consistent (Tauber, 2007). The model lays more emphasis on learners, learning in a situation that calmly and consistently enforces rules of conduct. In order to achieve this ideal situation, the educator puts in place calm and firm declarations. In drama activities, rules are put in place in order to regulate the students' behaviour for effective participation leading to achievement of best

presentations on stage. The assumption was that this would be inferred in to general discipline of students.

According to Canters (2009), assertive educators know how and when to instil good discipline. This will give them an assurance that they are in control of their students. A teacher who takes calm but firm control shows assertiveness and smoothly enforces the already agreed upon rules and regulations of conduct. Canters emphasize on the principle of laying down ground rules in a group of students. Steere (1988) is quoted by Canters saying that rules should be specific and visible to all students. He argues that just as with rules, consequences as a result of violating the same should be explained and be clear to all. Emphasis in this model is on assertive discipline on class control strategy. Rules are placed in a humane and at the same time in a firm manner. This system allows educators to deal with difficult learners. It guides on how to deal with a class of students in order to make them behave appropriately.

The following tenets from Canters (2009) assertive model guided this study: - First was the Assertive discipline management, which the teacher clearly and firmly communicates their needs to their students, and are prepared to reinforce their words with appropriate actions. They respond in a manner which maximizes their potential to get their needs met, but in no way violates the best interests of students. Secondly is the behavioural participation of students, which requires that a teacher who is in a position will help them limit their inappropriate, self-disruptive behaviour and he/she should choose how to behave and know the consequences that will follow. Thirdly is that rules and regulations should be put in place, which requires that teacher should back up what they say and enforce rules every time there's an infraction. The fourth tenet says that there should be consequences of violation of rules, which come in case a student undermines teachers' authority. Lastly there is the students' responsibilities and

adaptability tenet, which implies that the student should seek and endeavour to fit into the laid out rules and regulations (Tauber, 2007)

The model brings out aspect of participation (Hirschi, 2015). A character in drama does not perform in isolation. He/she performs with people on stage (Martin, 2017). Drama is therefore a social activity which brings people together. For every drama presentation to succeed on stage, aspect of discipline is crucial. This will necessitate proper coordination of those characters assigned different roles. There was, therefore, a great assumption that the requirements of discipline in playing their roles in drama would have effects on the students' characters in the school environment and therefore impact on their discipline.

Rules and regulations are always in place in drama. During drama rehearsals, students lay ground rules to observe. These rules include strict time observation on when to meet for the exercise, characters costuming in the appropriate attires, strict roles observation and self-discipline. Students are expected to abide by these rules and failure to observe them has consequences (Gibbons, 2017). Durations of all items or genres are well stipulated and performers must strictly adhere to them. During adjudication of these items, one-minute excess has a penalty of one mark and therefore the need for strict time observation (Tauber, 2007).

The theory further asserts that responsibility goes along with persistence, initiative and aggressiveness (Guy, 2015). In different situations, desire to excel and achieve will be by the responsibility or role that one has been given, educator's aggressiveness in handling situations and the originality that will be explicit through his or her initiative aspect. In line of taking different roles of characters in drama, students were expected to bring out the expected outcomes in their drama presentations (KNDF, 2013). The researcher held the view that this ought to either

63

positively or negatively have some effects in the way students controlled themselves discipline wise. In addition, the same aspect could impact on the management of their discipline by the teachers.

In this study therefore, drama participation was assumed to introduce new skills to both students and administrators. These skills would generate the level of students' thinking as an aspect, with their own day to day issues. Drama as an experience would therefore make the students alert on various phenomena that would affect their habits and thus influence their characters. Canter's theory explains the importance of rules and regulations which are also applicable in drama in enhancing discipline. However, the theory does not explain other aspects such as drama skills acquisition and rehearsals that are also instrumental in modifying the behaviour participants, thereby, instilling in them a sense of discipline. The Skills Theory will, therefore, be used in explaining this.

2.8 Conceptual Framework

Figure 2.1

Conceptual Framework

```
┌─────────────────────────────┐
│ Drama Strategic Rules and   │
│ Regulations                 │
│                             │
│  • Timelines and Punctuality│
│  • Orderliness              │
│  • Participation            │
│  • Cleanliness              │
└─────────────────────────────┘

┌─────────────────────────────┐           ┌──────────────────────────────┐
│ Drama Skills                │           │ Management of Students       │
│                             │           │ Discipline                   │
│  • Accuracy                 │           │                              │
│  • Internalization          │           │  • Alternative channel of    │
│  • Memorization             │           │    discipline                │
│  • Completeness             │           │  • Occurrences of serious    │
│  • Socialization            │           │    indiscipline cases        │
└─────────────────────────────┘           │  • Disciplinary actions taken│
                                          └──────────────────────────────┘
┌─────────────────────────────┐
│ Drama Rehearsals            │
│                             │
│  • Language development     │
│  • Communication            │
│    development              │
│  • All-round development    │           ┌──────────────────────────┐
│  • Literacy development     │           │  • Students interest in  │
└─────────────────────────────┘           │    drama                 │
                                          │                          │
┌─────────────────────────────┐           └──────────────────────────┘
│ Drama Genres                │
│                             │
│  • Sociodramatic Plays      │
│  • Creative Dances          │
│  • Choral verses            │
│  • Structured Narratives    │
└─────────────────────────────┘
```

Independent variables   **Intervening Variable**   **Dependent variable**

Figure 2.1 illustrated the conceptual framework of the study. The independent variable was

drama responsibilities. In the conceptual framework, the application of drama strategic rules and

regulations was a key component for the realization and actualization of drama as a discipline management strategy. This variable was measured in terms of the following indicators; time keeping and punctuality, participation in class work, attentiveness in class, positive attitude towards learning, cleanliness and neatness, preservation of school property and positive attitude towards co-curricular activity. Secondly, the framework theorized that drama skills significantly influence the realization of school discipline management. As such, this variable was measured in terms of; accuracy, internalization, memorization, completeness and socialization. Additionally, the conceptual framework theorized that the embrace of drama rehearsal activities by the school management increases the effectiveness of the same as a tool for the management of discipline among students in secondary schools. This was measured through; language and communication development, all-round development, literacy development, confidence and intelligence. Lastly, the applicability of different genres of drama as discipline tools were seen as determinants of the effectiveness of the use and application of drama as a discipline management tool. Drama genres were measured in terms of; plays, dances, choral verses and stand-up comedy. The dependent variable was management of students' discipline. This was determined through the realization and effectiveness of independent variables. It was expected that as a result of students' engagement in drama responsibilities, their behaviour was to be influenced by the different stipulated aspects of drama. The intervening variables were: school management support and students interest in drama.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter gives a description of the research philosophy, the research design, location of the study, the target population, sample and sampling technique and research instruments used to carry out the study. The chapter also discussed the data collection procedures, data analysis methods and ethical considerations.

3.2 Research Philosophy

The present study was grounded on a interpretive philosophy. Interpretation has the potential to play an important role in involving the general public in the dialogue about sustainability, and what this may mean for the future of humans on the earth (Adcock, 2005). Yet interpreters often fail to address this issue. In fact, it can be argued that much interpretation fails to truly engage its audiences or provoke serious thought about our relationship with the rest of nature or our future lifestyles (Chowdhury, 2014). How can interpretation be made more engaging and provocative, and contribute to the dialogue about sustainability? How can it reach this potential? Some educators and interpreters advocate the use of drama to help people connect with natural and cultural heritage. Powerful dramatic experiences can become embedded in the emotions and leave enduring impressions. Drama is used as an educational tool around the world. However, its potential to answer these questions can be realized through an intepretivist approach in empirical research. Moreover, societal issues such as discipline cannot be studied independent of the social perspective of the researcher. Therefore, the present study adopted the intepretivist philosophy.

The interpretive paradigm is concerned with understanding the world as it is from subjective experiences of individuals. They use meaning (versus measurement) oriented methodologies,

such as interviewing or participant observation, that rely on a subjective relationship between the researcher and subjects. Interpretivism, also known as interpretivist involves researchers to interpret elements of the study, thus interpretivism integrates human interest into a study (Ryan, 2018). According to interpretivist approach, it is important for the researcher as a social actor to appreciate differences between people.

Interpretivism, also known as interpretivist involves researchers to interpret elements of the study, thus interpretivism integrates human interest into a study. Accordingly, "interpretive researchers assume that access to reality (given or socially constructed) is only through social constructions such as language, consciousness, shared meanings, and instruments" (Myers, 2008). Development of interpretivist philosophy is based on the critique of positivism in social sciences. Accordingly, this philosophy emphasizes qualitative analysis over quantitative analysis.

Interpretivism is "associated with the philosophical position of idealism, and is used to group together diverse approaches, including social constructivism, phenomenology and hermeneutics; approaches that reject the objectivist view that meaning resides within the world independently of consciousness" (Collins, 2010). According to interpretivist approach, it is important for the researcher as a social actor to appreciate differences between people (Saunders et al., 2012). Moreover, interpretivism studies usually focus on meaning and may employ multiple methods in order to reflect different aspects of the issue.

Although environmental and heritage interpretation aims to connect humans with their natural and cultural heritage, and has the potential to contribute to a vision of sustainable living, it often falls short of engaging and inspiring its audiences. Some interpreters advocate the use of artistic approaches to create more affective (imaginary-emotional-sensory-aesthetic) experiences (Adcock & Ballantyne, 2007). One approach considered compatible is drama. Powerful dramatic

experiences can embed interpretive stories in the emotions and leave enduring impressions. Drama is accepted as an interpretive tool overseas, yet it is under-utilized in Kenya. How can it be used to strengthen interpretation and lead to student discipline management in this country? This was the question the study sought to answer through the interpretivist philosophy.

3.3 Research Design

The study used the mixed method. The mixed method enables the use of both the qualitative and quantitative methods in carrying out a study. The mized attempts to describe or document current conditions or attitudes (Wimmer & Dominick, 2014). With this method, the study described a group of students who were assumed to have been influenced by drama activities. The design was appropriate in the sense that the study was geared towards determining the extent to which the discipline of students was influenced by drama activities and how this affected the management of students' discipline by the school administration. Through themixed method, characteristics of drama students was described, students' behaviour was determined and the relationship between drama and management of discipline was determined and interpretted.

As the study was focused on finding out effectiveness of drama activities as a tool for management of discipline, the design helped in making descriptions on whether students' participation in drama activities enabled proper management of discipline in schools. The mixed method allows researchers to describe the relationship between variables (Jackson, 2014). The design enabled the study to determine the relationship between variables. It determined whether there was a relationship between participation in drama activities and the actual management of students' discipline. As such, it sought to determine whether drama activities could be one strategy of managing discipline in schools. This design was appropriate because it involves

collecting data in order to test questions concerning drama and management of students' discipline as the variables of the study.

In this study, the design was used to establish different aspects and skills obtained from drama like immediacy, responsibility, confidence, team work and others. Mugenda (2012) argued that mixed method are widely used to obtain data useful in evaluating present practices in an in-depth manner and in providing the basis for decision making. This design was appropriate for this study because of the nature and source of the data the study was handling: how drama could be used as a strategy to manage student's behaviour. The appropriateness was further enhanced by the fact that the study was describing a group of students (characters) in relation to certain characteristics assumedly obtained from drama activities. In addition, it described the characteristics of drama students who had participated in drama activities. The design also enabled the determination of proportions of students/characters behaving in a certain way.

3.4 Location of Study

The study was carried out in Central Region, Kenya. The Central Kenya region consists of the five counties constituting the former central province of the Republic of Kenya, namely; Murang'a, Nyeri, Kiambu, Nyandarua, and Kirinyaga. Under the current constitutional dispensation, the region is administered by the regional commissioner who represents the national government (GoK, 2010). Central region is an agriculturally-rich zone located north of Nairobi. The regional headquarters are situated in the town of Nyeri in Nyeri County. The region covers an area of 13,191 square kilometers with a population of about 4,383,743 people. Central region has several universities, several polytechnics and technical colleges.

According to Regional Coordinator Education's Office (2017), the region has a total of 902 secondary schools. The region's teacher to student ratio is 1:22 for public high schools. According to statistics obtained from Drama secretariats in the five counties (KNDF, 2017), 79 schools in the region took part in drama festival at the sub county levels (Central Region Education Headquarters, 2018) indicating that there was considerable engagement in drama by the schools in the region. Further, schools from the region demonstrate high levels of performance at the Kenya National Drama Festival and consistently feature at the national level where they are able to compete successfully with schools from other regions in the country. Further, public secondary schools in Central region are diverse in terms of students and teacher population and therefore can be taken as being representative of the entire country. The reported levels of indiscipline among secondary school students in the area have been high in the past and, therefore, it was important to establish whether the drama participation had contributed in any way to the management of students' discipline in schools in the region. Hence, the findings were expected to be generally applicable national wide since the public school demographics largely reflect those of other public secondary schools in the country. Thus, the school demographic patterns together with their active participation in drama festivals at all levels were the key considerations that informed the selection of the region.

3.5 Target Population of the Study

Target population refers to the group of people to whom the results of a research should apply (Whitley & Kite, 2012). It is that population to which a researcher wants to generalize the results of his/her study. This study targeted drama students, non-drama students, deputy principals and drama teachers from 79 public secondary schools in the region that had consistently participated in the Kenya National Drama Festival competitions up to the sub county levels and beyond in the

last five years. This was the unit of analysis. As such, the target population comprised of 79 deputy principals; 79 drama teachers; 1888 duly registered and active drama students in their respective schools (who participated in the drama festivals in 2017) (KNDF, 2018) and; 61312 non-drama students. The study specifically focused on students drawn from form two, three and four in secondary schools due to the fact that they had considerable experience in high school drama and student life and could give informed conclusions on the study questions. Form one students were considered new in school and, therefore, were not effectively involved at the time of carrying out the study. The distribution of the population is shown in Table 3.1.

Table 3.1

Target Population

County	Number of Schools	Deputy Principals	Drama Teachers	Drama Students	Non- Drama Students
Kiambu	18	20	18	412	13928
Nyeri	16	18	16	372	12418
Muranga	15	15	15	380	11642
Nyandarua	15	15	15	368	11385
Kirinyaga	15	15	15	356	11940
Total	79	79	79	1888	61312

3.6 Sample Size and Sampling Techniques

The study sought to determine a representative sample size from the population and select the respondents in such as manner as to make it representative of the entire Central region and one that can be inferred for the entire country's public secondary schools.

3.6.1 Sample Size

In this study, purposive sampling was used to select all the 79 public secondary schools that had participated in the Kenya National Drama Festival competitions up to the sub county levels and beyond in the last five years. Since the population of the drama students and non-drama students

were large enough, the study used the probability methods to determine their respective sample sizes. The sample sizes were, thus, computed using the formula proposed by Nassiuma (2000) as follows;

$$n = \frac{Nc^2}{c^2 + (N-1)e^2}$$

Where, n = sample size, N = population size, c = coefficient of variation ($\leq$ 50%), and e = error margin ($\leq$ 5%). 50% was coefficient of variation since the population variance was not known as recommended by Kothari (2004). The 5% error margin is the highest error margin allowable for descriptive studies which involve sampling of the population. The nassiuma formula was chosen due to its stability over a range of sample sizes and the need to keep the sample size for the study within manageable limits. Therefore, for the drama students c was taken as 40%, e to be 3% and N = 1888. Fitting this into the formula:

$$n = \frac{1888 * (0.4)^2}{(0.4)^2 + (1888 - 1) * (0.03)^2} = 162.5572 \approx 163$$

A sample size of 163 drama students was obtained from the formula. For the non-drama students c was taken as 40%, e to be 3% and N = 61312, therefore, fitting this into the formula:

$$n = \frac{61312 * (0.4)^2}{(0.4)^2 + (61312 - 1) * (0.03)^2} = 177.2667 \approx 177$$

A sample size of 177 non-drama students resulted from the above formula. Therefore, a total sample size of 340 drama and non-drama students was used. To this sample size were added 79 drama teachers and 79 deputy principals selected using the census method bringing the entire sample size to 498 respondents. This sample size was then distributed across the counties, sub counties, schools and accessible populations as shown in Table 3.2.

Table 3.2

Sample Size Distribution

County	Sub-county	Number of Schools	Deputy Principals	Drama Teachers	Drama Students	Non-Drama Students
Kiambu	Kabete	6	6	6	13	15
	Kikuyu	6	6	6	13	15
	Kiambaa	6	6	6	13	15
Nyeri	Kieni	5	5	5	10	11
	Mukurweini	6	6	6	13	15
	Othaya	5	5	5	10	11
Muranga	Kiharu	5	5	5	10	11
	Gatanga	6	6	6	12	15
	Kandara	4	4	4	8	8
Nyandarua	Kinangop	6	6	6	12	11
	Nyandarua North	6	6	6	13	11
	Nyandarua West	3	3	3	6	6
Kirinyaga	Kirinyaga West	7	7	7	14	17
	Kirinyaga Central	4	4	4	8	8
	Kirinyaga South	4	4	4	8	8
Total		79	79	79	163	177

3.6.2 Sampling Techniques

Using data supplied by the Central Region Education Headquarters and KNDF (2019) it was possible to purposely select all the 79 secondary schools in the Central Region that had consistently participated in the Kenya National Drama Festival competitions up to the sub county levels and beyond in the last five years as shown in Table 3.2. The census method was also used to select all the deputy principals and drama teachers in these schools since their population was small and both the deputy principals and drama teachers were known making it possible to readily identify them. The drama teachers were identified through the deputy principals.

For the large population of drama students simple random sampling was used. With the assistance of the drama teachers in each of the selected schools, at least two drama students per school and at most 2 non-drama students per school were randomly selected by the researcher to participate in the study. In mixed secondary schools, one male student and one female student were randomly selected so as to ensure gender parity in the study. The drama students were identified first before their non-drama colleagues. The use of census method was informed by the need for respondents' specificity as recommended by Kothari (2004) and is used where the entire population or group of elements of interest, like in this case the secondary schools and their administrators and drama teachers, are accessible. Random sampling on the other hand introduces the element of randomness and allows making statistical conclusions from the data collected that will be considered to be valid. Relative to the other sampling methods in such cases, the selection of units using a random procedure can be viewed as superior because it improves the potential for the units to be more evenly spread over the population (Oso & Onen, 2009).

3.7 Data Collection Instruments

In collecting data from the respondents, the researcher designed and used the following tools; the questionnaire (Appendix I – IV) and the data collection sheet (Appendix IV).

3.7.1   Questionnaires

The researcher used four sets of questionnaires containing structured and open ended questions (Appendix I – IV). These were used as data collection instruments. The questionnaires were administered to the deputy principals, drama teachers, drama students and non-drama students respectively. The questionnaires were designed along the objectives of the study and also the dependent variable. They were designed in to sections A, B, C, D, E and F. The first section -

Section A- dealt with the background information of the respondents from which the demographic characteristics of the respondents were derived. The second section, Section B, was concerned with the influence of strategic rules and regulations in drama on discipline among secondary school students in Central Region, Kenya. The questionnaires for the deputy principals and the drama teachers were similar while those for the drama and non-drama students had some variations in that there was a section that was omitted from the questionnaire of the non-drama students in that they were not expected to give valid responses regarding the construct of drama genres.

Section C is concerned with statements on the influence of drama skills on management of students discipline among secondary school students in Central Region, Kenya. Section D contained items on the influence of drama rehearsals on management of students discipline among secondary school students in Central Region, Kenya. The fifth section- Section E- entailed statements on the influence of drama genres on management of students discipline among secondary school students in Central Region, Kenya. Finally, section F was concerned with items on the status of management of students discipline among secondary school students in Central Region, Kenya.

The structured parts contained matrix questions meant to be scored on a 5-point Likert Type scale while in the open ended part, spaces were provided for the respondents to write their opinions in their own words. The respondents were, therefore, able to rate statements provided according to their views on them and also write what they felt on the questions asked. The ratings for the questionnaire items in the structured parts ranged from *strongly agree* which was highly rated at 5, *agree* rated at 4, *neutral* at 3, *disagree* at 2 and *strongly disagree* at 1. The use

of open ended questions within each variables enabled easier formulation in coming up with appropriate categories of themes.

3.7.2 Data Collection Sheets

Secondary information was obtained using a data collection sheet (Appendix V) which enabled the information in documents from the National Drama Secretariat offices and from the public secondary schools across the Central Region of Kenya to be captured. Documents from the National Drama Secretariat included policy documents, ministry guidelines and general statistics on drama and competition in the Central Kenya Region. The documents gave information on school statistics on students' population, number and types of schools to involve with the expected respondents. Reports, comments and results from drama by festival adjudicators were also relied upon in order to give more insights on the study particularly on opinions, comments and pronouncements on the perceived importance of drama. Reports from various drama workshops at national level were also put in to consideration. The documents from the secondary schools selected for the study were on disciplinary cases and actions taken across the schools to effectively manage them (Sections 4.7.2 & 4.7.3).

3.8 Pretesting of the Research Instruments

Pilot testing was conducted in 8 schools in Laikipia County and involved 42 respondents; 8 deputy principals, 8 drama teachers; 16 drama students and 10 non-drama students. This was done in accordance to the recommendations of Oso and Onen (2009) that at least 10% of the sample size can form part of the pilot group. Laikipia is in Rift Valley region and therefore, outside the Central region. Furthermore, several schools in the county are involved in Kenya National Drama Festival every year. The county was, therefore, an appropriate ground for testing the tools. The pilot data results were analysed in order to assure clarity. This piloting also helped

the researcher in observing the duration taken by the questionnaire. Pilot testing of the tools was advantageous to this study in that; vague questions were captured and were well rephrased. This, therefore, led to improvement on the content. Unclear instructions were also rectified and the researcher knew whether analysis was appropriately and clearly done. It, therefore, necessitated proper adjustment of the research instruments. Subsequently, the piloted questionnaires were pretested for validity and reliability.

3.8.1 Validity of Instruments

Validity is the degree to which a test consistently measures whatever it is meant to measure, and is expressed numerically (Panneerselvam, 2014). The purpose of the validity test was to systematically refine the questionnaire so that the respondents could have least challenges in terms of readability and understanding of the items in the questionnaire when responding to it. In addition, it was expected to help the researcher in analysing the data collected as per the constructs and drawing conclusions and making recommendations respectively. The questionnaires were subjected to face, construct and content validity tests. An instrument has face validity when the items on it seem to measure the intended concept (Rubin & Bellamy, 2012). This was ensured by presenting the questionnaire to the researcher's academic supervisors at the university and asking them to review the layout of the instruments. During the pilot test, the respondents were also asked about their ease of responding to the questionnaire items based on the layout of the questionnaires. Construct validity is a measure of the appropriateness of a construct being used in a study (Fawcett, 2013). Construct validity was ensured through deliberations with the researcher's academic supervisors at the university on the constructs that are used by the KNDF for drama participation. This was meant to ensure that the information gathered using the questionnaires was a true reflection of the variables; drama participation and

discipline management and therefore inferences based on such data were accurate and meaningful.

Content validity refers to the degree to which a measure seems to cover the entire range of meanings within a concept (Rubin & Babbie, 2016). This was done with the assistance of the supervisors to ensure that the items under the constructs were consistent with the construct itself and actually measured it and also were, not repeated elsewhere in the instruments. The validity forms of the instrument were ascertained by the researcher's supervisors and other lecturers from Education Department, Kenya Methodist University. Their input was used to review the draft questionnaire prior to its final adoption for the actual data collection exercise. For the open ended part of the questionnaire, content analysis for the themes emerging from the respondents own statements was used to test the validity as recommended by Gavora (2015).

3.8.2 Reliability of Instruments

Reliability test was done on the pilot tested questionnaires. The study used the internal consistency method to assess total reliability of data and the tools used. An internal consistency estimate of the reliability requires only one administration of the instrument. After the pilot testing, all the questionnaire items were inputted into the Statistical Package for Social Scientists (SPSSP) software for computation of the reliability index per item, per variable and for the total instrument. According to Marshall and Rossman (2014), as a rule of thumb, a proposed psychometric instrument should only be used if a value of 0.70 or higher is obtained on a substantial sample. A reliability coefficient $\dot{\alpha} \geq 0.70$ was, therefore, adopted for this study.

Before the final reliability coefficient was computed, scaling was done on the questionnaire items as per the variables. Out of the 96 items under the constructs, 26 were found to meet the minimum threshold of being able to reduce the predictive capability of the constructs

significantly when removed and were, therefore, retained while the other 70 were discarded. Only item score that were high and would lower the variable reliability index below 0.70 when removed were retained. These were then used in the final report after being subjected to further validity tests. A correlation coefficient for the two tests results was then computed by application of Pearson moments correlation formulae. The reliability-test results are given in Table 3.3.

Table 3.3

Reliability Statistics

Variable	Pearson's Coefficient
Drama Strategic Rules and Regulations	0.788
Drama Skills	0.861
Drama Rehearsals	0.717
Drama Genres	0.823
Management of Student Discipline	0.863
Overall Instrument Reliability	0.819

The instrument reliability test yielded a high value for each of the five variables with each being above the recommended coefficient threshold of 0.7 indicating a high internal consistency. Further, the overall instrument reliability was $\dot{\alpha} = 0.819$ which was higher than the recommended value. Therefore, the questionnaire could be used after some few adjustments. Subsequently, modifications, additional questions and any shortcomings that were found in the questions were duly corrected at this stage.

3.9 Data Collection Procedures

First, introduction letter for the research was obtained from Kenya Methodist University, Kenya through the School of Graduate Studies. This enabled the researcher to acquire research permit from National Commission for Science Technology and Innovations (NACOSTI). Thereafter,

clearance was sought from the Central Region Education Office. This enabled the researcher acquire clearance from the respective County Directors of Education (CDEs). The researcher then visited the selected schools for introduction. During the introductory visits, the researcher sought clearance of the research from the school authorities, particularly the principals. He then made appointments for data collection, briefed the selected teachers on the intended research and sought their cooperation, and obtained consent from the school administration of selected students. The questionnaires were distributed to the respondents by the researcher personally in order to expound on the main purpose and objectives of the study. This boosted the response rate. Where conveniently possible, the researcher waited for the questionnaires to be filled through self-administering and went with the already filled research tools.

Much of the required information for this study was in form of primary data and was collected through semi structured type of questionnaires. Secondary data too was collected from school registers especially in relation to statistics on drama students and management of students' discipline. More statistical and logistical information was obtained from the Regional education office.

3.10 Data Analysis

Data from questionnaires was compiled, sorted, classified and entered in to IBM SPSS Statistics Version 22.0 computer software for analysis. Using this software, it was possible to compute both descriptive and inferential statistics. The descriptive statistics computed included; frequencies, percentages, means and standard deviations which gave a basic description of the data trends. The descriptive statistical information yielded was subsequently tabulated, interpreted and discussed according to the study objectives and the respondent categories.

The researcher also used inferential statistics in the form of ordinary multiple linear regression to establish the individual contribution of drama participation variables towards student's discipline. The same was used to come up with a joint effect of the drama items in the management of discipline among secondary school students in Central Region. The importance of this was that the results of the analysis using the sample can be generalized to the larger population. As such, the researcher used multiple regression model to determine the effects of the independent variables (strategic rules and regulations, drama skills, drama rehearsals, and drama genres) on dependent variable (management of discipline) to establish if the relationship between the independent variables and the dependent variables were statistically significant individually and jointly. The Multiple regression model was estimated as:

$$Y = B_0 + B_1X_1 + B_2X_2 + B_3X_3 + B_4X_4 + e$$

This translates that;

Y = is the dependent variable (Management of students' discipline)

X_1 = Drama Rules and Regulations

X_2 = Drama Skills

X_3 = Drama Rehearsal

X_4 = Drama Genres

B_0 = is the constant

B_{1-4} = is the change induced in Y by each X

e = is the error

As seen from the above, the formula was applicable to the realisation of all the independent variables, which in this case were drama responsibilities;

If B_1 was positive, then this meant that X_1 was affecting Y positively. If B_2 was positive then X_2 was affecting Y positively, that is, different aspects of drama influenced the student's behaviour. The same argument was raised as regards the other objectives. The term ''independent''

variables and ''dependent'' variables are derived from the mathematical expression, when X_i (i=1, 4) are generally independent variables and the dependent variable, Y is said to be the function of X_i (i=1, 2……….4) that is Y =f (X_i). This means that the variation of Y depends on Xi. The regression coefficient 'B_0' is the Y intercept: while B_1, B_2, and B_3 are the net change in Y for each change of X_1, X_2, and X_3. The error term is a random variable with a mean of zero, which captures those variables that cannot be quantified. The data was presented using tables, interpreted, analyzed and discussed as per the objectives respectively.

The predictive importance of each of the independent variables (drama strategic rules and regulations, drama skills, drama rehearsals, and drama genres) on the dependent variable (management of disciplinein Central Region, Kenya) was assessed using the Beta values in the regression equation that was generated from the multiple linear regression analysis. The value of R^2 was used to assess the extent to which the independent variables account for variance in the dependent variable. The joint significance of the regression coefficients was determined using the F test and p value approach at 95% confidence level. The decision rule is to reject the null hypothesis that "the impact of all explanatory variables is simultaneously equal to zero" if computed F value exceeds the critical F value or the p value $\leq$ significance level α (0.05). The research hypotheses were also tested using the p value approach at 95% confidence level based on the linear regression analysis SPSS output. The decision rule is that the null hypothesis would be rejected if the calculated p value is less than the significant level (0.05) and accepted if the calculated p-value is greater than the significance level (0.05). The model obtained from the study was tested for linearity, normality, multi-collinearity, and homoscedasticity assumptions in OLS (Ordinary Least Squares). The linearity assumption means that the amount of change or rates of change between scores on two variables are constant for the entire range of scores for the

variables. Violation of this assumption means that the variables have no linear relationship and, therefore, cannot be predicted using a linear model. Linearity was tested by means of a P-P plot whereby the plotted points should match the diagonal line and also by means of a Scatter plot whereby the amounts of points scattered above and below the 0-horizontal line should be equal. The normality assumption means that the residuals in the model should be normally distributed. The normality of data was confirmed through the Shapiro-Wilk test. The decision rule is to reject the null hypothesis if p-value is greater than 0.05 and fail to reject the null hypothesis if the p-value is less than 0.05.

The homoscedasticity assumption means that the variance of the error terms should be constant, that is the variance of the error term should not depend on the values of the independent variables. According to Johnston (1972), existence of heteroscedasticity can invalidate statistical tests of significance that assume that the modeling errors are uncorrelated and uniform. Presence of homoscedasticity in the data was tested using the Levene Test for Equal Variances. This tests the null hypothesis that there are constant variance variables. The decision rule is to reject the null hypothesis when calculated p-value is greater than α value of 0.05 and fail to reject the null hypothesis if the calculated p-value is less than α value of 0.05. The collinearity assumption means that the independent variables should not be inter-correlated. Multicollinearity occurs when more than two predictor variables are inter-correlated. This was tested using Tolerance statistics and Variance Inflation Factor (VIF). The tolerance statistics indicate the percentage of variance in an independent variable that is shared with the other independent variables. According to Gujarati (2009) and Cooper & Schindler (2008), the tolerance statistics should be less than 0.8 in order to be free from Multicollinearity. The VIF values for all the predictors

should be below 5. According to Micheal and Abiodun (2014), VIF values of below 5 indicate no evidence of Multicollinearity.

3.11 Ethical Considerations

Various ethical considerations were observed. The researcher obtained a research permit from National Commission for Science, Technology and Innovations (NACOSTI) through an introduction letter from Kenya Methodist University. The permit was then used in obtaining authorization from the Central Region Coordinator of Education. In addition, a cover letter accompanied the questionnaires requesting for cooperation from the respondents. The researcher sought to conform to the principle of voluntary consent where the respondents were required to participate in the research willingly, and the real purpose of this research was disclosed to the respondents who were then required to agree to participate in the study voluntarily. To enable anonymity, the respondents were not required to write their names. The participants were also informed that any information collected from the institution and students were treated confidentially.

Participants were informed of voluntary involvement in the study and that they could withdraw from it at any stage without any victimization. The researcher further explained to the respondents the real goal of the research, which is basically for academic purpose. All information obtained during the information gathering and therapy sessions was to be treated with extreme levels of confidentiality and this was communicated to the respondents. Questionnaires were marked with serial codes and the participants were obligated to write their names or any other identification numbers. Privacy and confidentiality were maintained all through from data collection, analysis and presentation.

High levels of integrity were upheld during the data analysis stage where all data was processed in a manner that ensured that only the views of the respondents were presented or rephrased differently. Moreover, the researcher ensured that sources of theoretical literature and empirical literature were adequately and precisely acknowledged and captured in both in-text citation and in the reference list using the America Psychological Association (APA) referencing guidelines.

Table 3.4

Variables Operationalization

Objective	Variable	Indicators	Data Analysis
To examine the influence of strategic rules and regulations used in drama on management of discipline among secondary school students in Central Region, Kenya.	Independent variable Strategic rules and regulations used in drama	• Timelines and Punctuality • Orderliness • Participation • Cleanliness • School property	Ordinal • Descriptive statistics • Regressions
To establish drama skills regulating students' behaviour on management of discipline among secondary school students in Central Region, Kenya.	Independent variable Drama skills	• Accuracy • Internalization • Memorization • Completeness • Socialization • Public speaking	Ordinal • Descriptive statistics • Regressions
To assess the influence of drama rehearsals in management of discipline among secondary school students in Central Region, Kenya.	Independent variable Drama rehearsals	• Language development • Communication development • All-round development • Literacy development • Confidence development • Intelligence development	Ordinal • Descriptive statistics • Regressions
To explore applicability of drama genres in the management of discipline in secondary schools in Central Region, Kenya.	Independent variable Drama genres	• Sociodramatic Plays • Creative Dances • Choral verses • Structured Narratives	Ordinal • Descriptive statistics • Regressions
Management of discipline in secondary schools in Central Region, Kenya	Dependent variable Management of discipline	• Alternative channel of discipline • Occurrences of serious indiscipline cases • Disciplinary actions taken	Ordinal • Descriptive statistics • Regressions

CHAPTER FOUR

RESULTS AND DISCUSSION

4.1. Introduction

This chapter presents results arising from the analysis of data collected using questionnaires. The data collected were analysed using descriptive and inferential statistical methods where the findings are presented in tables and figures, and their implications discussed.

4.1.1 Response Rate of the Instruments

The researcher administered 497 questionnaires to all the sampled respondents for this study. Out of these, a total of 389 questionnaires were returned correctly filled and usable for the study. A summary of the instrument response is given in Table 4.1.

Table 4.1

Response Rate

Respondents	Total Questionnaires issued (f)	Returned Questionnaires (f)	Response Rate (%)
Deputy Principals	79	57	72
Drama Teachers	79	54	68
Drama Students	162	143	88
Non-Drama Students	177	135	76
Total	**497**	**389**	**76%**

The overall response rate to the questionnaires was 76%. The response rate was high and was, therefore, acceptable for the purposes of the study. According to Maxfield and Babbie (2014), a response rate of 50% is acceptable for studies of this kind while instrument response rates of 80% and above are considered as very good. This study's response rate was above the two thresholds and, therefore, fit for use in the study of drama participation as a tool for discipline management. The other questionnaires were not returned by the respondents and were, therefore,

unavailable for the study purposes. This indicated that there was a positive response from respondents. It also indicated that there was a high level of understanding on the side of the respondents on the requirements of the research tool.

4.2. Demographic Information of the Respondents

There was need to first establish the demographic characteristics of the deputy principals and drama teachers considered as categorical variables which gave some basic insight about the respondents.

4.2.1 Demographic Characteristics of the Deputy Principals and Drama Teachers

The characteristics considered in relation to the demographic characteristics of the deputy principals and drama teachers in the study were; gender, highest level of education and work experience in years in the teaching profession. The findings are summarized in Table 4.2

Table 4.2

Demographic Characteristics of the Deputy Principals and Drama Teachers

Respondent	Variable	Response	Frequency	Percent (%)
Deputy Principals (N= 57)	Gender	Male	41	72
		Female	16	28
	Academic qualifications	Degree	35	62
		Masters	18	31
		Phd (ongoing)	4	7
	How long have you been a teacher in this school?	1-5 years	16	28
		6 - 10 years	21	36
		11 - 15 years	10	18
		Above 15 years	10	18
Drama Teachers (N= 54)	Gender	Male	29	53
		Female	25	47
	Academic qualifications	Degree	40	74
		Masters	12	22
		Phd (ongoing)	2	4
	How long have you been a teacher in this school?	1-5 years	22	41
		6 - 10 years	18	33
		11 - 15 years	9	17
		Above 15 years	5	9

The findings in Table 4.2 suggest that majority of the deputy principals and drama teachers 72% and 53% respectively who participated in the study were male indicating that in terms of placement, there could be more male deputy principals than female deputy principals in the region. Although in terms of leadership, there were few female deputy principals than the constitutionally required gender threshold of one third. Concerning the level of education, the results indicate that majority of the deputy principals (62%) and drama teachers (74%) respectively had undergraduate degree level of education as their highest academic qualifications. More deputy principals than drama teachers had postgraduate qualifications as their highest level of education. Majority of the deputy principals (36%) had also worked as teachers in their current school for between 6 and 10years while most of the drama teachers

(41%) had worked as drama teachers in their current school for between 1 and 5years. These findings imply that majority of the respondents had reasonable level of education and relevant work experience as teachers in their present schools and could, therefore, be relied upon to give dependable information for the study. Also the fact that there were considerable drama teachers and drama students was important as it meant that most of the respondents would be familiar with the questions being sought and could answer them competently.

This vital information enhanced the validity of the current study. According to Olaison et al. (2018), the length or the durability of work experience plays a major role on how managers and school curriculum implementers make decisions. Experienced care managers describe how they deviate from the guidelines at times in order to create an increased scope of action in their decision-making process. Those with less time in their profession describe greater difficulties in this respect. This research benefited greatly because all the schools that were visited had reasonable numbers of well experienced deputy principals and drama teachers who had considerable knowledge on drama practices and management of discipline in their schools.

4.2.2 Demographic Characteristics of the Drama Students and Non-Drama Students

The characteristics considered in relation to the demographic information of the drama students and non-drama students in the study were; gender, class and school type being attended by the student. The findings are summarized in Table 4.3

Table 4.3

Demographic Characteristics of the Drama Students and Non-Drama Students

Respondent	Variable	Response	Frequency	Percent (%)
Drama Students (N= 143)	Gender	Male	70	49
		Female	73	51
	Class	Form 2	47	33
		Form 3	56	39
		Form 4	40	28
Non-Drama Students (N= 135)	Gender	Male	59	44
		Female	76	56
	Class	Form 2	46	34
		Form 3	49	36
		Form 4	40	30

The findings in Table 4.3 suggest that most of the drama students (51%) were females. However, there was near gender parity in the participation of drama students in the study. Most of the drama students (39%) were drawn from form three although there was good representation from the other two classes owing to the sampling methods used. Comparatively, the findings in Table 4.3 suggest that majority (56%) of the non-drama students were females. Most of the non-drama students (36%) were also drawn from form three although there was good representation from the other two classes owing to the sampling methods used. This implies that majority of the student respondents (about two thirds in both cases) who participated in this study were from higher classes. This suggests that they had reasonable level of experience in student life and drama participation in their present schools and could, therefore, be relied upon to give dependable information for the study. Survey researchers have long assumed that the best way to obtain unbiased estimates is to achieve a high response rate from respondents who show variable but reliable demographic patterns that can improve the accuracy of the findings (Fosnacht et al., 2017).

4.3 Drama Strategic Rules and Regulations versus Management of Discipline

The first objective of the study was to examine the influence of strategic rules and regulations in drama on management of discipline among secondary school students in Central Region, Kenya. This variable was measured in terms of the following indicators; time keeping and punctuality, Participation in class work, attentiveness in class, positive attitude towards learning, cleanliness and neatness, preservation of school property and positive attitude towards co-curricular activity. The results were obtained from all respondents. A five point Likert scale was used to rate responses of this variable and it ranged from; 1 = strongly disagree to 5 = strongly agree where SD = Strongly Disagree; D=Disagree; N = Neutral; A = Agree; SA = Strongly Agree; and % = Percentages. They were analysed on the basis of percentages, mean score and standard deviation. The findings are presented and interpreted as per the respondent groups, that is; deputy principals, drama teachers, drama students and non-drama students.

The results from the deputy principals were whether drama strategic rules and regulations influenced management of discipline among secondary school students as presented in Table 4.4.

Table 4.4

Drama Strategic Rules and Regulations versus Management of Discipline (Deputies)

Statements (N = 57)	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Role on punctuality/time keeping	0	0	31.8	45.5	22.7	3.91	0.741
Role on participation in classwork	0	0	22.7	54.5	22.7	4.00	0.682
Role on attentiveness in Class	0	4.5	22.7	50	22.7	3.91	0.802
Role on positive attitude towards learning	0	4.5	27.3	45.5	22.7	3.86	0.824
Role on cleanliness/neatness	0	9.1	13.6	59.1	18.2	3.86	0.824
Role on students' responsibility towards taking care of school's property	0	4.5	22.7	45.5	27.3	3.95	0.834
Role on positive attitude towards co-curricular activity	9.1	0	4.5	68.2	18.2	3.78	1.128
Aggregate						3.896	0.834

The deputy principals were asked whether drama rules and regulations on time keeping and punctuality influenced management of discipline among secondary school students and most (45.5%) agreed with this view. In relation to the question on the influence of drama rules and regulations on students' participation in class, most deputy principals (54.5%) agreed that drama rules and regulations influenced students participation in class. When asked whether learning the drama rules and regulations influenced students' attentiveness in class, majority (50%) agreed that attentiveness in class could be attributed to drama rules and regulations. The findings also indicate that most of the deputy principals agreed (45.5%) that the drama rules positively shaped students attitudes towards learning. Regarding the influence of drama rules and regulations on cleanliness and neatness among students, the findings indicate that majority (59.1%) agreed with the view that drama rules and regulations influenced cleanliness and neatness among students.

In addition, the deputy principals were asked about the influence of drama rules and regulations on students' responsibility towards taking care of school's property, most (45.5%) agreed that the drama rules instilled a sense of responsibility towards school property. The findings also indicate that majority (68.2%) of the deputy principals agreed with the view that drama rules and regulations were effective in promoting a positive attitude towards co-curricular activity among the students. Lastly, the aggregate mean was 3.896 and a standard deviation of 0.834 which indicates that overall, the deputy principals were inclined to agree with most of the statements regarding the influence of drama strategic rules and regulations on the management of student discipline in secondary schools in the Central Kenya Region.

The study also looked at drama teachers' views on the influence of strategic rules and regulations on management of discipline among secondary school students: Results are presented in Table 4.5.

Table 4.5

Drama Strategic Rules and Regulations versus Management of Discipline (Drama Teachers)

Statements (N = 54)	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Role on punctuality/time keeping	0	6.7	33.3	40	20	3.73	0.679
Role on confidence (in class)	0	0	13.3	46.7	40	4.27	0.704
Role on participation in class work	0	0	26.7	53.3	20	3.93	0.704
Role on attentiveness in Class	0	6.7	13.3	46.7	33.3	4.07	0.884
Role on positive attitude towards learning	0	0	26.7	40	33.3	4.07	0.799
Role on cleanliness/neatness	0	0	33.3	40	26.7	3.93	0.799
Role on students' responsibility towards taking care of school's property	0	6.7	20	33.3	40	4.07	0.961
Role on positive attitude towards co-curricular activity	0	33.3	6.7	20	40	3.33	1.799
Aggregate	0					3.925	0.916

The drama teachers were asked whether drama rules and regulations influenced time keeping among secondary school students. Most of the drama teachers (40%) felt that the drama regulations encouraged students to be punctual and keep time. However, fewer drama teachers than deputy principals (45.5%) were of this view. When asked about the role of drama rules and regulations on inspiring confidence among secondary school students, most of the drama teachers (46.7%) agreed, though in comparison to deputy principals (54.5%), fewer drama teachers were convinced that drama rules and regulations influenced students confidence (in class). Regarding the role of drama rules and regulations on influencing participation in class work, majority (53.3%) of the drama teachers agreed with this point of view. This was slightly

lower than most deputy principals (54.5%) who felt that drama rules and regulations influenced students' participation in class.

Concerning the role of drama rules and regulations on students' attentiveness in class, most of the drama teachers (46.7%) agreed with the statement as compared to majority of the deputy principals (50%) who attributed attentiveness in class to drama rules and regulations. The findings also indicate that the role of drama rules and regulations on shaping students positive attitude towards learning, fewer drama teachers (40%) than deputy principals agreed (45.5%) that the drama rules positively shaped students attitudes towards learning. Similarly, the influence of drama rules and regulations on cleanliness and neatness among students was acknowledged by fewer drama teachers (40%) than deputy principals (59.1%). The findings also indicate that most drama teachers (40%) strongly agreed that drama rules instilled a sense of responsibility towards school property among students. This was slightly higher compared to deputy principals (27.5%) who strongly agreed with the same view. In the same way most (40%) of the drama teachers strongly agreed that the drama rules and regulations influenced students participation in co-curricular activities as compared to deputy principals (18.5%) who strongly agreed. Overall, the aggregate mean was 3.925 and a standard deviation of 0.916 which indicates that the drama teachers supported most of the statements regarding the influence of drama strategic rules and regulations on the management of student discipline in secondary schools in the Central Kenya Region.

There was also need to establish from the drama students whether drama strategic rules and regulations influenced management of discipline among secondary school students. Results are presented in Table 4.6.

Table 4.6

Drama Strategic Rules and Regulations versus Management of Discipline (Drama Students)

Statements (N = 143)	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Role on Punctuality/time keeping	2.8	0.7	18.9	18.2	59.4	4.31	0.987
Role on Confidence (in class)	7	7	16.8	21	48.3	3.97	1.253
Role on Participation in class work	5.6	9.1	14	31.5	39.9	3.91	1.186
Role on Attentiveness in Class	3.5	3.5	21	19.6	52.4	4.14	1.085
Role on Positive attitude towards learning	0.7	4.9	20.3	16.8	57.3	4.25	0.989
Role on Uniform cleanliness/neatness	2.1	5.6	14	25.2	53.1	4.22	1.022
Role on students' responsibility towards taking care of school's property	3.5	13.3	25.9	27.3	30.1	3.67	1.143
Role on Positive attitude towards co-curricular activity	7.7	4.9	17.5	23.1	46.9	3.97	1.241
Aggregate						4.055	1.113

When asked whether drama rules and regulations influenced time keeping among secondary school students, most drama students (59.4%) strongly agreed. This was high compared to most drama teachers (40%) and deputy principals (45.5%) who held the same view. Concerning the influence of drama rules and regulations on confidence among secondary school students, most of the drama students (48.3%) strongly agreed as compared to drama teachers (40%) who also strongly agreed, though in comparison, most deputy principals (54.5%) strongly felt that this was the case. Regarding the role of drama rules and regulations on influencing participation in class work, most of the drama students (39.9%) strongly agreed which was a higher proportion than drama teachers (20%) and deputy principals (22.7%) who also strongly agreed with this opinion. The drama students were also asked whether the drama rules and regulations influenced their attentiveness in class, majority (52.4%) strongly agreed that this was the case. In comparison, only 33.3% of the drama teachers and 22.7% of the deputy principals had the same strong views on the influence of drama rules on encouraging attentiveness in class.

When asked to indicate whether drama rules and regulations shaped positively students' attitude towards learning, majority (57.3%) of the drama students strongly agreed as compared to 33.3% of the drama teachers and deputy principals (22.7%) who also felt the same. Concerning the influence of drama rules and regulations on cleanliness and neatness among students, majority (53.1%) of the drama students strongly agreed with this viewpoint compared to 33.3% of drama teachers and deputy principals (18.2%). In relation to the question regarding the influence of drama rules and regulations in instilling a sense of responsibility towards school property among students, most (30.1%) of the students strongly agreed as compared to 40% of the drama teachers and 27.3% of the deputy principals who similarly strongly agreed. Lastly, the drama students were asked whether the drama rules and regulations influenced students participation in co-curricular activities. Most drama students (46.9%) strongly agreed with this view compared to 40% of the drama teachers and 18.2% of the deputy principals who also strongly agreed. Overall, the aggregate mean was 4.055 and a standard deviation of 1.113 which indicates that the drama students mostly strongly agreed with the views concerning the influence of drama strategic rules and regulations on the management of student discipline in secondary schools in the Central Kenya Region.

Non-drama students were also asked whether drama strategic rules and regulations influenced management of discipline among secondary school students. Results are presented in Table 4.7.

Table 4.7

Drama Strategic Rules and Regulations versus Discipline Management (Non-Drama Students)

Statements (N = 135)	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Role on Punctuality/time keeping	1.8	0	14.5	32.7	50.9	4.31	0.858
Role on Confidence (in class)	3.6	1.8	20	27.3	47.3	4.13	1.037
Role on Participation in class work	7.3	1.8	20	27.3	43.6	3.98	1.178
Role on Attentiveness in Class	3.6	1.8	20	27.3	47.3	4.13	1.037
Role on Positive attitude towards learning	0	5.5	23.6	21.8	49.1	4.15	0.97
Role on Uniform cleanliness/neatness	3.6	1.8	12.7	23.6	58.2	4.31	1.016
Role on students' responsibility towards taking care of school's property	12.7	10.9	21.8	29.1	25.5	3.44	1.33
Role on Positive attitude towards co-curricular activity	18.2	12.7	16.4	9.1	43.6	3.47	1.585
Aggregate	0					3.99	1.126

The non-drama students were asked whether drama rules and regulations influenced time keeping among secondary school students. Majority of the non-drama students (50.9%) strongly agreed with this statement compared to most drama students (59.4%), drama teachers (40%) and deputy principals (45.5%) who also strongly agreed with this viewpoint. When asked about the influence of drama rules and regulations on confidence among secondary school students, most of the non-drama students (47.3%) strongly felt that students participating in drama had more confidence in class. However, slightly fewer non-drama students felt this way compared to drama students (48.3%) counterparts and drama teachers (40%) and most deputy principals (54.5%). Regarding question on the role of drama rules and regulations on influencing participation in class work, most non-drama students (43.6%) strongly agreed with the view compared to drama students (39.9%), drama teachers (40%) deputy principals (22.7%) who also strongly agreed with this statement. The study also sought to find out from the non-drama students whether the drama rules and regulations had any influence in attentiveness in class

among participants. Most of the non-drama students (47.3%) strongly agreed indicating that this was the case, however, they were fewer in strongly supporting the proposition compared to drama students (52.4%) drama teachers (20%) and 22.7% of the deputy principals who similarly had the same strong support for the view that drama rules and regulations encouraged students' attentiveness in class.

When asked to indicate whether drama rules and regulations shaped positively students' attitude towards learning, most of the non-drama students (49.1%) strongly agreed as compared to 57.3% of the drama students, 33.3% of the drama teachers and 22.7% of the deputy principals who also strongly agreed. In relation to the question on the influence of drama rules and regulations on cleanliness and neatness among students, majority (58.2%) of the non-drama students strongly supported the view as compared to 53.1% of the drama students, 33.3% of drama teachers and deputy principals (22.7%) who also strongly agreed with this viewpoint. When asked about the influence of drama rules and regulations in instilling a sense of responsibility towards school property among students, fewer non-drama students (25.5%) strongly agreed as compared to drama students (30.1%) drama teachers (40%) and deputy principals (27.3%) who also strongly agreed with the statement. The findings regarding the question on whether the drama rules and regulations influenced students participation in co-curricular activities indicated that most non-drama students (43.6%) strongly agreed with the view that the drama rules and regulations indeed influenced participation in co-curricular activities. This was a stronger support for the viewpoint as compared to that of the drama teachers (40%) and that of deputy principals (18.2%), although it was slightly less than that of the drama students (46.9%) who also strongly agreed. On average, the mean was 3.99 and a standard deviation of 1.126 which indicates that the non-drama students mostly agreed with the views concerning the influence of drama strategic

rules and regulations on the management of student discipline in secondary schools in the Central Kenya Region.

Punctuality is the quality or habit of being on time (i.e. adhering to an appointed time) while timekeeping is the process of tracking and reporting work and leave time (Smallhorn, 2017). Overall, all the respondents were asked whether drama rules and regulations influenced discipline in terms of punctuality and time keeping among secondary school students in Central Region, Kenya. Majority (45.5%) of the deputy principals and 40% of the drama teachers agreed with this view while majority (59.4%) of the drama students and non-drama students (50.9%) strongly agreed with the statement. This implies that drama students tended to be more punctual and keep time as a result of subscribing to the strategic rules and regulations in drama. This could be attributed to the fact that during drama activities, rules on strictly observing time during the drama meetings are always put in place by both teachers and students of drama and must be adhered to failure to which there will be consequences (KNDF, 2018). Curiel (2018) further observed that it always helps to be punctual as it leads to the participant's redundancy if he/she is not able to make it in time always for drama activities such as rehearsals. Therefore, drama students learn to discipline themselves in terms of time keeping so as not to be substituted. This attribute could mean that they also attend to their other non-drama activities in time so as not to fail to participate in drama in time. Hence, the rules on time can reinforce adherence to the set time rules.

Petress (2006) described class participation as when students are given opportunities to participate during teaching and learning by allowing them to ask and answer questions as well as being allowed to brainstorm with fellow students in small groups with a specific task in focus. Class participation is an important aspect of student learning. When students speak up in class,

they learn to express their ideas in a way that others can understand. When they ask questions, they learn how to obtain information to enhance their own understanding of a topic. These results agree with Gravey et al. (2013) whose study found that students who participate in dance, drama, music, and visual arts showed more positive academic and personal wellbeing outcomes than students who were not as involved in the arts. Academic outcomes included motivation, homework completion and class participation.

Attentiveness, or on-task behaviour, was operationally defined as appropriate attending to, or participating in, classroom events (Negron & Graves, 2017). It is also used to describe someone who **is** full of attention, watching and listening carefully, such as an attentive student who takes great notes and asks questions when something isn't clear. According to Heinig (1993), drama enhances discipline and classroom management planning in schools. He argues out that drama helps learners in being attentive, eases the process of giving directions to students especially while dealing with disruptions, handling rule breakers and keeping order and control. He therefore emphasizes the importance of using creative drama in the management of discipline in a classroom

Having a positive attitude means being optimistic about situations, interactions, and oneself (Smallhorn, 2017). People with positive attitudes can remain hopeful and see the best even in difficult situations. In learning, a positive attitude keeps everyone trying new things, feeling brave about brainstorming new ideas, and makes people feel excited to learn. Positive attitudes can be instrumental in inculcating discipline among learners (Luiselli et al., 2005). The respondents in the present study were asked whether drama strategic rules and regulations led to positive attitudes towards learning and discipline among secondary school students in Central region. The findings suggest that majority of the respondents tended to strongly support the

statements describing influence of strategic rules and regulations in drama on learning in inculcating a positive attitude towards learning which was also important in management of discipline among secondary school students in Central Region, Kenya. Consequently, it can be deduced that positive attitudes towards learning could be learned from participating in drama. These results agree with Catterall (2012) who established relationships between arts involvement and academic performance. The study further suggested that students with high involvement in the arts, including racial and ethnic minorities and low-income and high poverty groups, performed better in school and stayed in school longer than students with low arts involvement.

Cleanliness is both the abstract state of being clean and free from germs, dirt, trash, or waste, and the habit of achieving and maintaining that state (Shove, 2003). Neatness is a habit or quality of being tidy. The study investigated the influence of strategic rules and regulations in drama on encouraging personal cleanliness and neatness among secondary school students. The results indicate that there was strong agreement with the statement suggesting that strategic rules and regulations in drama encouraged personal cleanliness and neatness among secondary school students in Central Region, Kenya. This implied that personal cleanliness and neatness which was an important aspect of discipline could be achieved through emphasizing drama strategic rules. According to Bailin (2013), drama enhanced more neatness than academic learning, it promoted social understanding as the drama teacher was able to shape and reward the participants social traits such as cleanliness and honesty and good behavior in general.

Property preservation is the process of maintaining the interior and exterior of a building or equipment or furnishings (Payne & Welch, 2018). The purpose of preservation is to prevent the building, equipment or furnishings, occupied or vacant, from falling into disrepair. School property is described as any building, construction, garden, equipment, and furnishings, parking

zones or area that sits inside the property lines of a school as well as school vans (Nakpodia, 2010). The preservation of these is important to the functioning of the school. The respondents were, therefore, asked whether the strategic rules and regulations in drama were crucial in instilling a sense of responsibility among secondary school students towards taking care of school's property. It was evident from the findings that majority of the respondents were of the view that drama strategic rules and regulations were crucial in instilling a sense of responsibility among secondary school students towards taking care of school's property in Central Region, Kenya.

Most (45.5%) of the deputy principals agreed with this view while 40% of the drama teachers strongly agreed with the statement. Compared to their fellow students, most (30.1%) of the drama students strongly agreed with the statement while most non-drama students (29.1%) agreed with the view. This implies that drama strategic rules touching on preservation of school property were considerably important in the management of student discipline in the area when well emphasized. According to the KNDF (2013), drama participants are expected to be responsible and avoid incidences of misconduct such as breakages and destruction of property and stealing. As a result, students are expected to adopt a high level of discipline which in turn should be reflective in their respective school environments.

Co-curricular activities are unpaid activities not pertaining to ordinary school classes, within or out of school and are pursued outside of the classroom (Breakwell & Beardsell, 2016). As is well known, upbringing in an educational institution is accomplished through the content of the process of the curriculum as well as outside of it, in co-curricular activity (Belikova, 2014). It is an essential element of the educational life of the students and of the professional activity of the

instructors and administrators of the educational institution (Bradley & Conway, 2016). The specific nature of the activity is linked to the fact that it is carried out in the time that is free from school work and the job of meeting daily needs, time when the student can decide on what activity to engage in, and as such, their attitudes towards the extracurricular activities matter. Therefore, the present study sought to find out from the respondents whether drama strategic rules and regulations led to positive attitudes towards participation in co-curricular activities among secondary school students in Central Region, Kenya.

The findings indicated that majority of the deputy principals, drama teachers and drama students disagreed with this view while on the other hand most of the non-drama students strongly agreed with the view. Subsequently, it can be asserted that there was uncertainty on effect of drama strategic rules and regulations on positive attitudes towards participation in co-curricular activities among secondary school students especially as indicated by the differing views between the deputies and drama teachers. These findings did not concur with those of Gravey et al. (2013) who found a strong link between student drama participation and interest in co-curricular activities.

4.4 Drama Skills versus Regulation of Students' Behaviour

The second objective of the study was to establish drama skills regulating students' behaviour among secondary school students in Central Region, Kenya. This variable was measured by the following indicators; accuracy, internalization, memorization, completeness and socialization. The results were obtained from all respondents. A five point Likert scale was used to rate responses of this variable and it ranged from; 1 = strongly disagree to 5 = strongly agree where SD = Strongly Disagree; D=Disagree; N = Neutral; A = Agree; SA = Strongly Agree; and

%=Percentages. They were analysed on the basis of percentages, mean score and standard deviation. The findings are presented and interpreted as per the respondent groups, that is; deputy principals, drama teachers, drama students and non-drama students.

The study first sought to establish from the deputy principals whether drama skills regulated behaviour among secondary school students. Results are presented in Table 4.8.

Table 4.8

Drama Skills versus Regulation of Students' Behaviour (Deputies)

Statements (N = 57)	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Accuracy as a drama skill	4.5	9.1	22.7	45.5	18.2	3.64	1.036
Internalization as a drama skill	0	9.1	22.7	50	18.2	3.77	0.859
Memorization as a drama skill	0	9.1	36.4	36.4	18.2	3.64	0.892
Completeness as a drama skill	0	9.1	27.3	45.5	18.2	3.73	0.872
Socialization as a drama skill	0	4.5	27.3	31.8	36.4	3.95	1.033
Public speaking as a drama skill	0	9.1	22.7	36.4	31.8	3.91	0.96
Average						**3.773**	**0.942**

The deputy principals were asked whether accuracy learnt as a drama skill regulated behaviour among students in secondary schools in the Central Kenya Region. Most of the deputy principals (45.5%) agreed that accuracy learnt as a drama skill was important to regulation of behavior among their students. Regarding the question on the influence of internalization learnt as a drama skill on regulation of students' behaviour, majority (50%) of the deputy principals agreed with the statement. The findings also indicate that the deputy principals were split when asked about the influence of memorization as a drama skill in regulation of behaviour among students, 36.4% agreed while another 36.4% were uncertain. In relation to drama skill imparting a sense of completeness on students and its subsequent effects on regulation of students' behaviour, most of

the deputy principals (45.5%) agreed completeness was important in the regulation of students'

behaviour among students. On whether socialization skills learnt through drama were important

to regulation of students' behaviour, most of the deputies strongly agreed (36.4%) with the

statement. Finally, when asked whether public speaking skills imparted during drama

participation influenced regulation of students' behaviour, most of the deputies agreed (36.4%).

The study also sought to establish from the drama teachers whether drama skills regulated

behaviour among secondary school students. Results are presented in Table 4.9.

Table 4.9

Drama Skills versus Regulation of Students' Behaviour (Drama Teachers)

Statements (N = 54)	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Accuracy as a drama skill	0	0	26.7	53.3	20	3.91	0.704
Internalization as a drama skill	0	0	24.8	56.4	18.8	3.95	0.704
Memorization as a drama skill	0	6.7	20	60	13.3	3.8	0.775
Completeness as a drama skill	0	6.7	26.7	40	26.7	3.87	0.915
Socialization as a drama skill	0	0	33.3	33.3	33.3	4	0.845
Public speaking as a drama skill	0	0	6.6	46.7	46.7	4.4	0.632
Average						**3.988**	**0.7625**

When asked whether accuracy imparted as a skill on students during drama participation

influenced the regulation of behaviour among students in secondary schools in the Central Kenya

Region, majority (53.3%) agreed. From the findings, it was evident that more drama teachers

than deputy principals (45.5%) agreed that accuracy learnt as a drama skill regulated the

behaviour of their students. Regarding the question on the influence of internalization learnt as a

drama skill on regulation of students' behaviour, majority (56.4%) of the drama teachers agreed

which was a slightly higher proportion of drama teachers agreeing with the view 50% of the

deputy principals who agreed with the statement. Concerning the influence of memorization skills learnt during drama participation on the regulation of students' behaviour, majority (60%) of the drama teachers agreed. This level of agreement was high compared to the 36.4% of the deputy principals who agreed with the same statement. In relation to drama skill imparting a sense of completeness on students and its subsequent influence on regulation of students' behaviour, fewer drama teachers (40%) as compared to deputy principals (45.5%) agreed that memorization influenced the regulation of students' behaviour among students. The drama teachers were also asked whether socialization skills learnt through drama were important to regulation of students' behaviour; 33.3% of the drama teachers strongly agreed with the statement as compared to 36.4% of the deputies. Finally, when asked whether public speaking skills imparted during drama participation influenced regulation of students' behaviour, most drama teachers (46.7%) strongly agreed as compared with 31.8% of the deputies who also strongly agreed.

The study sought to establish from the drama students whether drama skills regulated behaviour among secondary school students. Results are presented in Table 4.10.

Table 4.10

Drama Skills versus Regulation of Students' Behaviour (Drama Students)

Statements (N = 143)	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Accuracy as a drama skill	9.1	8.4	25.2	29.4	28	3.59	1.235
Internalization as a drama skill	10.5	9.1	26.6	31.5	22.4	3.46	1.232
Memorization as a drama skill	14.7	7.7	18.9	25.9	32.9	3.55	1.398
Completeness as a drama skill	7.7	9.8	20.3	28.7	33.6	3.71	1.244
Socialization as a drama skill	4.2	6.3	14	26.6	49	4.10	1.122
Public speaking as a drama skill	7.7	3.5	15.4	21.7	51.7	4.06	1.229
Average						**3.745**	**1.243**

The drama students were first asked whether accuracy as a drama skill influenced the regulation of students' behaviour in secondary schools in the Central Kenya Region. Most of the drama students (29.4%) agreed that this was the case. Fewer drama students in comparison to drama teachers (53.3%) and deputy principals (45.5%), however, agreed with this position. When asked about the influence of internalization learnt as a drama skill on regulation of students' behaviour, most of the drama students (31.5%) agreed. This was a comparable smaller proportion than the drama teachers (56.4%) and the deputy principals (50%) who agreed with the statement.

The drama students were also asked whether memorization skills learnt during drama participation influenced the regulation of students' behaviour in their schools. Most of the drama students (32.9%) strongly agreed with the statement on memorization. This was higher than the 13.3% of the drama teachers and 18.2% of the deputy principals who had similarly strongly agreed. In relation to the influence of completeness learnt during drama participation on regulation of students' behaviour, most of the drama students (33.6%) strongly agreed with the

influence of completeness on regulation of students' behaviour among students as compared to drama teachers (26.7%) and deputy principals (18.2%). The drama students were also asked whether socialization skills learnt through drama were important to regulation of students' behaviour, 49% of the drama students strongly agreed with the statement as compared to 36.4% of the deputies. Finally, when asked whether public speaking skills imparted during drama participation influenced regulation of students' behaviour, majority (51.7%) of the drama students strongly agreed which was a higher agreement rate compared to drama teachers (46.7%) and deputies (31.8%) who also strongly agreed.

The study sought to establish from the non drama students whether drama skills regulated behaviour among secondary school students. Results are presented in Table 4.11.

Table 4.11

Drama Skills versus Regulation of Students' Behaviour (Non-Drama Students)

Statements (N = 135)	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Accuracy as a drama skill	5.5	3.6	36.4	32.7	21.8	3.62	1.045
Internalization as a drama skill	7.3	7.3	23.6	32.7	29.1	3.69	1.184
Memorization as a drama skill	10.9	9.1	32.7	20	27.3	3.44	1.288
Completeness as a drama skill	5.5	5.5	18.2	25.5	45.5	4.00	1.171
Socialization as a drama skill	14.5	3.6	25.5	14.5	41.8	3.65	1.430
Public speaking as a drama skill	5.5	3.6	32.7	25.5	32.7	3.76	1.122
Average						3.693	1.207

The non-drama students were first asked whether accuracy as a drama skill influenced the regulation of students' behaviour in secondary schools in the Central Kenya Region. Most of the non-drama students (32.7%) agreed that this was the case. The results, however, suggest that fewer non-drama students agreed with this statement compared to deputy principals (45.5%),

drama teachers (53.3%) and drama students (29.4%). When asked about the influence of internalization learnt as a drama skill on regulation of students' behaviour, most of the non-drama students (32.7%) agreed. This was, however, a smaller proportion compared to deputy principals (50%), drama teachers (56.4%) and drama students (31.5%) who agreed with the statement. The non-drama students were also asked whether memorization skills learnt during drama participation influenced the regulation of students' behaviour among students in their schools. The results indicate that most of the non-drama students (27.3%) strongly agreed that memorization influenced the regulation of students' behaviour among students in their schools. This was higher than the 18.2% of the deputy principals, 13.3% of the drama teachers and 32.9% of the drama students who had similarly strongly agreed.

In relation to the influence of completeness learnt during drama participation on regulation of students' behaviour, majority (45.5%) of the non-drama students strongly agreed with the influence of completeness on regulation of students' behaviour as compared to the deputy principals (18.2%), drama teachers (26.7%) and most of the drama students (33.6%). The non-drama students were also asked whether socialization skills learnt through drama were important to regulation of students' behaviour. Majority (41.8%) strongly agreed with the statement as compared to 36.4% of the deputies, 33.3% of the drama teachers, however, this was less than the 49% of the drama students who strongly agreed. Finally, when asked whether public speaking skills imparted during drama participation influenced regulation of students' behaviour, most of the non-drama students (32.7%) strongly agreed which was higher compared to 31.8% of the deputies who also strongly agreed. Nevertheless, it was less compared with most drama students (51.7%) and drama teachers (46.7%) who also strongly agreed.

The findings indicate that accuracy skills learnt by students during drama participation was able to regulate their behaviour and thus their levels of discipline. This agrees with Kozulin et al. (2003) who advocated for the application of accuracy among various skills learnt in drama among students in order to realize school discipline management. The finding also agrees with Mast and Hall (2018) who found that interpersonal accuracy seems to foster behavioural adaptability, the ability to change one's behaviour to match the expectations of the social interaction partner and, as such, the behavioural adaptability might be responsible for the positive interaction outcomes. This is important in discipline management among students. Accuracy refers to the quality of being correct or state of being precise in description of an idea (Link, 2016). Theorists routinely propose that having this kind of skill matters for social and workplace outcomes. Drama calls for accuracy in terms of delivery of themes and ideas.

Internalization is the process of making something internal (Salavera et al., 2019). Through this skill, a performer will be in a position to directly involve the integration of attitudes, values, standards and opinions of others and bringing it to one's self sense. The findings suggested that most respondents were supportive of the view that internalization as a drama skill was instrumental in the management of discipline among secondary school students in Central Region, Kenya. This finding supports that of the KNDF (2017) which pointed out that internalization of specific roles as per given areas of characterization during participation in drama can be instrumental in instilling discipline among students. The finding also supports those of Aelterman et al. (2019) who found that when students have internalized the reason for complying with classroom rules, they more volitionally stick to these rules and thus take more personal responsibility for their functioning. According to Wizig (2009), internalization occurs when a participant has the ability to both master and value new practices and ways of thinking

regardless of external incentives or penalties. A student can internalize behaviour and act accordingly after undertaking his/her role in any given drama genre and change his/her attitude towards school rules from defiance to compliance. As such, the respondents were asked whether internalization learnt as a drama skill instilled a sense of discipline among secondary school students.

Memorization is the process of putting something in to one's memory. It is crucial in learning new concepts, for if one cannot remember a concept, one has not really learned it (Link, 2016). Memorization is, thus, useful in enabling students conceptualize their behaviour and the effects it has on themselves and others and as such it is important in discipline management. The findings showed that most respondents were of the view that memorization as a drama skill helped in the regulation of behaviour among secondary school students. The support for the role of memorization in inculcating discipline among students agrees with Nicholson (2012) who found that students' enhanced memorization ability developed through the arts, encouraged them to be disciplined. The findings also agree with those of KNDF (2017) that students who are involved in Kenya National Drama Festival do memorize, rehearse and later perform in front of adjudicators and, as a result, were likely to acquire a strong sense of confidence and self-discipline compared to those who did not participate in such events.

Completeness is the quality of being whole or perfect and having nothing missing. In terms of behaviour, it can be viewed as the trait of being robust both psychologically and emotionally. Completeness is another skill that can be learnt in drama. It is the skill portraying the state of having all the required parts in an entity. In drama there must be complete action and, as a result, drama instils completeness aspect to the performers (Haddad, 2016). The results indicated that

most of the respondents tended to agree with the position that completeness as a drama skill was instrumental in the regulation of behaviour among secondary school students. The finding agrees with Thomas (2016) who found that students who enrol and complete courses in the arts face a lower risk of dropping out compared to similar non-arts students. Catterall (2012) had also, similarly, found that students who had arts-rich experiences in high school were more likely than students without those experiences to complete their courses. The findings, however, disagree with Singh and Klopfenstein (2015) in the US, who linked student enrolment in public school courses in visual art, music, theatre, and dance to reduced high school dropouts.

Socialization is basically mixing freely with other people; it is also the process of learning to have a behaviour, norms and ideologies which are accepted by others in the community or are socially acceptable (Irving, 2018). Drama students would, therefore, be in a position to accommodate others and, thus, be able to live within the expected levels of behaviour of an institution. It was evident that socialization skills as an acquired behavior in drama was regarded as important in regulating behaviour among secondary school students in the region. These findings, therefore, agreed with McCaslin (2000) who found that creative drama plays a role in developing socialization skills by enabling group work and social interaction. Creative drama facilitates social development, acceptance of self and acceptance of others, and sharing with others. It provides participants an emotional release and the opportunity to develop social skills in a non-threatening environment, therefore, encouraging one to be disciplined when interacting with others. The findings also agree with Freeman et al. (2003) that the socialization skills learnt in creative drama fosters the practice of constructive behaviour of participants and helps them to cooperate and collaborate with others.

Public speaking is the process or act of performing a speech to a live audience. Public speaking is commonly understood as formal, face-to-face, speaking of a single person to a group of listeners (German, 2010). The skill of public speaking is notable in drama; it is the central role of a speaker. According to Nathan (2017), public speaking is performance itself in the auditorium or in front of others. The findings show that public speaking as a drama skill was important in managing discipline among secondary school students. Therefore, the findings agreed with Beasley (2003) who found that good student public speakers as a group (that is public speakers who have received training) have better social adjustment than have poor speakers (those who have not received training). Less formal training and experience in speech activities was found among the fearful speakers than among the confident speakers. Fearful speakers were more likely to have a lower self-evaluation and more anxieties about matters involving social relationships, and a generalized sense of inferiority tended to operate as a primary cause of emotional disturbance of a speaker facing an audience. Public speaking training was found to have a moderate correlation with social adjustment and emotional stability which were important to the discipline of the students.

Docan-Morgan and Schmidt (2012) also argue further that public speaking helps to reduce speaking anxiety and increase self-confidence. This view was, however, challenged by Ayen (2017) who opined that self-discipline affected-positively and negatively the "greatness" of public speakers depending on how they tended to act out their words. According to Schreiber and Hartranft (2013), we create a self-fulfilling prophecy in speech, meaning that we form an expectation and adjust our behaviour to match. As a result, the expectation we created becomes true. This can cause unnecessary problems if our thoughts are negative. One of the air marks of a

good public speaker, therefore, is self-discipline-exercising control over one's actions. Having the "will power"-to do or not to do and this is instrumental in discipline.

4.5 Continuous Drama Rehearsals versus Management of Discipline

The third objective of the study was to assess the influence of continuous drama rehearsals in management of discipline among secondary school students in Central Region, Kenya. This variable was described in terms of; language usage and communication development, all-round development, literacy development, confidence and intelligence. The results were obtained from all respondents. A five point Likert scale was used to rate responses of this variable and it ranged from; 1 = strongly disagree to 5 = strongly agree where SD = Strongly Disagree; D=Disagree; N = Neutral; A = Agree; SA = Strongly Agree; and %=Percentages. They were analysed on the basis of percentages, mean score and standard deviation. Table 4.12 shows the views of deputy principals on continuous drama rehearsals.

Table 4.12

Drama Rehearsals versus Management of Discipline (Deputies)

Statements (N = 57)	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Language usage during drama rehearsals	9.1	0	9.1	40.9	40.9	4.05	1.16
Communication development during drama rehearsals	0	0	18.2	31.8	50	4.32	0.771
All-round development during drama rehearsals	0	0	22.7	27.3	50	4.27	0.817
Literacy development during drama rehearsals	0	0	13.6	50	36.4	4.23	0.677
Confidence development during drama rehearsals	0	0	13.6	45.5	40.9	4.27	0.694
Intelligence development during drama rehearsals	0	0	27.3	59.1	13.6	3.86	0.632
Average						4.167	0.792

The deputy principals were asked whether language usage during drama rehearsals influenced management of discipline among secondary school students. Most (40.9%) of the deputy principals strongly agreed with this view. This was because in drama practice foul language is prohibited and, moreover, the participants learn to speak clearly in one language all of which are not offensive to the listener both in and out of drama sessions. The deputy principals were also asked whether they felt that communication development during drama rehearsals influenced the discipline management of students. Majority (50%) strongly agreed with the view regarding the influence of communications development on discipline management. Good communications practice discourages students from being rude and instead learn to use courteous language. When asked whether all-round development during drama rehearsals influenced students discipline management, majority (50%) strongly concurred with the statement. This could be attributed to the observation that all rounded persons tend to be more confident in themselves and their abilities and also have a broader view of things, hence, tend to behave responsibly.

Regarding the question on the influence of literacy development during drama rehearsals on students discipline management, most of the deputy principals (50%) agreed that literacy development was instrumental in discipline management. With more literacy comes the persuasion to abandon unproductive behavior. Concerning the question on the influence of confidence development during drama rehearsals on management of discipline, most (45.5%) agreed that it influenced students' discipline. Finally, in relation to the influence of intelligence development during drama rehearsals, majority (59.1%) were of the view that intelligence developed during drama was instrumental in the management of discipline among students in secondary schools in the Central Kenya Region.

Table 4.13 shows the views of drama teachers on continuous drama rehearsals.

Table 4.13

Drama Rehearsals versus Management of Discipline (Drama Teachers)

Statements (N = 54)	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Language usage during drama rehearsals	0	0	6.7	33.3	60	4.53	0.64
Communication development during drama rehearsals	0	0	13.3	26.7	60	4.47	0.743
All-round development during drama rehearsals	0	6.7	6.7	40	46.7	4.27	0.884
Literacy development during drama rehearsals	0	6.7	0	53.3	40	4.27	0.799
Confidence development during drama rehearsals	0	0	0	40	60	4.6	0.507
Intelligence development during drama rehearsals	0	6.7	6.7	26.7	60	4.4	0.91
Average						4.423	0.747

The drama teachers were asked whether language development during drama rehearsals influenced management of discipline among secondary school students. Majority (60%) strongly agreed with the view concerning language usage on students' behaviour. This result suggests that slightly more drama teachers than deputy principals (40.9%) strongly agreed with this view. The drama teachers were also asked whether they felt that communication development during drama rehearsals influenced the discipline management of students. Majority (60%) strongly concurred with the view on influence of communications development on discipline management. More drama teachers strongly agreed with the view regarding the influence of communications development on discipline management compared to the deputy principals (50%). When asked whether all-round development during drama rehearsals influenced students discipline management, most of the drama teachers (46.7%) strongly supported this view although this was

a slightly lesser proportion in comparison with majority (50%) of deputy principals who strongly concurred with the statement.

Concerning the question on the influence of literacy development during drama rehearsals on students discipline management, majority (53.3%) of the drama teachers agreed with the view on literacy development compared to most of the deputy principals (50%) who similarly agreed. When asked whether confidence development during drama rehearsals influenced management of discipline among students, majority (60%) of the drama teachers strongly agreed as compared to most (45.5%) of the deputy principals who agreed that it influenced students' discipline. Lastly, in relation to the influence of intelligence development during drama rehearsals, majority (60%) of the drama teachers strongly concurred that intelligence development was instrumental in management of student discipline. This finding was not considerably different from the majority (59.1%) of the deputy principals who held the same view on the influence of intelligence development during drama rehearsals on the management of student discipline in secondary schools in the Central Kenya Region. Table 4.14 shows the views of drama students on continuous drama rehearsals.

Table 4.14

Continuous Drama Rehearsals versus Management of Discipline (Drama Students)

Statements (N = 143)	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Leaning appropriate language during drama rehearsals	5.6	6.3	16.8	32.9	38.5	3.92	1.145
Communication development during drama rehearsals	5.6	7	19.6	37.8	30.1	3.8	1.117
All-round development during drama rehearsals	4.9	11.9	24.5	30.1	28.7	3.66	1.157
Literacy development during drama rehearsals	9.8	11.2	22.4	25.2	31.5	3.57	1.303
Confidence development during drama rehearsals	4.9	8.4	23.8	23.1	39.9	3.85	1.183
Intelligence development during drama rehearsals	1.4	2.8	12.6	25.2	58	4.36	0.907
Average						3.86	1.135

The drama students were asked whether appropriate language usage learnt during drama rehearsals influenced management of discipline among secondary school students. Most strongly agreed (38.5%) with the influence of language development on students discipline management which indicated that fewer drama students compared to drama teachers (60%) and deputy principals (40.9%) strongly agreed with this view. The drama students were also asked whether they felt that communication development during drama rehearsals influenced the discipline management of students. Majority (37.8%) agreed with the view on influence of communications development on discipline management. The findings, however, show that fewer drama students compared to drama teachers (60%) and deputy principals (50%) agreed with the view regarding the influence of communications development on discipline management. When asked whether all-round development during drama rehearsals influenced students discipline management, most drama students (30.1%) agreed which indicated that fewer drama students agreed compared to drama teachers (46.7%) and deputy principals (50%) who strongly supported this view. Concerning the question on the influence of literacy development during drama rehearsals on

students discipline management, most of the drama students (31.5%) strongly agreed indicating that fewer drama students compared to majority (53.3%) of the drama teachers and deputy principals (50%) agreed with the view on literacy development.

When asked whether confidence development during drama rehearsals influenced management of discipline among students, most of the students (39.9%) strongly agreed with the statement. This indicated that compared to drama teachers (60%) and deputy principals (45.5%), fewer drama students strongly concurred with the view that confidence development during drama rehearsals influenced management of discipline among students. Finally, in relation to the influence of intelligence development during drama rehearsals on management of discipline among students, majority (58%) of the drama students strongly agreed with the statement that intelligence development during drama rehearsals influenced management of discipline among students. This, however, was not considerably different from the drama teachers (60%) and deputy principals (59.1%) who similarly strongly concurred that intelligence development was instrumental in management of student discipline in secondary schools in the Central Kenya Region.

Table 4.15 shows the views of non-drama students on continuous drama rehearsals.

Table 4.15

Drama Rehearsals versus Management of Discipline (Non-Drama Students)

Statements (N = 135)	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Learning appropriate language during drama rehearsals	5.5	7.3	36.4	27.3	23.6	3.56	1.102
Communication development during drama rehearsals	3.6	1.8	7.3	34.5	52.7	4.31	0.96
All-round development during drama rehearsals	0	12.7	14.5	41.8	30.9	3.91	0.986
Literacy development during drama rehearsals	9.1	16.4	18.2	34.5	21.8	3.44	1.259
Confidence development during drama rehearsals	3.6	12.7	23.6	29.1	30.9	3.71	1.149
Intelligence development during drama rehearsals	3.6	14.5	21.8	38.2	21.8	3.6	1.099
Average						3.755	1.093

When asked whether learning appropriate language during drama rehearsals influenced management of discipline among secondary school students, majority (36.4%) of the non-drama students were uncertain. This response was considerably different compared to that of drama students (38.5%), drama teachers (60%) and deputy principals (40.9%) who strongly agreed with this statement. The non-drama students were also asked whether they concurred that communication development during drama rehearsals influenced the discipline management of students. Majority (52.7%) strongly agreed that communication development during drama rehearsals influenced the discipline management of students. The findings, however, suggest that compared to drama students (37.8%) and deputy principals (50%), more non-drama students tended to strongly agree with the assertion. The findings, however, show that slightly fewer non-drama students compared to drama teachers (60%) agreed with the view regarding the influence

of communications development on discipline management. When asked whether all-round development during drama rehearsals influenced students discipline management, most non-drama students (41.8%) agreed with the statement which was considerably higher in proportion compared to drama students (30.1%), drama teachers (46.7%) and deputy principals (50%) who supported this view.

Concerning the question on the influence of literacy development during drama rehearsals on students' discipline management, most of the non-drama students (34.5%) agreed with the assertion which compares to drama students (31.5%) who strongly agreed. This, however, indicated that fewer non-drama students compared to majority (53.3%) of the drama teachers and deputy principals (50%) agreed with the view on literacy development on discipline management of students. When asked whether confidence development during drama rehearsals influenced management of discipline among students, most of the non-drama students (30.9%) strongly agreed with the view, though this was a smaller number in comparison to the drama students (39.9%), deputy principals (45.5%) and drama teachers (60%). Finally, regarding the question pertaining to the influence of intelligence development during drama rehearsals on management of discipline among students, most of the non-drama students (38.2%) agreed with the assertion. This, however, indicated that fewer non-drama students compared to drama students (58%), drama teachers (60%) and deputy principals (59.1%), agreed with the statement that intelligence development during drama rehearsals influenced management of discipline among students in secondary schools in the Central Kenya Region.

Language development is a higher level cognitive skill involving audition and oral abilities in humans to communicate verbally individuals' wants and needs. It supports the ability of the learner to communicate, and express and understand feelings. It also supports the learners'

thinking ability and helps them develop and maintain relationships (Bornstein & Putnick, 2012).The findings of the influence of language usage during drama rehearsals imply that for the most part, there was a strong feeling among the respondents that language development during drama rehearsals was important in the management of students discipline in the area. This was so as drama encouraged students to learn new language (Triguero, 2015) and to use decent language in addressing issues (KNDF, 2017). The findings concur with Ula (2008) who asserted that drama creates a need to learn language, and puts more responsibility on the learner as opposed to the teacher, therefore, implying that the student will necessarily change his behaviour to conform to the new language demands. Krauss and Chiu (2000) observed that learning a language goes beyond memorizing vocabulary and gaining knowledge of proper grammar; it often requires adopting an entirely new way of thinking. And as one's thought patterns change, behaviour may also be modified. Thus, the effect of language development through drama rehearsals could result into behaviour modification of students which manifests also in terms of their discipline.

Communication is the process through which, concepts, ideas and messages are transmitted from one point to another and feed back received. Communication should perform three functions namely, increase understanding, enhance a spirit of solidarity and to improve the capacity of men and women. Therefore, communication development is communication with a social conscience which goes beyond making information available to people but also building understanding between and among participants who must follow a process. The findings in the present study implied that communication learnt through drama rehearsals could considerably influence the management of discipline among the students in the region. The KNDF Adjudication Reports (2015) cited basic communication skills among others as instrumental in advancing the discipline elements of the students. According to the Task Force by the Ministry of Education (2001), on

discipline and unrest in secondary schools, discipline is influenced by lack of sustaining ideal behaviour in students, economic difficulties, lack of communication between teachers and students and parental influence. Without good communication, it is difficult to manage discipline among students as explained by Kindiki (2009) who found that ineffective communication results in conflict, chaos, misunderstanding and lack of confidence in school administration. Factors such as individual communication skills promoted effective communication whereas barriers to interpersonal communication hindered effective communication. Okumbe (2007) also pointed out that communication helps to control the behaviour of the teachers, students and non-teaching staff. Through communication, the students are informed about their expected behaviour within an educational organization. Likewise, the consequences of deviant behaviour are also specified and understood through communication. Therefore, learning communication skills through drama participation could enhance discipline among students in schools.

An all-round student is a learner that is generally good at a wide range of things, either in one field or many. All-round development means that the teacher must develop all qualities in the student, that is, social, moral and educational development. It also means that we focus and emphasize more than the academic development of the child (Kususanto et al., 2010). Instead, while that remains a key focus, we also understand the essence in emphasizing the social-emotional learning/development; the development of varying artistic skills; cognitive development and character development to ensure that we are equipping them with the necessary skills to leave us as well-rounded, successful and competitive citizens of tomorrow. In relation to drama, Kuh et al. (2006) recommended that due emphasis should be given to all-round development of learners through co-curricular activities. It was important to establish the influence of all-round development during drama rehearsals on management of students

125

discipline among secondary school students. The findings implied that there was general agreement on all-round development achieved through drama rehearsals and this influenced management of discipline among the students in the region. Smithers and Eaton (2017) asserted that all-round student is able to become a universally formed and disciplined individual within a dysfunctional society. In a study on moral competence on positive youth development, Ma (2012) also opined that the best and the most practical ways to promote moral competence in adolescents are not to construct a teaching package focusing solely on moral competence. Instead, a comprehensive and all-round positive youth development program is a better choice. Shek and Ma (2007) had also argued that in order for the school-based program to be successful in helping students to increase their moral and pro-social behaviours and reduce their antisocial behaviours, the program should be based on all-round or whole-person development and the length of the program should be sufficiently long.

Literacy development refers to the on-going development of skills needed to successfully communicate through written communication (McBride-Chang, 2014). Literacy is essential to developing a strong sense of well-being and citizenship. Students who have developed strong reading skills perform better in school and have a healthier self-image. They become lifelong learners and sought-after employees (Leki, 2017). MacMaster as cited in Lom (2012) advocated that drama can be an invaluable teaching method for it supports all aspects of literacy development. Hence, the respondents in the current study were asked to rate the influence of literacy development during drama rehearsals on management of students discipline among secondary school students.This implies that there was a feeling among most respondents that developing literacy competencies during drama rehearsals could improve the management of students discipline among secondary school students. These findings therefore support those of

Dobbs-Oates et al. (2011) who found that emergent literacy development positively predicted learner's task orientation and behaviour management. According to Kempe and Nicholson (2007), drama provides specific opportunities for literacy development giving students the chance to use all skills in decoding meaning and understanding the feelings of others. Therefore, the present study shows that literacy development through drama rehearsals can be used as a method of instilling discipline among students.

Confidence comes from feelings of well-being, acceptance of your body and mind (your self-esteem) and belief in your own ability, skills and experience (Eşkisu, 2014). Confidence is an attribute that most people would like to possess. Confidence is, in part, a result of how we have been brought up and how we've been taught. We learn from others how to think about ourselves and how to behave - these lessons affect what we believe about ourselves and other people. Confidence is also a result of our experiences and how we've learned to react to different situations (Cheema & Kitsantas, 2014). According to Buchanan (2010), drama helps students in developing their confidence and also useful for empathy development. This involves the aspect of understanding someone else's sense and point of view.

Consequently, the findings of the present study indicated that confidence development during drama rehearsals was critical to management of students discipline among secondary school students. The findings, thus, agreed with Ballane (2019) who found that building self-confidence among learners through constructive criticism while dealing with an inevitable failure in the society results in resolving all the challenges and unethical behaviours among students. In the context of drama rehearsals, this is ideally achieved through constructive criticisms rather than outright dismissal. This inculcates in the student belief in his abilities mistakes notwithstanding.

Without the belief that one can produce desirable results by persisting in a course of behaviour or changing an unsuccessful one, there is minimal motivation to act.

Confidence holds that individuals are more likely to accomplish a task if they believe that they can accomplish it (Bandura, 1997). Chadsey and McVittie (2013) asserted that discipline requires knowledge, skill, sensitivity and self-confidence; like any art, it is something that one will acquire through training and experience; it becomes easier with practice. Students who are involved in Kenya National Drama Festival do memorize, rehearse and later perform in front of adjudicators. Such students were likely to acquire a strong sense of confidence and self-discipline compared to those who did not (KNDF, 2017).

Intelligence development is the learner's ability to think and reason. It's about how they organize their minds, ideas and thoughts to make sense of the world they live in. Gardener (2003) argued that drama is effective because it taps different intelligences possessed by students to help them learn and realize success in academic situations and at the same time in their life. The findings in the current study implied that there was considerable support among the respondents that intelligence development during drama rehearsals influenced management of students' discipline. Wahl (2002) opined that tapping into the intelligence development is the key element to making drama effective in teaching. Dweck (2012) in the Implicit Theories of Intelligence asserts that when a learner believes that intelligence is dynamic and possible to improve they will achieve better learning results compared to if they believe it to be fixed and unchangeable (Martin et al., 2017; Rattan et al., 2012). The dynamic view has been shown to be particularly successful in combination with the incorporation of mastery goals (Urdan & Mestas, 2006). This was against the beliefs that ability is fixed. This seems to lead to the adoption of performance goals that are less beneficial for learning and achievement.

The scope of intelligence developed through drama can also include emotional intelligence which is important in discipline as indicated by Moneva and Gatan (2020) in the Philippines who found that students who were emotionally intelligent were calm, ready to learn, and disciplined. Moreover, students' level of self-discipline positively related to their level of emotional intelligence. Similar findings were arrived at by Ngila and Makewa (2017) who found that students' level of self-discipline positively related to their level of emotional intelligence in secondary schools in Kenya.

4.6 Choice of Drama Genres versus Management of Discipline

The fourth objective of the study was to explore influence of choice of drama genres in the management of discipline in secondary schools in Central Region, Kenya. This variable was described in terms of drama genres; plays, cultural dances, choral verses and stand-up comedy. The results were obtained from all respondents. A five point Likert scale was used to rate responses of this variable and it ranged from; 1 = strongly disagree to 5 = strongly agree where SD = Strongly Disagree; D=Disagree; N = Neutral; A = Agree; SA = Strongly Agree; and % = Percentages. They were analysed on the basis of percentages, mean score and standard deviation. Table 4.16 shows the deputy principals views on choice of drama genres in their schools

Table 4.16

Choice of Drama Genres versus Management of Discipline (Deputies)

Statements (N = 57)	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Drama students who chose plays as a drama genre are more disciplined	3.63	7.3	15.77	33.33	41.8	4.043	1.049
Drama students who chose cultural dances as a drama genre are more disciplined	0	5.675	12.85	53.78	29.55	4.09	0.707
Drama students who chose choral verses as a drama genre are more disciplined	9.07	21.2	10.2	28.33	31.2	3.843	1.119
Drama students who chose stand-up comedy as a drama genre are more disciplined	0	4.5	9.07	37.9	51.5	4.393	0.748
Average						4.092	0.906

When asked whether they believed that drama students who chose plays as a drama genre are more disciplined, most of the deputy principals strongly agreed (41.8%). Regarding the question on whether drama students who chose cultural dances as a drama genre are more disciplined, majority (53.78%) agreed. In relation to the question on whether drama students who chose choral verses as a drama genre are more disciplined, most of the deputy principals strongly agreed (31.2%). Concerning the question on whether drama students' choice of stand-up comedy as a drama genre made them more disciplined, majority (51.5%) of the deputies strongly agreed. These results show that the deputy principals were inclined to strongly support the plays and stand-up comedies as tools for promoting the management of discipline in the schools.

Table 4.17 shows the drama teachers' views on choice of genres on their discipline.

Table 4.17

Choice of Drama Genres versus Management of Discipline (Drama Teachers)

Statements (N = 54)	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Drama students who chose plays as a drama genre are more disciplined	1.4	5.13	17.73	27.07	48.7	4.167	0.928
Drama students who chose cultural dances as a drama genre are more disciplined	3.08	5.74	17.78	27.86	45.62	4.07	1.063
Drama students who chose choral verses as a drama genre are more disciplined	3.15	4.9	16.1	27.65	48.3	4.125	1.055
Drama students who chose stand-up comedy as a drama genre are more disciplined	5.25	10.73	18.67	28.58	36.87	3.81	1.175
Average						4.423	0.747

When asked whether they believed that drama students who chose plays as a drama genre are more disciplined, most of the drama teachers strongly agreed (48.7%). This shows that more drama teachers than the deputy principals (41.8%) were inclined to strongly agree with the proposition. Regarding the question on whether drama students who chose cultural dances as a drama genre are more disciplined, most of the drama teachers strongly agreed (45.62%) as compared to majority (53.78%) of the deputy principals who agreed. In relation to the question on whether drama students who chose choral verses as a drama genre are more disciplined, most of the drama teachers strongly agreed as compared to the deputy principals who strongly agreed (31.2%) indicating that more drama teachers strongly believed that this was the case. Concerning the question on the influence of drama students' choice of stand-up comedy as a drama genre on their discipline levels, fewer drama teachers (36.87%) strongly agreed as compared to majority

(51.5%) of the deputies who strongly agreed with the assertion. These results show that on the whole, drama teachers were strongly convinced that drama genres had considerable influence on the management of discipline among students.

Table 4.18 shows the drama students' choice of genres on their discipline.

Table 4.18

Choice of Drama Genres versus Management of Discipline (Drama Students)

Statements (N = 143)	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Drama students who participate in plays as a drama genre are more disciplined	0	0	23.35	35.57	48.9	4.33	0.671
Drama students who participate in cultural dances as a drama genre are more disciplined	0	0	10	33.34	61.34	4.56	0.584
Drama students who participate in choral verses as a drama genre are more disciplined	0	0	13.35	36.7	50	4.365	0.724
Drama students who participate in stand-up comedy as a drama genre are more disciplined	0	0	17.77	50.02	32.22	4.167	0.691
Average						4.356	0.668

The drama students were asked whether they believed that drama students who chose to participate in plays as a drama genre are more disciplined, most of the drama students strongly agreed (48.9%). This level support for the assertion was, however, indistinct from that of drama teachers on the same question (48.7%). However, it was considerably higher than the deputy principals' (41.8%). Regarding the question on whether drama students who chose cultural

dances as a drama genre are more disciplined, majority (61.34%) of the drama students strongly supported the assertion compared to most of the drama teachers (45.62%) and deputy principals (53.78%).

In relation to the question on whether drama students who chose to participate in choral verses as a drama genre are more disciplined, majority (50%) of the drama students compared to drama teachers (48.3%) and deputy principals (31.2%) strongly agreed that this was indeed the case. Concerning the question on the influence of drama students 'choice of stand-up comedy as a drama genre on their discipline levels, fewer drama students (32.22%) than drama teachers (36.87%) and deputies (51.5%) strongly agreed with the assertion. Therefore, it can be deduced from these results that more drama students tended to support the use of various drama genres in the management of discipline in their schools.

A play is a work of drama, usually consisting mostly of dialogue between characters and intended for theatrical performance rather than just reading (Esslin, 2001). Drama participation proceeds along several genres among them play (KNDF, 2013). The finding that drama students who chose plays as a drama genre were viewed as disciplined implies that emphasizing more plays as a drama genre influence management of discipline among secondary school students. This could result into better discipline management outcomes among students in secondary schools in the region. Drama and theatre plays have been shown to have a positive effect on a variety of educational outcomes (DICE Consortium, 2010; Lee et al., 2015; Weltsek, et al., 2014) including motivation and attitudes toward management of discipline.

A study by Cheng (2014) found that students showed very negative attitudes towards most of the management strategies which the teachers thought were very effective. However, Cornett (1999)

asserts that classroom teachers who have a background in drama plays will be able to integrate the behavioural discipline found in this art form more readily to inculcate the right values of discipline to learners. According to Boal (1985), drama genres like plays will bring about drama therapy when students participate in them which will help people to understand their thoughts and emotions better and improve their behaviour. Further, types of theatre plays like, theatre of cruelty, theatre of the absurd, tragedy and historical can be used to bring to the students' attention some of the issues regarding their disciplinary problems and the effects it has on their learning by dramatizing them (KNDF, 2018).

Dance may be defined as designed movement, or movement framed to be perceived as designed. Dance is the most popular universal language, bringing people together from all over the world. It offers unique experiences, as it allows the expression of emotions and creativity (Sagolla, 2008). Dance-drama implies a spoken text, and often a story, combined with movement. It is drama conveyed by dance movements sometimes accompanied by dialogue. Drama participation proceeds along several genres among them dramatized cultural creative dances and modern dances (KNDF, 2013). The results above indicate that drama students who participate in cultural dances as a drama genre were viewed as well disciplined.This means that if well articulated, dances in drama could encourage the students to be disciplined. According to Palmieri (2017), becoming a good dancer takes hard work and dedication, as well as sacrifices. Learning how to dance requires accuracy and attention to the slightest detail. Dancing develops one's talent and enables them to move gracefully, in perfect alignment with his/her inner balance. To achieve that, there is need to focus, concentrating solely on what is truly important as the right way to go. One cannot expect to learn how to dance, without being disciplined in their life (Lerman, 2014). Avoiding vices and focusing on the steps, the music, and the rhythm, is crucial element of

success. On the other hand, without discipline, one is prone to fail. Dancing is all about perfection. Even the most insignificant deflection from the right path can be catastrophic.

This finding further agrees with Fegley (2010) who found that dance teaches discipline and dance strengthens memorization skills among students participating in structured dances. These students also experienced improved relationships with peers at school due to dance classes. However, competitive environments made students more self-conscious and judgmental of themselves and their peers. Promoting a non-competitive environment can result in clumsiness or laziness in class, but it also promotes increased discipline, increased memory skills, and improved relationships with students' peers (Lawson-Williams, 2007; Cassady et al., 2004). Therefore, it is important to be aware of such differences in order to better support student learning.

Barr (2019) explains that dance instils discipline among students. Dancers work hard to get what they want and, therefore, discipline is the number one trait that drives success as a dancer. Working really hard in their dance classes to achieve a specific skill encourages drive and determination in students. Further, the discipline learnt in class gives the learner critical thinking skills. By practicing these steps, learning skills that may be challenging and how to communicate those steps emotionally creates critical thinking. By analyzing an issue and forming judgments, allows dancers to have great critical thinking skills in all aspects of life. Critical thinking can be really important in the workplace or university, where one is encouraged to think of the implications of his/her actions. Finally, Barr (2019) asserts that class attire gives dancers discipline. Having a dance uniform also teaches discipline. By having a set uniform that must be worn to classes and rules on how hair must be or the right shoes to wear, creates unity amongst the students. Appearance is an integral part of discipline in dance classes. Among other things, it

gives students one less thing to worry about and lets them concentrate and focus on learning and having fun in class.

Choral verse speaking is a drama genre that provides the opportunity for a group of speakers to perform a selected piece co-operatively. The purpose of choral verse speaking is the effective communication of the selection using appropriate technical and interpretive skills. The study, thus, sought to find out the influence of choral verses as a drama genre on management of discipline among secondary school students. The respondents were asked whether they felt choral verses as a drama genre influenced management of discipline among secondary school students in their schools. The findings suggested that there was a strong feeling about the level of influence of participation in choral verses as a drama genre on management of discipline among secondary school students among the respondents. This implies that there was a strong feeling among the respondents that subscribing to choral verses as a drama genre was important in the management of discipline among secondary school students. This could be attributed to the fact that choral verse speaking provides the opportunity for a group of speakers to perform a selected piece co-operatively.

Nicholson (2012) explained that the purpose of choral verse speaking is the effective communication of the selection using appropriate technical and interpretive skills. Choral verse speaking offers great scope for young people to learn and perform together, with a unity of purpose, and is ideal for class groups. Choral verse speaking encourages the development of confidence in: speaking clearly and fluently, interpreting a text, working with others and following directions all which are important to instilling discipline among the learners (Wizig, 2009). Additionally, as per the KNDF (2018) drama rules, a play will not exceed 25 characters, a

choral verse 15 characters and a dance should not exceed 35 characters. KNDF additionally has outlined guiding rules to be observed in the annual festival. These include among others; limitation of time in every category of entry.

Violations of the rules on time, attracts a penalty of one mark per minute while infringement on the rule of the number of cast members attracts a fine of five marks for every extra person in the cast. With this level of discipline, the KNDF expects that the adherence to its rules will have lasting impact on the students. Silber (2005) study on the impact of a women's prison choir on social harmony was able to demonstrate that the choir members themselves intervene to curb a disruption so that the rehearsal can run smoothly, obviating the need for the conductor to even intervene.

Stand-up comedy is a comic style in which a comedian performs in front of a live audience, usually speaking directly to them. The performer is commonly known as a comic, stand-up comic, comedian, comedienne, stand-up comedian, or simply a stand-up. In stand-up comedy, the feedback of the audience is instant and crucial for the comedian's act, even from the moment they enter the venue (Lee, 2010). Audiences expect a stand-up comedian to provide a constant stream of laughs, calculated at four to six laughs per minute (Frances-White & Shandur, 2016), and a performer is always under pressure to deliver, especially the first two minutes (Rosenfield, 2018). In this regard, the study sought to establish the influence of stand-up comedy as a drama genre on management of discipline among secondary school students. The respondents were asked to rate a statement describing this assertion that stand-up comedy as a drama genre had influence on management of discipline among secondary school students. The results showed that majority (51.5%) of the deputy principals strongly agreed with the views on stand up comedy being an important tool in discipline management while fewer drama teachers (36.87%)

also strongly agreed with this view. However, majority (50.02%) of the drama students agreed with the statement. This implies that there was a strong feeling among the respondents that stand-up comedy as a drama genre was an important component on management of discipline among secondary school students.

Apatow (2020) explains that stand-up comedy requires a lot of discipline from the comedians, noting that good comedy takes practice. Roye (2020) explains that the job of a stand-up comedian is as much about comedy writing as it is performing. The comedian, thus, needs to be disciplined in his/her writing, dedicating a few hours every day to sitting at a desk and writing jokes. This means that the student will of necessity learn how to discipline himself in the long run as he seeks to develop and succeed as a stand-up comedian (Rosenfield, 2018). In stand-up comedy and narrative, the characters are expected to hold the audience all through (KNDF, 2018). These genres, through characterization responsibilities, may have a lasting effect on students and therefore influence the work of discipline management in schools.

4.7 Effectiveness of Management of discipline in secondary schools in Central Kenya

The study sought to determine the status of management of discipline in secondary schools in Central Kenya. This was the dependent variable and was measured in terms of alternative channel of disciplinary tools and low occurrences of indiscipline. The responses to this construct was rated on a 5 point Likert scale ranging from; 1 = strongly disagree to 5 = strongly agree. The results are presented and discussed as follows.

4.7.1 Alternative channel of disciplinary tools

The respondents were asked to state whether drama participation served effectively as an alternative channel of disciplinary tools in the management of discipline among secondary school students. The findings are presented in Table 4.19.

Table 4.19

Alternative channel of disciplinary tools

Respondent	N	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Deputies	57	7.1	64.3	14.3	7.1	7.1	2.43	1.016
Drama Teachers	54	0	0	26.7	26.7	46.7	4.2	0.862
Drama Students	143	3.5	10.5	25.9	34.3	25.9	3.69	1.077
Non-Drama Students	135	1.8	3.6	12.7	40	41.8	4.16	0.918
Aggregate	389						3.62	0.9683

According to the results in Table 4.19, the aggregate mean, M = 3.62; SD = 0.968, implies that there was agreement and a low variation on whether drama participation served effectively as an alternative channel in the management of discipline among secondary school students. Specifically, majority of the drama teachers (46.7%) strongly supported this view on drama as an alternative channel of discipline; however, majority of the deputy principals (64.3%) did disagree with the efficacy of the drama approach as an alternative in management of discipline among students. Most of the drama students (34.3%) agreed with the opinion that drama was an effective alternative in management of discipline which was a view shared by most of non-drama students (41.8%) who strongly agreed with it.

These findings imply that while there were differing perceptions on the efficacy of drama participation as an alternative channel in the management of discipline among secondary school students, it was still regarded as an important tool in the disciplinary efforts in secondary schools

in Central Region of Kenya. This could be attributed to the observation that the new version of Kenya National Drama Festival rules and regulations (2018) stipulates that all participants in the drama festival be responsible and should exhibit a high sense of decorum at all times. It also stipulates various disciplinary actions to enforce in case of misconduct during the festival. Article 12.6 (ii) states that any student disqualified will not take place for a period specified by KNDF disciplinary committee. During drama activities, rules are always put in place by both teachers and students of drama. These rules include; strictly observing time during the meetings of drama activities, always being in the right costume, strict observation of one's role and use of decent language among others. There are always consequences in case of misbehaving and going against the set rules. One may be subjected to several press ups and other types of punishments.

4.7.2 Occurrences of Cases of Indiscipline

There was need to establish the status of occurrences of indiscipline among secondary school students. As such, the respondents were asked whether the occurrences of indiscipline in the secondary schools in the area had been low because of drama participation of the learners. The results are presented in Table 4.20.

Table 4.20

Occurrences of indiscipline

Respondent	N	SD %	D %	N %	A %	SA %	Mean	Std Dev.
Deputies	57	0	0	20	26.7	53.3	4.33	0.816
Drama Teachers	54	0	0	28.6	64.3	7.1	3.79	0.579
Drama Students	143	16.8	16.8	18.2	26.6	21.7	3.2	1.395
Non-Drama Students	135	0	14.5	30.9	25.5	29.1	3.69	1.052
Aggregate	389						3.753	0.961

The results in Table 4.20 show that the aggregate M= 3.753; SD = 0.961 implies that there is a low variation on whether there were low occurrences of indiscipline among secondary school

students in the area, the moderate mean value indicates that respondents agreed with this view. Majority (53.3%) of the deputies strongly agreed with this view while majority (64.3%) of the drama teachers agreed that there were low occurrences of indiscipline among secondary school students in the area. Most of the drama students (26.6%) similarly agreed with this view, though, most of the non-drama students (30.9%) were uncertain about the opinion. The strong support of the deputy principals, drama teachers and drama students on view on low occurrences of indiscipline among students in the area implies that drama activities could lead to better outcomes in the management of discipline among secondary school students in the region. These views are supported by the disciplinary records in the schools' discipline masters offices in Table 4.21.

Table 4.21

Occurrences of serious forms of indiscipline

Type of indiscipline	None at all	Little	Much	Very Much
	%	%	%	%
Strikes	59	17	10	15
Bullying	29	7	36	27
Fighting	50	11	26	14
Threats to teachers	53	22	20	5
Vandalism	39	27	16	18
Theft	15	26	19	40
Substance abuse	32	36	11	21
Aggregate (%)	40	21	20	20

Looking at the results in Table 4.21, it is evident that the occurence of serious forms of indiscipline among students were not reported as indicated by the aggregate percentage of 40% compared to those who reported their occurences; little (21%), much (20%) and very much (20%). However, the results suggest that the schools still experienced considerable serious

disciplinary challenges among students in terms of theft (40%), bullying (27%) and substance abuse (21%). The decreasing incidences of serious forms of discipline attributable to involvement in drama suggests that as an alternative means of discipline, drama provided a means where students learnt the value of self discipline in some activity they liked participating in. This finding agrees with Were (2014) who noted that dramatic ritual and their related rules and regulations play very significant roles in the management of the community. People restrict themselves to the rules, regulations, values and beliefs of the community. By restricting themselves in these rules and regulations, people are able to discipline themselves and therefore easily managed. Were's view is further collaborated by that of Khamalwa (2004) who notes that a dramatic ritual brings change of status to the entire community. A school is an established community with laid down rules and regulations. During drama activities, there are rules that must be observed in order for the team to be well disciplined.

4.7.3 Types of disciplinary actions taken on serious forms of indiscipline

Finally, there was need to establish the types of disciplinary actions taken on serious forms of indiscipline among secondary school students. The respondents were, therefore, asked to state the types of disciplinary actions taken on serious forms of indiscipline among secondary school students. The results are presented in Table 4.22.

Table 4.22

Types of disciplinary actions taken on serious forms of indiscipline

Serious Disciplinary action taken	2015	2016	2017	2018	2019	Total	%
Suspension	43	54	38	26	32	193	74
Expulsion	10	19	15	6	11	61	23
Involvement of law enforcement agencies	1	2	0	3	1	7	3
Total	54	75	53	35	44	261	100

It is evident from the results in Table 4.22 that the most common type of disciplinary action taken on serious forms of indiscipline administered in the schools surveyed in Central Region, Kenya over the last five years was suspension (74%). This was followed by expulsion (23%) and involvement of law enforcement agencies (3%). Further, looking at the results, it is evident that there was a marked decrease in suspensions and expulsions of students over the five-year period. Drama skills have also been viewed as a crucial tool for managing the personal discipline. This can be illustrated by Wasambo (2014) who argues that drama has been in the past associated with how man manages himself or herself discipline wise since it has a long history of influence. According to the Task Force by the Ministry of Education (2001), on discipline and unrest in secondary schools, discipline is influenced by lack of sustaining ideal behaviour in students, economic difficulties, and lack of communication between teachers and students and parental influence.

However, Booth (2008); Ikagami (2000); Johnson and Confer (2004) aver that participation in co-curricular, especially drama, helps in reducing the anxiety level of the participants. Students who are involved in Kenya National Drama Festival do memorize, rehearse and later perform in

front of adjudicators. Such students are likely to acquire a strong sense of confidence and self-discipline compared to those who do not. Further, according to Buchanan (2010), drama helps students in developing their confidence and also useful for empathy development.

4.8 Regression Analysis

Multivariate regression analysis was used to determine the multiple regression model hypothesized in chapter three. It was also used to determine how the independent variables influenced the dependent variable collectively. The analysis was also meant to establish the extent to which each independent variable affected the dependent variable in such a collective set up and which were the more significant factors. However, first, it was important to establish the validity of the regression model through carrying out model assumption tests. The results are presented in section 4.8.1 to 4.8.2

4.8.1 Tests for Assumptions of Regression Model

Greene (2012) explains that regression can only be accurately estimated if the basic assumptions of multiple linear regressions are observed. In this regard testing of linearity, multicollinearity, homogeneity of variance, and normality assumption tests were important. The results of these tests are discussed as follows.

4.8.1.1 Tests for the Linearity Assumption

Linearity was tested by means of a P-P plot whereby the plotted points should match the diagonal line and also by means of a Scatter plot whereby the amounts of points scattered above and below the 0-horizontal line should be equal (Montgomery et al., 2012).The closeness of fit of the plotted points with the diagonal line in Figure 4.1 (Appendix VI) and also the amounts of points scattered above and below the 0-horizontal line of the Scatter plot being equal suggests that the linearity assumption in the measurement of drama strategic rules in the regression model

144

is valid. The closeness of fit of the plotted points with the diagonal line in Figure 4.2 (Appendix VI) and also the amounts of points scattered above and below the 0-horizontal line of the Scatter plot being equal suggests that the linearity assumption in the measurement of drama skills in the regression model is valid.

The closeness of fit of the plotted points with the diagonal line in Figure 4.3 (Appendix VI) and also the amounts of points scattered above and below the 0-horizontal line of the Scatter plot being equal suggests that the linearity assumption in the measurement of drama rehearsals in the regression model is valid. The closeness of fit of the plotted points with the diagonal line in Figure 4.4 (Appendix VI) and also the amounts of points scattered above and below the 0-horizontal line of the Scatter plot being equal suggests that the linearity assumption in the measurement of drama genres in the regression model is valid.

These results are an indication of a linear relationship between each individual independent variable and the dependent variable as recommended by Field (2009). Therefore, the linear regression is suitable and can be estimated in this study hence the proposed model can accurately be estimated.

4.8.1.2 Test for the Multicollinearity Assumption

Multicollinearity assumption test is instrumental in determining whether multicollinearity would affect the results in a regression analysis involving all the variables (Field, 2009). In this study the tolerance and variance inflation factors (VIF) determined were used to test for multicollinearity as shown in Table 4.23.

Table 4.23

Results for the Multicollinearity Assumption Tests

Variable	Sig.	Collinearity Statistics	
		Tolerance	VIF
Drama Strategic Rules	0.908	0.098	10.188
Drama Skills	0.428	0.139	7.17
Drama Rehearsals	0.347	0.11	9.106
Drama Genres	0.11	0.716	1.397

The results in Table 4.23 show that the VIF for Drama Strategic Rules = 10.188, Drama Skills = 7.17, Drama Rehearsals = 9.106 and Drama Genres = 1.397 are all respectively less than 10 and with tolerance values greater than 0.1 save for one, that is, Drama Strategic Rules. This effectively rules out the possibility of multicolliearity affecting the entire regression model (Field, 2009). Therefore, the results imply that there was the occurrence of multicollinearity which was effectively controlled among the variables and, hence, could have negligible or virtually no effect on the performance of the variables in the model.

4.8.1.3 Test for the Homoscedasticity Assumption

The homoscedasticity assumption means that the variance around the regression line is the same for all values of the predictor variable (Jupiter, 2017). The Levene's test was used to test this assumption. It uses an *F*-test to test the null hypothesis that the variance is equal across groups. A *p* value less than .05 indicates a violation of the assumption (Modugno & Giannerini, 2015). The results are presented in Table 4.24.

Table 4.24

Test for the Homoscedasticity Assumption

	Levene Statistic	df1	df2	Sig.	Conclusion
Drama Strategic Rules	7.846	2	9	0.110	P >0.05, hence equal variance
Drama Skills	9.176	2	9	0.207	P >0.05, hence equal variance
Drama Rehearsals	6.260	2	9	0.020	P <0.05, hence unequal variance
Drama Genres	1.420	2	9	0.291	P >0.05, hence equal variance

Table 4.24 shows that the Levene statistic for drama strategic rules and regulations is 7.846, p = 0.11>0.05, for drama skills is 9.176, p = 0.207> .05, for drama rehearsals is 6.260, p = 0. 020< .05 and for drama genres is 1.420, p = 0.291> .05. Given that the probability associated with the Levene statistics for all these variables are greater than the level of significance, p > .05 save for the one for drama rehearsals, Warner (2008) suggests that the probability for these Levene statistics meets the threshold for the homogeneity assumption. Hence the homoscedasticity assumption was satisfied and the proposed regression models for this study were suitable for analysis.

4.8.1.3 Test for the Normality Assumption

The normality assumption means that the residuals in the model should be normally distributed. A normality test for the dependent variable was conducted prior to carrying out the regression analysis. In the event that the normality assumption of the dependent variable is violated, that is, not normally distributed, then normality has to be addressed before proceeding with any further analysis (D'Agostino, 2017). Hair et al. (2012) suggested that both the graphical plots and any statistical tests (Shapiro-Wilk or Kolgomorov-Smirnov test) can be used to assess the actual degree of departure from normality. Since the sample size was small (≤ 2000), the Shapiro and

Wilk test was used and the statistic calculated for each variable as recommended by Warner (2008). The decision rule was to reject the null hypothesis if p-value is greater than 0.05 and fail to reject the null hypothesis if the p-value is less than 0.05 (Field, 2009). The normality assumption results for the study are given in Table 4.25.

Table 4.25

Test for the Normality Assumption

Variable	Descriptive	Statistical Values	Std. Error	Shapiro-Wilk Statistic	Df	Sig.	Comment
Drama	Skewness	-0.06	1.014	0.789	10	0.084	Normally
Strategic Rules	Kurtosis	-5.652	2.619				Distributed
Drama	Skewness	-1.843	1.014	0.942	9	0.537	Normally
Skills	Kurtosis	3.559	2.119				Distributed
Drama	Skewness	-1.415	1.225	0.902	10	0.391	Normally
Rehearsals	Kurtosis	-0.225	0.342				Distributed
Drama	Skewness	-1.731	0.913	0.805	12	0.089	Normally
Genres	Kurtosis	3.63	2				Distributed

Table 4.25 shows that the variables were normally distributed with skewness and kurtosis values ranging between -1.0 and +1.0 and their parameters within the limits ± 1.96 suggesting that the departure from normality was not too extreme. This was acceptable according to Pallant (2013), and Field (2013) who explained that parametric values greater than ± 1.96 for small samples suggested that the distribution of the data was not normal. Thus, on the basis of the respective skewness and kurtosis values in Table 4.25, it can be deduced that all the variables of interest to the study were normally distributed and, therefore, further tests could be carried out on the data.

4.8.2 Multiple Regression Analysis Results

The results of the multivariate regression analysis are given in the model summary in Table 4.26.

Table 4.26

Multiple Linear Regression Analysis Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.344a	0.118	0.100	1.7532

a Predictors: (Constant), Drama Genres, Strategic Rules, Drama Rehearsals, Drama Skills

The multivariate linear regression analysis in Table 4.26 shows that the relationship between the dependent variable and all the independent variables pooled together was significant with a value obtained for R, which was the model correlation coefficient = 0.344 being higher than any zero order value in the table. This indicated that the model improved when more variables were incoporated when trying to examine the effects of students' participation in drama on the management of discipline in secondary schools in Central Kenya. The results in Table 4.26 further suggest that the model could explain up to 11.8% of the variations in the management of discipline in secondary schools in Central Kenya resulting from students' participation in drama. Sen and Srivastava (2011) state that the appropriateness of the multiple regression model as a whole can be tested using F test. The results of the ANOVA performed on the independent and dependent variables are summarized in Table 4.27.

Table 4.27

Analysis of Variance

	Sum of Squares	Df	Mean Square	F	Sig.
Regression	79.28	4	19.82	11.083	.000b
Residual	590.152	330	1.78834		
Total	669.431	334			

a Dependent Variable: Management of Student Discipline
b Predictors: (Constant), Drama Genres, Strategic Rules, Drama Rehearsals, Drama Skills

The results of Table 4.27 indicate that there was a significant difference between means of students' participation in drama and the management of discipline in secondary schools in Central Kenya. ($F_{o'} = 11.083 > F_c = 2.43$; $\alpha < 0.05$; df = 4, 330; $p \leq 0.05$). This finding confirms the finding suggested by Table 4.26 that indeed the model was significant and can be used to make further inferences. The F-test of overall significance indicates whether linear regression model provides a better fit to the data than a model that contains no independent variables. In order to determine which of the students' participation in drama variables was more important when it came to the management of discipline in secondary schools in Central Kenya, the beta value was used. The results are given in Table 4.28 which also provides a summary of the multiple linear regression analysis coefficients.

Table 4.28

Regression Coefficients

	Unstandardized Coefficients		Standardized Coefficients	T	Sig.	Collinearity Statistics	
	B	Std. Error	Beta			Tolerance	VIF
(Constant)	4.314	1.041		4.143	0.000		
Drama Strategic Rules	0.025	0.012	0.141	2.083	0.045	0.454	2.203
Drama Skills	0.036	0.016	0.266	2.218	0.028	0.320	3.124
Drama Rehearsals	0.127	0.038	0.349	3.335	0.001	0.419	2.388
Drama Genres	0.060	0.022	0.204	2.764	0.006	0.844	1.185

a Dependent Variable: Management of Student Discipline

It can be deduced from the findings in Table 4.28 that the most influential students' participation in drama variable when it came to the management of discipline in secondary schools in Central Kenya was Drama Rehearsals ($\beta = 0.349$; $p = 0.001 < 0.05$). This was followed by Drama Skills

(β = 0.266; p = 0.028 < 0.05), Drama Genres (β = 0.204; p = 0.006 < 0.05) and Strategic Rules (β = 0.141; p = 0.045 < 0.05) respectively. This further suggests that the other three independent variables, that is, Drama Genres, Strategic Rules and Drama Skills when combined do not matter most compared to Drama Rehearsals which supersedes them all. The study surprisingly finds that drama strategic rules and regulations have the least influence on the management of discipline in secondary schools in the area in the joint model. This is contrary to the assertion of Were (2014) that people restrict themselves to the rules, regulations, values and beliefs of the community (the school in this instant) and by restricting themselves in these rules and regulations, people are able to discipline themselves and therefore easily managed. This could probably arise from the manner in which the drama strategic rules and regulations are promulgated to the participants and whether they fully adhere to them. As explained by Khamalwa (2004) during drama activities, the rules must be observed in order for the team to be well disciplined.

The findings indicating that drama rehearsals were significant in the management of discipline among students support the postulation of Njoroge and Nyabuto (2014) that lack of discipline in schools can be mitigated by actively engaging the learners in co-curriculum activities such as drama rehearsals and games. Indeed, drama rehearsals require a lot of discipline in order for the outcome to be good. Students who are involved in Kenya National Drama Festival do memorize, rehearse and later perform in front of adjudicators. Such students are likely to acquire a strong sense of confidence and self-discipline compared to those who do not.

Drama skills were also found to significantly influence management of discipline. This finding concurs with Kozulin et al. (2003) who indicated that the realization of school discipline management is seen as being realized depending on the ability of the stakeholders to employ

drama skills towards managing instilling a sense of responsibility and discipline among the students leading scholars to advocate for the application of various skills such as memorization, internalization and sense of accuracy among the students and teachers.

Finally, the results indicating that drama genres significantly influences management of discipline among students agree with Ulas (2008) who found that the use and implementation of drama tools and their various genres by the school stakeholders is vital if the success of drama as a discipline enhancement tool is to be realised.

Further, the model constant is significant ($p < 0.05$) which suggests that there were other factors not included in the model which affected the management of discipline in the secondary schools in the area. The study, therefore, establishes that in a combined set up, drama rehearsals was the most effective students' participation in drama variable when it came to the management of discipline in secondary schools in Central Kenya. The findings also indicate that the dependent variable, that is, management of discipline in secondary schools in Central Kenya, would change by a corresponding number of standard deviations when the respective independent variables change by one standard deviation. Therefore, the emergent linear model was;

Management of Student Discipline= 4.314 + 0.005 Drama Strategic Rules + 0.036 Drama

Skills+ 0.127 Drama Rehearsals+ 0.060 Drama Genres

Simply put; $y_{ij} = 4.314 + 0.005\ X_1 + 0.036\ X_2 + 0.127\ X_3 + 0.060\ X_4$

However, when the joint model was further examined, drama strategic rules and regulations was found to have no significant effect on the dependent variable. This means that all the interventions save for drama strategic rules and regulations were important to the management of discipline in secondary schools in Central Kenya and, as such, could not be ignored.

4.8.3 Moderating effect of Students interest in drama

To test the moderating effect of Students interest in drama on the relationship between drama participation and management of discipline among secondary school students in Central Region, Kenya, Students interest in drama as the moderator variable was introduced into the model in Table 4.28. The regression results are presented in Table 4.29.

Table 4.29

Multiple linear regression results with moderator variable

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
(Constant)	4.314	1.041		4.143	0.000
Drama Strategic Rules	0.025	0.012	0.141	2.083	0.010
Drama Skills	0.036	0.016	0.266	2.218	0.010
Drama Rehearsals	0.127	0.038	0.349	3.335	0.001
Drama Genres	0.06	0.022	0.204	2.764	0.001
Students interest in drama	0.199	0.089	0.138	2.236	0.006
R	0.515		F	11.083	
R Squared	0.265		Sig.	0.000	
Adjusted R Squared	0.242		df	5,333	

a. Dependent Variable: Management of Discipline

Table 4.29 shows that the adjusted R^2 is .265 this shows that the model explains 26.5% variation in management of discipline among secondary school students in Central Region variable the rest are explained by the variables that are not fitted in the model. The F statistic is 11.083, and p = 0.000 where $p < .05$. Hence, Students interest in drama and the other independent variables are jointly significant in explaining the variations in management of discipline among secondary school students in Central Region. In addition, Table 4.29 shows that Students interest in drama variable is positive and significant at (0.138, $p < 0.05$) which implies that the Students interest in drama variable is significant when introduced into the model in Table 4.28 and, therefore,

satisfies the first explanatory condition where the variable should be significant (MacKinnon et al., 2007).

Secondly, the third model was estimated where the product of strategic investment variable and all the other strategic readiness variables were used to estimate the moderating effect. The regression results are presented in Table 4.30.

Table 4.30

Multiple linear regression results with Students interest in drama participation

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
(Constant)	2.01	4.759		0.4224	0.638
Drama Strategic Rules. Students interest in drama	0.163	0.078	0.095	2.0897	0.016
Drama Skills. Strategic Students interest in drama	0.175	0.083	0.161	2.1084	0.001
Drama Rehearsals. Strategic Students interest in drama	0.444	0.084	0.407	5.2857	0.000
Drama Genres. Students interest in drama	0.358	0.117	0.279	3.0598	0.000
Students interest in drama	0.098	0.049	0.116	2.0204	0.011
R	0.422		F	7.9126	
R Squared	0.178		Sig.	0.001	
Adjusted R Squared	0.162		Df	5,99	

Table 4.30 shows that the coefficients for the interactive terms are all significant where Students interest in drama coefficient is $\beta = 0.095$, $p = 0.016$, Drama Skills. Strategic Students interest in drama coefficient is $\beta = 0.161$, $p = 0.001$, Drama Rehearsals. Strategic Students interest in drama ($\beta = 0.407$, $p = 000$), Drama Genres. Students interest in drama coefficient is $\beta = 0.279$, $p =$

0.000 and the Students interest in drama (without interaction) is also significant at $\beta = 0.116$, $p = 0.011$. Mackinnon et al. (2007) observes that when the coefficients in the model with the moderating variable as a multiplier is significant and the coefficient of the moderating variable in the model with the moderating variable included but not as a multiplier is significant, then there is a moderating effect. Table 4.31 presents the summary in the change of the coefficient significance when strategic investment is introduced in the model as a product of strategic readiness variables.

Table 4.31

Summary for the Strategic Investment Moderating Effect

Variable	Model 2 (Before Moderation) coefficient	P value	Model 3 (After Moderation) Coefficient	P value	Significance of change	Implication of change
Drama Strategic Rules	0.141	0.010	0.095	0.016	p=0.006 <0.05	Students interest in drama is a
Drama Skills	0.266	0.01	0.161	0.001	p =0.009 <0.05	moderating variable
Drama Rehearsals	0.349	0.001	0.407	0.000	p=0.001 <0.05	
Drama Genres	0.204	0.001	0.279	0.000	p=0.001 <0.05	
Students interest in drama	0.138	0.006	0.116	0.011	p=-.005 <0.05	

Table 4.31 shows that all the variables were significant before and after moderation, therefore, based on the moderation rule by Mackinnon et al., (2007) Students interest in drama is a moderating variable of the relationship between drama participation and management of discipline in secondary schools in Central Kenya Region.

These findings suggest that student's participation in drama had a significant impact on student's discipline and was, therefore, instrumental in the management of discipline. This finding corroborates earlier suggestions by previous researchers that involvement in drama could serve as an important tool for management of discipline among students. Simatwa (2012) and Ndagire (2012) had pointed out the need for other alternative methods for management of discipline among students in the wake of the ban of corporal punishment. With the results of the present study showing that involvement in drama could explain up to 12% of the variance in management of discipline among students, it is evident that drama could be beneficial when mainstreamed into the management of discipline among secondary school students. It could provide positive reinforcement of discipline among students among other benefits.

Therefore, the findings support those of Güven and Adigüzel (2015) who found that participation in creative drama has the potential to develop language and communication abilities, problem-solving skills, and creativity; to promote a positive self-concept, social awareness, empathy, a clarification of values and attitudes. Dramen (2012) had also observed that drama tools are essential assets in the management of societal and specifically students discipline. In essence, creative drama is a set of dramatic activities which have the experience of the participants as the goal (Peter, 2000). Creative drama as a social process also plays a role in developing social skills by enabling group work and social interaction. Creative drama facilitates social development, acceptance of self and acceptance of others, and sharing with others. It provides participants an emotional release and the opportunity to develop social skills in a non-threatening environment (McCaslin, 2005). Creative drama fosters the practice of constructive behaviour of participants and helps them to cooperate and collaborate. Providing students with an opportunity for participation can help them build self-esteem and enhance effective development that can

156

transfer to different domains of learning. Mondal (2017) also supports the view that drama has a way of instilling a sense of discipline among students.

4.9 Qualitative Data Analysis

Semi structured questions were analyzed and presented into themes as presented in Table 4.32.

Table 4.32

Qualitative Data Analysis

Factor	Description
Strategic rules and regulations used in drama	***Do the rules and regulations during drama add any value to the behaviour of the students?*** Yes, they do Yes, but not so much I do not think they are any different from the school rules Yes, but only for the drama students I find the drama students more disciplined than the rest of the students Not all In some cases, yes Overall, I don't think so
Drama skills regulating students' behaviour	***Are the skills learnt in drama valuable to the entire school in your view?*** I can say so as some have turned out to be very responsible students Some drama students have been given more responsibilities in the school due to their skills We have some good public speakers now in our school I like their punctuality and sense of dressing I think they are learning valuable skills but it will take some time for the impact to be felt in the whole school
Drama rehearsals	**Are the drama rehearsals crucial in enhancing a culture of responsibility among students?** I think in our school, drama rehearsal is such a big issue There is a lot of dedication in the rehearsals The rehearsals encourage the students to be careful with time and property I have been able to see students resolve their disputes amicably during rehearsals Most of the drama rehearsals only affect the drama students I do find the drama rehearsals quite disruptive
Different drama genres	**Has the management in your school been adequately applying different drama genres to communicate the need for discipline among students?** Yes, sometimes we have plays, sometimes, songs, but in all cases there is a message being communicated I cannot say adequate, but they do give the drama team a chance to articulate discipline issues in the schools through various genres I find the comedy and songs quite communicative of the disciplinary issues affecting students

Table 4.32 shows that not all respondents were convinced about the influence of drama strategic rules and regulations as a tool to manage discipline in secondary schools in Central Region, Kenya. This is a clear indication that the impact was mostly felt within the drama fraternity rather than the entire school. This could be explained by the observation that drama was yet to gain traction in the schools as an integral part of the school program and, hence, there was need to adhere to its rules and regulations. According to Usakli (2018), as a practice gains traction in the society and evolves, it begins to codify accepted procedures and practices into rules and regulations in order to govern the behaviour of the practitioners. Drama is not an exception and rules and regulations have been used to regulate practice to bring out the best in the art and also create consistency in the practice so as to ensure continuity (Ho, 2017).

The respondents were, however, impressed by the skills the students were learning in drama. Drama students were more likely than other students to ascend to positions of responsibility owing to their levels of discipline and also their ability to influence other students. In drama, there are responsibilities and skills that are allocated and instilled to students. The responsibilities and skills are meant to inculcate responsible behavior in students (Mast & Hall, 2018). This had been supported by McTamaney (2018) who posits that the skills learnt are always transferrable to everyday life. Buchanan (2010) argued that drama helps develop team work spirit, sense of belonging, negotiating and understanding what a consensus means.
.
The respondents had mixed views on the effect of drama rehearsals in enhancing a culture of responsibility among students. There were those who felt that the drama rehearsals were instrumental in enhancing a culture of responsibility among students while there were those who thought they were disruptive events. According to Dunn (2007), students receiving feedback had

higher performance ratings, recorded a more positive attitude toward rehearsal, and were observed off-task a larger percentage of instructional time than students receiving no feedback, with both groups demonstrating lowest off task percentages during group performance activities. Rautela and Singh (2012) however, point out that in the rehearsal area, there is rarely any reason for any talk (or other noise) by those not involved in the scene. Any excessive noise negatively impacts the focus of a person and, thus, the rehearsal or output. Individuals not related to the rehearsal do not attend rehearsals unless planned by the director or stage manager (Roebke, 2005).

.

Regarding the different drama genres, the respondents indicated that their schools' management sometimes gave allowance for the thespians to communicate disciplinary issues using different drama genres. Some of these events were well received by the audience. Ajjawi (2018) argues that drama is particularly useful in answering philosophical questions. It allows children to take on a character and this makes them explore a perspective different from their own. Thinking for oneself should therefore be encouraged. They persist that a society full of creative thinkers will not result in a rebellion, non-conformist lawless group of people but one that is rational and intelligent with people who can truly make democratic decisions full of ethics. Through this, philosophy can lead to a true freedom.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter presents the summary of the findings and the conclusions drawn from them, and makes recommendations for stakeholders that can be implemented to help address the problem identified in the study. The present study sought to establish the effects of students' participation in drama on the management of discipline in secondary schools in Central Kenya. Specifically, it sought to determine how Strategic Rules, Drama Skills, Drama Rehearsals and Drama Genres affected the management of discipline among students in secondary schools in Central Region, Kenya.

The study was guided by Canter's Assertive Model. The study used descriptive survey design. The target population was 79 deputy principals, 79 drama teachers, and 63200 secondary school students in Central Region, Kenya. Stratified sampling was used to get a representative sample size of students. Data was collected from the respondents using questionnaires. Pretesting tools of research to establish validity and reliability of instruments was done in schools from Laikipia County. The instrument was pretested for both content and construct validity and also for reliability using the internal consistency method.

Data was collected after obtaining relevant authorization and making appropriate appointments. All ethical considerations were observed throughout the study. The study used quantitative methods for data analysis given its research design. The quantitative data was analysed and then interpreted using descriptive and inferential statistical techniques with the aid of Statistical IBMSPSS Statistics. Data was analyzed through descriptive statistics involving means, modes

and standard deviations, and inferential statistical methods involving Pearson's Product Moment

correlation, multiple regression analysis and ANOVA.

5.2 Summary of the Findings

A summary of the major findings arising from the analysis of these variables is presented in this

section. The main finding was that only three variables in the joint model, that is; Drama Skills,

Drama Rehearsals and Drama Genres affected the management of discipline in secondary

schools in Central Region, Kenya. However, only one, that is, drama strategic rules and

regulations lacked the explanatory power to explain the management of discipline in secondary

schools in the regression model.

5.2.1 Drama strategic rules and regulations and discipline among students

This objective, was examined along five indicators; time keeping and punctuality, orderliness in

class, interest in learning, cleanliness and neatness and preservation of school property. The

study found that the influence of drama strategic rules and regulations was instrumental in

instilling a sense of time keeping and punctuality among secondary school students. There was a

strong feeling among the students that subscribing to the strategic rules and regulations in drama

encouraged punctuality among them while in comparison, majority of their deputy principals and

drama teachers did not exactly feel the same.

The study also found considerable acceptance of the view that drama strategic rules and

regulations on orderliness influence management of discipline among secondary school students

with most of the administrators and teachers supporting the view. This implied that the sense of

orderliness learnt from the drama strategic rules during practice also reflected on the classroom

behavior of the students in terms of confidence.Also majority of the respondents were in strong

concurrence that the strategic rules and regulations in drama on orderliness encouraged attentiveness in class among secondary school students in the area. Emphasizing orderliness was an important factor of encouraging attentiveness among students.

The influence of drama strategic rules and regulations on learning among students, in management of discipline among secondary school students was also examined. The results suggested that majority of the respondents tended to strongly support the statements describing influence of strategic rules and regulations in drama on learning in inculcating a positive attitude towards learning which was also important in management of discipline among secondary school students in Central Region, Kenya. Consequently, it was deduced that positive attitudes towards learning could be learned from participating in drama.

From the findings, it was also revealed that drama strategic rules and regulations on learning led to positive attitudes towards participation in co-curricular activities among secondary school students in Central Region, Kenya. Subsequently, it was asserted that there was uncertainty on effect of drama strategic rules and regulations on learning leading to positive attitudes towards participation in co-curricular activities among secondary school students especially as indicated by the differing views between the deputies and drama teachers.

Regarding the influence of strategic rules and regulations in drama on encouraging personal cleanliness and neatness among secondary school, the findings revealed that there was strong agreement with the statement suggesting that strategic rules and regulations in drama encouraged personal cleanliness and neatness among secondary school students in Central Region, Kenya. These findings imply that personal cleanliness and neatness which was an important aspect of discipline could be achieved through emphasizing drama strategic rules.

Finally, in relation to whether the strategic rules and regulations in drama were crucial in instilling a sense of responsibility among secondary school students towards taking care of school's property, the findings revealed that majority of the respondents were of the view that drama strategic rules and regulations were crucial in instilling a sense of responsibility among secondary school students towards taking care of school's property in Central Region, Kenya. This implies that drama strategic rules touching on preservation of school property were considerably important in the management of student discipline in the area when well emphasized.

5.2.2 Drama skills regulating students' behaviour and discipline among students

This variable was described in terms of; Accuracy, Internalization, Memorization, Completeness and Socialization. The results revealed that there was considerable agreement with little variation among the respondents with the statement that accuracy as a drama skill instilled a sense of discipline among secondary school students in Central Region, Kenya. The findings also revealed that internalization as a drama skill was important in instilling a sense of discipline among secondary school students. Therefore, the implication for the findings is that most respondents were supportive of the view that internalization as a drama skill was instrumental in the management of discipline among secondary school students in Central Region, Kenya.

Concerning memorization, it was revealed that majority of the respondents were inclined to agree with the statements describing influence of memorization as a drama skill on inculcating discipline among secondary school students in the region, though, there were considerable variations in the responses towards this statement. These findings lead to the deduction that there was uncertainty on whether memorization as a drama skill was instrumental in the management

of discipline among secondary school students. The findings also revealed that there was considerable agreement among the respondents regarding the influence of completeness as a drama skill on inculcating discipline among secondary school students in Central Region, Kenya. As such, it can be implied that completeness learnt as a drama skill was important in inculcating discipline among secondary school students in Central Region, Kenya. Other results revealed that there was high variation on whether socialization as a drama skill was instrumental in instilling a sense of discipline among secondary school students in Central Region, Kenya. However, most respondents tended to agree on the value of socialisation as a drama skill on management of discipline among students. Hence, it was evident that socialization skills as an acquired behavior in drama was regarded as instrumental in instilling a sense of discipline among secondary school students in the region.

Finally, the findings also revealed that majority of the respondents tended to strongly support the statements describing influence of public speaking as a drama skill on instilling a sense of discipline among secondary school students in Central Region, Kenya. As a result, it can be deduced that public speaking as a drama skill was important in managing discipline among secondary school students. Findings from the multiple regression analysis also showed that drama skills was an important factor in the management of discipline in secondary schools in the area. This indicated that the current development of drama skills could help students regulate their behaviour towards disciplinary issues in the schools.

5.2.3 Drama rehearsals and discipline among secondary school students

The third objective of the study was to assess drama rehearsals as a way of inculcating discipline among students in secondary schools in Central Region, Kenya. This variable was described in terms of; Language and communication development, All-round development, Literacy development, Confidence and intelligence. The findings specifically revealed that there was a strong agreement about language development in drama rehearsals as implied by the aggregate mean. Majority of the respondents strongly agreed with the influence of language development during drama rehearsals on management of students' discipline. These findings implied that for the most part, there was a strong feeling among the respondents that language development during drama rehearsals was important in the management of students discipline in the area.

There was also a strong feeling about the level of influence of communication development during drama rehearsals on management of students discipline among secondary school students among the respondents. The respondents though did not considerably vary on their opinions of communication development during drama rehearsals. This implied that communication learnt through drama rehearsals could considerably influence the way discipline among the students in the region was managed. The findings also revealed that there was a strong level of concurrence among the respondents regarding the influence of All-round development during drama rehearsals on management of students discipline among secondary school students. This implied that there was general agreement on all-round development achieved through drama rehearsals influencing the management of discipline among the students in the region.

Most respondents also agreed that Literacy development during drama rehearsals influenced management of students discipline among secondary school students, hence, the need to

emphasize it during drama rehearsals. This implied that there was a feeling among most respondents that developing literacy competencies during drama rehearsals could improve the management of students discipline among secondary school students.

Additionally, the findings revealed that majority of the respondents strongly supported the opinion that confidence development during drama rehearsals had influence on management of students discipline among secondary school students. This implied that confidence development during drama rehearsals was critical to management of students discipline among secondary school students. Finally, most respondents agreed with the views on the influence of intelligence development during drama rehearsals on management of students discipline among secondary school students in Central Region. The result is supported by the low standard deviation showing that only a few respondents vary in their opinions. This implied that there was considerable support among the respondents that intelligence development during drama rehearsals influenced management of students discipline among secondary school students in Central Region. Findings from the multiple regression analysis also showed that drama rehearsals was an important factor in the management of discipline in secondary schools in the area. This implied that more focus on drama rehearsals would necessarily translate to higher levels of discipline among the students.

5.2.4 Drama genres and discipline among secondary school students

The fourth objective of the study was to explore applicability of drama genres in the management of discipline in secondary schools in Central Region, Kenya. This variable was described in terms of drama genres; Plays, Dances, Choral Verses and Stand-up Comedy. The results revealed that most respondents strongly agreed on the influence of plays as a drama genre on matters of discipline in schools. This indicated that emphasizing more plays as a drama genre

167

influence management of discipline among secondary school students and this could result into better discipline management outcomes among students in secondary schools in the region.

The findings also indicated that dances as a drama genre can be used to manage discipline among secondary school students. However, in comparison, there was less strong support (41.8%) for view on dances as a drama genre among the deputy principals. This meant that if well articulated, use of dances in drama could encourage the students to be more disciplined in the schools in the area making it easier for the school authorities to manage their disciplinary issues.

Other results showed that there was a strong feeling about the level of influence of choral verses as a drama genre on management of discipline among secondary school students among the respondents. This implied that there was a strong feeling among the respondents that subscribing to choral verses as a drama genre was important in the management of discipline among secondary school students. This could be attributed to the fact that choral verse speaking provides the opportunity for a group of speakers to perform a selected piece co-operatively.

Finally, the results revealed that Stand-up comedy as a drama genre plays a major role on management of discipline among secondary school students in the Central Region. This suggested that there was a strong feeling among the respondents that stand-up comedy as a drama genre was an important component on management of discipline among secondary school students. Results from the multiple regression analysis also indicated that drama genres was an important factor in management of discipline in secondary schools in the area implying that more emphasis on drama genres in the schools could lead to improved outcomes in discipline in secondary schools in the area.

5.3. Conclusions

The study concludes with regard to the objectives that;

5.3.1 Drama strategic rules and regulations and discipline among students

The relationship between strategic rules and regulations in drama and discipline among secondary school students was significant implying that the strategic rules and regulations in drama contributed to the management of discipline in secondary schools in the area. Subscribing to the strategic rules and regulations in drama encouraged a culture of discipline among students as reflected in punctuality, orderliness, attentiveness and positive attitudes towards learning, personal cleaness and neatness as well as preservation of school property.

5.3.2 Drama skills regulating students' behaviour and discipline among students

The relationship between drama skills regulating students' behaviour and discipline in secondary schools in Central Region, Kenya was statistically significant, therefore, leading to the conclusion that drama skills were an important factor in the management of discipline in secondary schools. The drama skills such as accuracy, internalization, memorization, completeness and socialization were instrumental in the management of discipline among secondary school students in the region.

5.3.3 Drama rehearsals and discipline among secondary school students

The study concludes that drama rehearsals was an important factor in the management of discipline in secondary schools in the Central Region. Indeed, drama rehearsals require a lot of discipline in order for the outcome to be good. Students who are involved in Kenya National Drama Festival are likely to acquire a strong sense of confidence and self-discipline compared to those who do not.

5.3.4 Drama genres and discipline among secondary school students

Finally, the study concludes that drama genres were an important factor in management of discipline in secondary schools in the area. Therefore, the study concludes that more emphasis on drama genres in the schools could lead to improved outcomes in discipline in secondary schools in the area. Implementation of drama tools and their various genres, such as, plays, cultural dances, choral verses and stand-up comedy by the school stakeholders is vital if the success of drama as a discipline enhancement tool is to be realised among secondary school students.

5.4 Recommendations

The recommendations on this study have been categorized in to two aspects;

5.4.1 Recommendations from the findings;

i.   There is need to explore more on the effectiveness of more non curriculum activities on the discipline management in learning institutions.

ii. There is need for school administrators to put in to consideration drama rules and regulations while coming up with rules and regulations of their institutions. These rules encourage punctuality among students and bring about attentiveness and positive attitude towards learning.

iii. There is need to encourage and support drama activities in all learning institutions. This is evidenced by the fact that drama skills are crucial in instilling a culture of healthy interaction. The aspect of emotional socialization is paramount in every community. Through involvement in different genres like plays, students will develop the aspect of cooperation amongst themselves.

iv.   Through drama rehearsals, institutions will highly enhance language advancement among students. This will improve their communication skills and as a result bring more rapport between the students and administrators. School administrators should also encourage public speaking through social and academic forums.

5.4.2 Recommendation for further studies

The researcher recommends the following areas for further studies;

i.   Have a replication of the same study in primary schools in any region of Kenya.

ii.   Have a comparative study on effectiveness of music and drama in management of students discipline in secondary schools.

REFERENCES

Abuga, E. (2021, February 23). Eight Nduru Boys Secondary school students charged. *The Standard.* https://www.standardmedia.co.ke/kenya/article/2001404355/eight-nduru-boys-secondary-school-students-charged

Adcock, L. T. (2005). *Practitioner perceptions of the effectiveness of dramatized interpretation* [Doctoral dissertation, Queensland University of Technology]. Britain. https://www.cambridge.org/core/journals/australian-journal-of-environmental-education/article/abs/drama-as-a-tool-in-interpretation-practitioner-perceptions-of-its-strengths-limitations/4162B659EF41D6F258DF3500C18EED0F

Adcock, L., & Ballantyne, R. (2007). Drama as a tool in interpretation: Practitioner perceptions of its strengths & limitations. *Australian journal of environmental education, 23*, 31-44. https://www.jstor.org/stable/44656487?seq=1#metadata_info_tab_contents

Aelterman, N., Vansteenkiste, M., & Haerens, L. (2019). Correlates of students' internalization and defiance of classroom rules: A self-determination theory perspective. *British Journal of Education Psychology, 89*(1), 22-40. https://www.researchgate.net/publication/322666385_Correlates_of_students'_internalization_and_defiance_of_classroom_rules_A_self-determination_theory_perspective

Agesa, R. I. (2015*). Effectiveness of alternative disciplinary strategies used in secondary schools in Starehe Division, Nairobi County, Kenya*. [Maters Thesis, Kenyatta University]. Kenya.https://irlibrary.ku.ac.ke/bitstream/handle/123456789/14478/Effectiveness%20of%20alternative%20disciplinary%20strategies%20used%20in%20secondary%20schools%20in%20Starehe%20division,%20Nairobi%20County,%20Kenya.pdf?sequence=1&isAllowed=y

Alaba, S. O., & Tayo, O. K. (2014). A study of the effectiveness of socio-drama learning package in promoting environmental knowledge and behaviour of secondary schools students in Osun State, Nigeria. *Mediterranean Journal of Social Sciences, 5*(23), 1325-1325. https://www.richtmann.org/journal/index.php/mjss/article/view/4663

Albert, R., & Foil, R. (2003). *Drama Activities that Promote and Extend your Students* Kappa Educational Foundation

Albert, S. R., & Foil, C. R (2003). Drama activities that promote and extend your students' vocabulary proficiency. *Intervention in School and Clinic, 39*(1), 22-29. https://www.researchgate.net/publication/249832183_Drama_Activities_That_Promote_and_Extend_Your_Students'_Vocabulary_Proficiency

Alemayehu, T. M. (2012). *Assessment of students' misbehavior and coping strategies; A case of Shashemene secondary school.* [Masters Thesis, Addis Ababa University]. Ethiopia. https://www.semanticscholar.org/paper/Assessment-of-Students-Misbehavior-and-Coping-(in-Tegenu/8b7c13fcc6b0cdb1b47419a48302aa539d93f887

Ali, A., Dada, I., Isiaka, G., & Salmon, S. (2014).Types, Causes and Management of Indiscipline Acts among Secondary School Students in Shomolu Local Government Area of Lagos State. *Journal of Studies in Social Sciences, 8*(2), 254-287. https://infinitypress.info/index.php/jsss/article/view/790

Alison K. F. (2013). *The impact of school leadership on parental engagement: A study of inclusion and cohesion.* https://www.researchgate.net/publication/273759825_The_Impact_of_School_Leadership_on_Parental_Engagement_A_Study_of_Inclusion_and_Cohesion

Allen, H. J., Whisman, A., & Hammer, P. (2014). *The association between school discipline and mathematics performance: A case for positive discipline approaches. West Virginia.* https://files.eric.ed.gov/fulltext/ED569903.pdf

Anderson, C. (2016). *TED Talks: The Official TED Guide to Public Speaking.* Houghton Mifflin Harcourt. https://www.hmhbooks.com/shop/books/ted-talks/9781328710284

Anderson, M., & Jiang, J. (2018). *Teens, social media & technology 2018.* Pew Research Center, 1673-1689. https://www.pewresearch.org/internet/2018/05/31/teens-social-media-technology-2018/

Aporosa, S. (2019). *Kava, the Devil, and the Snake: Pentecostal iconoclasm in contemporary Fiji. In Association for Social Anthropology in Oceania Annual Conference* (*ASA019).* https://researchcommons.waikato.ac.nz/handle/10289/12449

Arnold, D. (2013). *Introduction to Part I. In Traditions of Systems Theory (pp. 15-21).* Routledge.

Ashton-Hay, S. (2005). Drama: Engaging all learning styles: *In 9th International INGED (Turkish English Education Association) Conference.* https://eprints.qut.edu.au/12261/1/12261a.pdf

Asiyai, R. I. (2019). Deviant behaviour in secondary school and its impact on students' learning. *Journal of educational and social research, 9*(3), 170-177. https://www.richtmann.org/journal/index.php/jesr/article/view/10499

Atas, M. (2015). The reduction of speaking anxiety in EFL learners through drama techniques. *Procedia-Social and Behavioral Sciences, 176*, 961-969. https://www.sciencedirect.com/science/article/pii/S1877042815006023

Avinç, İ., Çam, F., & Özkan, E. (2009). Comparative examination of drama method in science and technology lesson in terms of academic success and interest in the lesson. *Journal of Gazi Education Faculty, 29*(2), 459-483. https://www.researchgate.net/publication/301748707_THE_EFFECT_OF_DRAMA_TECHNIQUE_ON_STUDENTS'_ACADEMIC_PERFORMANCE_AND_PERMANENCE

Aysem, T. M. (2014). *Importance of drama in pre-school education.* Research Gate. https://www.researchgate.net/publication/275538843_Importance_of_Drama_in_ Pre-school _Education

Azagba, S., Latham, K., & Shan, L. (2019). Waterpipe tobacco smoking trends among middle and high school students in the United States from 2011 to 2017. *Drug and alcohol dependence, 200*(2), 19-25. https://pubmed.ncbi.nlm.nih.gov/31071495/

Baker, G. (2014). *El Sistema: Orchestrating Venezuela's youth*. Oxford University Press.

Ballane, G. P. (2019). *Understanding of Self-Confidence in High School Students*. [Doctoral Dissertation, Walden University]. Minnesota. https://scholarworks.waldenu.edu/dissertations/6396/

Batdı, V., & Batdı, H. (2015). Effect of creative drama on academic achievement: A meta-analytic and thematic analysis. Educational Sciences: *Theory & Practice, 15*(6), 1-12. https://jestp.com/index.php/estp/article/view/610

Baumann, C., & Krskova, H. (2016). School discipline, school uniforms and academic performance. *International Journal of Educational Management, 30*(6), 1003-1029. https://www.emerald.com/insight/content/doi/10.1108/IJEM-09-2015-0118/full/pdf?title=school-discipline-school-uniforms-and-academic-performance

Beasley, S. E. (2003). *An Experimental Study of the Change in Speaker Confidence and Self-Esteem as a Function of Speech Training and Initial Self-Esteem.* [Masters' Thesis, University of Central Florida]. Florida. https://stars.library.ucf.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1042&context=rtd

Beckmann, L., Bergmann, M. C., Krieg, Y., & Kliem, S. (2019). Associations between classroom normative climate and the perpetration of teen dating violence among secondary school students. *Journal of interpersonal violence.* https://journals.sagepub.com/doi/10.1177/0886260519888207

Belikova, L. F. (2014). Students' Attitudes Towards Extracurricular Activity in an Institution of Higher Learning. *Russian Education & Society, 44*(2),73-85. https://www.tandfonline.com/doi/abs/10.2753/RES1060-9393440273

Bellamy, J. (2012). *Principles of Methodology: Research Design in Social Science*. SAGE Publications

Belle, L. J. (2018). The causes of a lack of discipline among secondary school learners in Mauritius, Open University of Mauritius, *Mediterranean Journal of Social Sciences, 9*(1), 35-48. https://www.mcser.org/journal/index.php/mjss/article/view/10138

Boal, A. (1985). *Theatre of the Oppressed.*Theatre Communications Group.

Boal, A. (2000). *Theatre of The Oppressed*. Pluto Press

Boia, P. S., & Boal-Palheiros. G. (2017). Empowering or Boring? Discipline and authority in a Portuguese Sistema-inspired orchestra rehearsal. *Action, Criticism, and Theory for Music Education, 16*(2), 144–172. https://www.researchgate.net/publication/321881862_Empowering_or_Boring_Discipline_and_Authority_in_a_Portuguese_Sistema-Inspired_Orchestra_Rehearsal

Bone, J. E., Griffin, C. L., & Scholz, T. L. (2008). Beyond traditional conceptualizations of rhetoric: Invitational rhetoric and a move toward civility. *Western Journal of Communication, 72*(4), 434-462. https://www.tandfonline.com/doi/full/10.1080/10570310802446098

Booth, D. (1985). *Imaginary Gardens with Real Toads: Reading and Drama Yale.* New Haven Teachers Institute.

Bornstein, M. H., & Putnick, D. L. (2012). Stability of language in childhood: a multiage, multi-domain, multi-measure, and multisource study. *Developmental Psychology, 48*(2), 477–491.
.https://www.researchgate.net/publication/51720772_Stability_of_Language_in_Childhood_A_Multiage_Multidomain_Multimeasure_and_Multisource_Study

Boud, D., Dawson, P., Tai, J., & Ajjawi, R. (2018). *Creating an agenda for developing students' evaluative judgment*: *Developing Evaluative Judgment in Higher Education, 186-195*. Routledge. https://researchoutput.csu.edu.au/en/publications/creating-an-agenda-for-developing-students-evaluative-judgement

Bowell, P., & Heap, B. S. (2017). *Putting process drama into action: The dynamics of practice*. Routledge.

Bowen, G. A. (2009). Document analysis as a qualitative research method. *Qualitative Research Journal, 9*(2), 27–40. https://www.researchgate.net/publication/240807798_Document_Analysis_as_a_Qualitative_Research_Method

Boydell, K. (2011). Using performative art to communicate research: Dancing experiences of psychosis. *Canadian Theatre Review, 146*(2), 12-17. https://www.researchgate.net/publication/254935861_Using_Performative_Art_to_Communicate_Research_Dancing_Experiences_of_Psychosis

Bradley, J. L., & Conway, P. F. (2016). A dual step transfer model: Sport and non-sport extracurricular activities and the enhancement of academic achievement. *British Educational Research Journal, 42*(4), 703-728. https://bera-journals.onlinelibrary.wiley.com/doi/full/10.1002/berj.3232

Bradshaw, C. P., Koth, C. W., Bevans, K. B. Ialongo, N., & Leaf, P. J. (2008). Johns Hopkins Center for the Prevention of the Impact of School-Wide Positive Behavioral Interventions and Supports (PBIS) on the Organizational Health of Elementary Schools. *School Psychology* Quarterly, 23(4), 462-473. http://web.mnstate.edu/malonech/Psy633/Presentations%20share/Alison.pdf

Bransford, J., Derry, S., Berliner, D., & Hammerness, K. (2005). *Theories of learning and their role in teaching. Preparing teachers for a changing world: What teachers should learn and be able to do*. Jossey-Bass, Hoboken,

Braund, M., & Ahmed, Z. (2019). Drama as physical role-play: actions and outcomes for life science lessons in South Africa. *Journal of Biological Education, 53*(4), 412-421. https://www.tandfonline.com/doi/full/10.1080/00219266.2018.1490799

Breakwell, G. M., & Beardsell, S. (2016). *Gender, parental and peer influences upon science attitudes and activities: Public Understanding of Science.* SAGE Publications. https://journals.sagepub.com/doi/pdf/10.1088/0963-6625/1/2/003

Brendell, J. K. (2006). Time use, rehearsal activity, and student off-task behavior during the initial minutes of high school choral rehearsals. *Journal of Research in Music Education, 44*(1), 6-14. https://journals.sagepub.com/doi/10.2307/3345409

Bria, S., Bianco, M., Galvani, C., Palmieri, V., Zeppilli, P., & Faina, M. (2011). Physiological characteristics of elite sport-dancers. *The journal of sports medicine and physical fitness, 51*(2), 194-203. https://pubmed.ncbi.nlm.nih.gov/21681152/

Britzman, D. P. (2012). *Practice makes practice: A critical study of learning to teach*. Suny Press.

Buchanan, J. (2009). Living at the end of the Irish Century: Globalization and Identity in Declan Hughes's Shiver. *Modern Drama, 52*(3), 300-324. https://moderndrama.utpjournals.press/doi/abs/10.3138/md.52.3.300

Buchanan, M. (2010).*The Importance of Drama in Primary Education.* https://www.scribd.com/document/95540286/Drama-in-Education-DIE

Bustamante, G., Andrade, M. S., Mikesell, C., Cullen, C., Endara, P., Burneo, V., & Grunauer, M. (2019). "I have the right to feel safe": Evaluation of a school-based child sexual abuse prevention program in Ecuador. *Child abuse & neglect, 91*(1), 31-40. https://pubmed.ncbi.nlm.nih.gov/30822629/

Canter, L. (2009).*The behavior management cycle*. https://www.achievement first.org/

Caridade, S. M. M., & Pimenta-Dinis, M. A. (2020). The mediating effect of parental involvement on school climate and behavior problems: School personnel perceptions. *Behavioral Sciences, 10*(8), 129-138. https://www.mdpi.com/2076-328X/10/8/129/pdf

Casey, E. S. (2009). *Remembering: A phenomenological study.* Indiana University Press.

Catteral, J. (2002). *Research on drama and theatre in education. Critical Links: Learning in the arts and Student Academic and Social Development. Research Compendium, National Endowment for the Arts*. http:/www.aep-arts.org-PDF Files-CL drama.

Cawthon, S. W., Dawson, K., & Ihorn, S. (2011). Activating student engagement through drama-based instruction. *Journal for Learning through the Arts, 7*(1), 1-29. . https://files.eric.ed.gov/fulltext/EJ985619.pdf

Chasen, L. R. (2009). *Surpassing standards in the elementary classroom: Emotional intelligence and academic achievement through educational drama.* Peter Lang Publishers. https://www.jstor.org/stable/i40115875

Cheema, J. R., & Kitsantas, A. (2014). Influences of disciplinary classroom climate on high school student self-efficacy and mathematics achievement: A look at gender and racial–ethnic differences. *International Journal of Science and Mathematics Education, 12*(5), 1261-1279. https://link.springer.com/article/10.1007/s10763-013-9454-4

Cheng, Y. (2014). What Are Students' Attitudes towards Different Management Strategies: A Cross-Regional Study. *Procedia - Social and Behavioral Sciences, 141*(4), 188-194. https://www.sciencedirect.com/science/article/pii/S1877042814034570

Chowdhury, M. F. (2014). Interpretivism in aiding our understanding of the contemporary social world. *Open Journal of Philosophy, 4*(3), 432-438. https://www.researchgate.net/publication/272878388_Interpretivism_in_Aiding_Our_Understanding_of_the_Contemporary_Social_World

Collie, J., & Slatter, S. (1987). *Literature in the Language Classroom. Cambridge.* Cambridge University Press.

Collins, H. (2010*). Creative Research: The Theory and Practice of Research for the Creative Industries*. AVA Publications

Colson, J. F. (2012). *Conducting and rehearsing the instrumental music ensemble: Scenarios, priorities, strategies, essentials, and repertoire.* Scarecrow Press.

Cornett, C. E. (1999). *The arts as meaning makers: Integrating literature and the arts throughout the curriculum.* Merrill Prentice-Hall, Inc.

Cremin, T. (2015). Perspectives on creative pedagogy: exploring challenges, possibilities and potential. *International Journal of Primary, Elementary and Early Years Education, 43*(4), 353-359. https://www.tandfonline.com/doi/full/10.1080/03004279.2015.1020632

Crumpler, T., & Schneider, J. (2002).Writing with their whole Being: A cross Study Analysis of Children's Writing from Five Classrooms using Process Drama. *Research in Drama Education, 7*(1), 61-79. https://www.tandfonline.com/doi/pdf/10.1080/

Cull, L. (2013). Philosophy as drama: Deleuze and dramatization in the context of performance philosophy. *Modern Drama, 56*(4), 498-520. https://muse.jhu.edu/article/533677/pdf

Curiel, L. O. (2021). *Team Teaching: An Innovative Pedagogical Model to Radically Restructure the Classroom and Transform Social Work Education.* [Doctorate Dissertation, University of St. Thomas]. America. https://ir.stthomas.edu/ssw_docdiss/76/

Dailey, S. (1994). *Tales as Tools: The Power of Story in the Classroom. Jonesborough, Tennessee.*The National Storytelling Press.

Darling, N., Caldwell, L. L., & Smith, R. (2005). Participation in school-based extracurricular activities and adolescent adjustment. *Journal of leisure research, 37*(1), 51-76. https://www.tandfonline.com/doi/abs/10.1080/00222216.2005.11950040

Deasy, R. J. (2002). *Critical links: Learning in the arts and student academic and social development. Arts Education Partnership*. Massachusetts. https://www.govinfo.gov/content/pkg/ERIC-ED466413/pdf/ERIC-ED466413.pdf

Dekeyser, R. (2007). *Skill acquisition theory. Theories in second language acquisition: An introduction (pp. 97-113).* Lawrence Erlbaum Associates, Inc.

Dekeyser, R. M., & Criado, R. (2013). *Automatization, skill acquisition, and practice in second language acquisition. In C. A. Chapelle (Ed.), The encyclopaedia of applied linguistics.* Blackwell.

Diamond, P. E. (1997). *Unmasking Mimesis: Essays on Feminism and Theater.* Routledge.

Dobbs-Oates, J., Kaderavek, J. N., Guo, Y., & Justice, L. M. (2011). Effective behavior management in preschool classrooms and children's task orientation: Enhancing emergent literacy and language development. *Early Childhood Research Quarterly, 26*(4), 420-429. https://psycnet.apa.org/record/2011-06196-001

Dunn, D. E. (2007). Effect of rehearsal hierarchy and reinforcement on attention, achievement, and attitude of selected choirs. *Journal of Research in Music Education, 45*(4), 547-567. https://www.jstor.org/stable/3345422?seq=1#metadata_info_tab_contents

Dweck, C. S. (2012). *"Implicit theories," in The Handbook of Theories of Social Psychology.* SAGE Publications

Eccles, J. S., Barber, B. L., Stone, M., & Hunt, J. (2003). Extracurricular activities and adolescent development. *Journal of social issues, 59*(4), 865-889. https://spssi.onlinelibrary.wiley.com/doi/full/10.1046/j.0022-4537.2003.00095.x

Education Department (2007). *Learner Discipline and School Management. A practical Guide to understanding and managing learner behaviour within the school context. Metropole North, Western Cape: Education Management and Development Centre.* https://wcedonline.westerncape.gov.za/

Ehiane, O. S. (2014). Discipline and academic performance (A study of selected secondary schools in Lagos, Nigeria). *International journal of academic research in progressive education and development, 3*(1), 181-194. https://hrmars.com/papers_submitted/758/Discipline_and_Academic_Performance.pdf

Ekombe, N. R. (2010). *Methods used to Enhance Students Discipline in public secondary schools in Kamukunji Division, Nairobi Province, Kenya.* [Masters' Thesis, Kenyatta University]. Kenya. https://ir-library.ku.ac.ke/bitstream/handle/123456789/727/Ekombe,%20N.%20Redempta.pdf?sequence=3&isAllowed=y

Elizabethan, T., & Jacobean, M. (2008). *Why Teach Drama? Drama can Reinforce the rest of the School Curriculum.* https://www.childdrama.com/why.html

Ellis, R., & Shintani, N. (2013). *Exploring language pedagogy through second language acquisition research.* Routledge

Emunah, R. (2019). *Acting for real: Drama therapy process, technique, and performance.* Routledge.

Engelhart, W. (1972). *A Teacher Like Me: Does Race, Ethnicity or Gender Matter?" American Economic Review, 18*(7), 3-34. https://www.jstor.org/stable/4132809

Erişti, B., & Akbulut, Y. (2019). Reactions to cyberbullying among high school and university students. *The Social Science Journal, 56*(1), 10-20. https://www.tandfonline.com/doi/full/10.1016/j.soscij.2018.06.002

Eshetu, A. (2014). Indiscipline problems of high school students: The case of Ethio-Japan Hidasse Secondary School in Addis Ababa, Ethiopia. *Journal of Education and Practice, 5*(37), 23-28. https://core.ac.uk/download/pdf/234636703.pdf

Eşkisu, M. (2014). The relationship between bullying, family functions, perceived social support among high school students. *Procedia-Social and Behavioral Sciences, 159*(59), 492-496.https://www.researchgate.net/publication/272380128_The_Relationship_between_Bullying_Family_Functions_Perceived_Social_Support_among_High_School_Students

Esslin, M. (2001). *Theatre of the Absurd.* https://www.britannica.com/art/Theatre-of-the-Absurd

Fawcett, A. L. (2013). *Principles of assessment and outcome measurement for occupational therapists and physiotherapists: Theory, skills and application.* https://www.biblio.com/principles-of-assessment-by-fawcett-alison-laver/work/3679364

Fernando, P.W. (2016). The Origin of the European Medieval Drama, Department of Western Classical Culture and Christian Culture, Sri Lanka: University of Kelaniya. *International Journal of Scientific Research and Innovative Technology, 3*(1), 100-116. https://www.ijsrit.com/uploaded_all_files/1885692911_u9.pdf

Ferrari, B. M. (2020). *Equality of condition and assessment in the secondary school choral classroom.* [Doctoral dissertation, Boston University]. Britain. https://open.bu.edu/handle/2144/41234

Fleming, M. (2017). *Starting drama teaching.* Taylor & Francis.

Fludernik, M. (2019). *Factual Narration in Narratology. In Narrative Factuality (pp. 51-74).* De Gruyter

Foucault, M. (1995). *Discipline & punish: The birth of the prison.* (2nd Ed.). Vintage Books.

Frances-White, D., & Shandur, M. (2015*). Off The Mic: The World's Best Stand-up Comedians Get Serious about Comedy.* Bloomsbury.

Frances-White, D., & Shandur, M. (2016). *Off the Mic: The World's Best Stand-up Comedians Get Serious About Comedy.* Bloomsbury Publishing.

Freeman, G. D., Sullivan, K., & Fulton, C. R. (2003). Effects of creative drama on self-concept, social skills, and problem behavior. *The Journal of Educational Research, 96*(3), 131-138. https://www.tandfonline.com/doi/abs/10.1080/00220670309598801

Gallagher, K., Cardwell, N., Rhoades, R., & Bie, S. (2017). *Drama in education and applied theater, from morality and socialization to play and postcolonialism*. Oxford Research Encyclopedia of Education. https://oxfordre.com/education/view/10.1093/acrefore/9780190264093.001.0001/acrefore-9780190264093-e-34

Gallé-Tessonneau, M., Johnsen, D. B., & Keppens, G. (2019). The relationship between mental health and school absenteeism in a community sample of French secondary school students: four profiles derived from cluster analysis. *European journal of education and psychology, 12*(1), 77-90. https://www.researchgate.net/publication/332487279_The_relationship_between_mental _health_and_school_absenteeism_in_a_community_sample_of_French_secondary_schoo l_students_four_profiles_derived_from_cluster_analysis

Gardner, M., Roth, J., & Brooks-Gunn, I. (2008). Adolescents' participation in organized activities and developmental success 2 and 8 years after high school: Do sponsorship, duration, and intensity matter? *Developmental Psychology, 44*(3), 814-830. https://www.researchgate.net/publication/5377241_Adolescents'_Participation_in_Organi zed_Activities_and_Developmental_Success_2_and_8_Years_After_High_School_Do_S ponsorship_Duration_and_Intensity_Matter

Garwood, J. D., Vernon-Feagans, L., & Family Life Project Key Investigators. (2017).Classroom management affects literacy development of students with emotional and behavioral disorders. *Exceptional Children, 83*(2), 123-142. https://journals.sagepub.com/doi/full/10.1177/0014402916651846

Gay, L. R. (2009). *Educational Research Competencies for Analysis and Application*. Merril Publishing Company.

German, K. M. (2010). *Principles of Public Speaking.* Allyn & Bacon Publishers

Gibbons, B. (2017). *Jacobean city comedy*. Routledge.

Giddens, A. (1984). *The constitution of society: Outline of the theory of structuration*. Polity Press.

Gill, M. L. (2005). Aristotle's Metaphysics reconsidered. *Journal of the History of Philosophy, 43*(3), 223-241. https://www.researchgate.net/publication/236778369_Aristotle's_Metaphysics_Reconsidered

Gitome, J., Katola, M., & Nyabwari, B. (2013). Correlation between Students' Discipline and Performance in the Kenya Certificate of Secondary Education. *International Journal of Education and Research, 1*(8), 1-10. https://ir-library.ku.ac.ke/handle/123456789/13170

Government of Kenya (2016). *Education Report on Students' Unrest in Kenya (2016) – Claire Amolo Task Force. Nairobi, Kenya*. https://www.science.gov/topicpages/k/kakamega+district+kenya

Gomez, D. I. (2010). Using drama to improve oral skills in the ESL classroom. *International Schools Journal, 30*(1), 29-41. https://files.eric.ed.gov/fulltext/EJ1076892.pdf

Gomez-Mejia, L. R., Balkin, D. B., & Cardy, R. L. (2008). *Management: People, Performance, Change*. McGraw-Hill

Goss, N. N. (2021). *Developing a Theater Skills-Based Workshop to Facilitate Exploration of Self-Identity for Young People. Critical and Creative Thinking Capstones Collection.* https://scholarworks.umb.edu/cct_capstone/394

Gottfredson, D. (1985). *School Size and Disorder. Centre for Social Organization of Schools, Maryland.* Johns Hopkins University.

Gottfredson, G. D., & Gottfredson, D. C. (1985). *Victimization in Schools. New York: Plenum health of elementary schools. School Psychology Quarterly, 23*(4), 462-473. https://doi.org/10.1002/1098-2337(1987)13:2<99::AID-AB2480130207>3.0.CO;2

Government of Kenya (2016*). Education Report, Students unrest in schools in Kenya, Nairobi, Kenya*. Government Printers.

Graham, A. (1997). *Shakespeare in opera, ballet, orchestral music, and song: an introduction to music inspired by the bard.* Edwin Mellen Press.

Graham, W. A. (1974). *The drama of black people*. Samuel French Press.

Gravey, V., Lorenzoni, I., Seyfang, G., & Hargreaves, T. (2017). Theoretical Theatre: harnessing the power of comedy to teach social science theory. *Journal of Contemporary European Research, 13*(3), 1319-1336. https://www.researchgate.net/publication/319348216_Theoretical_theatre_Harnessing_the_power_of_comedy_to_teach_social_science_theory

Gresham, F. M., Van, M. B., & Cook, C. R. (2006). Social skills training for teaching replacement behaviors: Remediating acquisition deficits in at-risk students. *Behavioral Disorders, 31*(4), 363-377. https://experts.umn.edu/en/publications/social-skills-training-for-teaching-replacement-behaviors-remedia

Grey, T. (2010). *The Construction of English: Cultu-Congumerism and promotion in the El Global Course.* Palgrave Macmillan.

Haddad, T. (2016). *Philip Butterworth. Staging Conventions in Medieval English Theatre.* Cambridge University Press

Halliwell, S. (1998). *Aristotle's Poetics. Chicago,* University of Chicago Press

Halliwell, S. (2009). *The Aesthetics of Mimesis. Ancient Texts and Modern Problems*. Princeton University Press. https://press.princeton.edu/

Hamilton, J. R. (2013a). *Theater. In The Routledge Companion to Aesthetics (pp. 565-575).* Routledge.

Hamilton, J. R. (2013b). Acting. *Journal of Dramatic Theory and Criticism, 28*(1), 35-59. https://muse.jhu.edu/article/537013/pdf

Hamilton, J. R. (2018). *Shakespeare's theatrical openings. In The Routledge Companion to Shakespeare and Philosophy (pp. 565-579).* Routledge.

Hammond, M., & Collins, R. (2013). *Self-directed learning: Critical practice*. Routledge.

Handayani, F. (2015). Lesson Study For Increasing Students'ability In Teaching Practice. *Proceedings of ISELT FBS Universitas Negeri Padang, 3*(1), 171-177. http://ejournal.unp.ac.id/index.php/selt/article/view/6840

Heinig, F. (1993*). Discipline through drama integration*. https://institute-of-progressive-education-and-learning.org/innovation-education/academic-behavior/discipline-through-drama-integration/

Heinig, R. B. (1993). *Creative drama for the classroom teacher.* Prentice Hall

Heltzel, C. E. (2020). *The Art of Conviction: A Film-based Study of the Rehearsal Techniques of Herbert von Karajan* [Doctoral dissertation, University of Toronto]. Canada. https://tspace.library.utoronto.ca/handle/1807/101221

Hill, N. E., & Wang, M. T. (2015). From middle school to college: Developing aspirations, promoting engagement, and indirect pathways from parenting to post high school enrollment. *Developmental psychology, 51*(2), 224-235. https://pubmed.ncbi.nlm.nih.gov/25485609/

Hirschi, C. G. (2015). *A study of school-wide positive behavior support and behavior intervention support teams and their impact on student behavior in six Missouri middle schools.* [Doctoral dissertation, Lindenwood University]. Missouri. https://www.proquest.com/openview/a1d74305522b7a2aa11a086fc9703deb/1?pq-origsite=gscholar&cbl=18750&diss=y

Hoffman, L., Hutchinson, C., & Reiss, E. (2009). *On improving school climate:* http://www.griffith.edu.au/centre/cpci/atr/journal/volume5_article9.htm

Holmwood, C. (2014). *Drama education and dramatherapy: Exploring the space between disciplines*. Routledge. http://www.quadernsdigitals.net/datos_web/hemeroteca/r_1/nr_835/a_11266/11266.html

Hughes, J. M. (2018). *Four reasons why philosophy is as relevant as ever*. https://www.bachelorstudies.com/article/four-reasons-why-philosophy-is-as-relevant-as-ever/

Human Rights Watch (2008). *Kenya: Corporal Punishment in Kenyan Schools,* http:/www.unrc.org/refworld.html

Idogho, J. A. (2013). Drama/theatre in education and theatre as an academic discipline: A question of nomenclature, techniques and effects. AFRREV IJAH: *An International Journal of Arts and Humanities, 2*(3), 228-248. https://www.ajol.info/index.php/ijah/article/view/106480

Ikagami, H. (2000). Character and Personality changes in the Athletes. In G.N. Kenyan (Ed.) Contemporary Psychology of sports. Chicago: athletic institute in education. Theory into Practice, 24, 193-198. Intervention in a public middle school. *Journal of Positive Behavior Interventions, 4*(3), 1-12. https://en.wikipedia.org/wiki/Sport_psychology

Irving, J. (2018). 'What's my Line? 'Performing Meaning in Mozart's Chamber Music. *Journal of the Royal Musical Association, 143*(1), 255-265. https://www.tandfonline.com/doi/abs/10.1080/02690403.2018.1434357

Jackson, S. L. (2014*). Research Methods and Statistics: A Critical Approach,* (4th Ed.). Cengage Learning.

Johnson, R., & Confer, N. (2004). *Personality dynamics: Psychological implications." In W.R Johnson and E. R. Buskirt (ed.) Science and Medicine of Exercise and Sport*. Horper and Row.

Jørgensen, H., & Hallam, S. (2009). *Practicing: In The Oxford handbook of music psychology*. Oxford University Press

Juchniewicz, J., Kelly, S. N., & Acklin, A. I. (2014). Rehearsal characteristics of "superior" band directors. Update: *Applications of Research in Music Education, 32*(2), 35-43. https://journals.sagepub.com/doi/full/10.1177/8755123314521221

Jupiter, D. C. (2017). Assumptions of statistical tests: What lies beneath. *The Journal of Foot and Ankle Surgery, 56*(4), 910-913. https://pubmed.ncbi.nlm.nih.gov/28633802/

Kalidas, C. S. (2014). Drama: A tool for learning. *Procedia-Social and Behavioral Sciences, 123*(52), 444-449. https://cyberleninka.org/article/n/208639

Kamalwa, W. (2004). *Identity, Power and Culture: Imbalu: Initiation Among the Bamasaba in Uganda, African Studies Series Bayreuth, Bayreuth African Studies*. https://trove.nla.gov.au/work/17824554

Karadag, E., Caliskan, N., & Yesil, R. (2008). Developing the Evaluation Scale to Determine the Impact of Body Language in an Argument: Reliability & Validity Analysis. *Journal of instructional psychology, 35*(4), 396-404. https://eric.ed.gov/?id=EJ828977

Karanja, R., & Bowen, M. (2012). *Students' indiscipline and academic performance in public secondary schools in Kenya. Daystar University Centre for research and Publications.* https://www.scribd.com/document/163129669/Student-Indiscipline-and-Academic-Performance

Karapınarlı, R. (2007). *The effect of creative drama method on students' success and achievement in primary school 7th grade mathematics lesson effect on the level of permanence.* [Master's Thesis, Muğla University]. Turkey. https://www.sciencedirect.com/science/article/pii/S1877042810024985

Kariuki, P. N. (2006). *The Effects of Drama on the Performance of at-Risk Elementary Math Students.* https://files.eric.ed.gov/fulltext/ED493996.pdf

Kava Cultural Group Association, (n.d). *Drama Improves. Lisbon Key Competences in Education (DICE), Budapest, HU.* http://www.dramanetwork.eu/

Kavanagh, S. S., Monte-Sano, C., Reisman, A., Fogo, B., McGrew, S., & Cipparone, P. (2019). Teaching content in practice: Investigating rehearsals of social studies discussions. Teaching and teacher education, *Eslevier, 86*(1), 1-11. 102863. https://www.sciencedirect.com/science/article/pii/S0742051X18319711

Kempe, A., & Nicholson, H. (2007). *Learning to teach drama 11-18*. Continuum.

Kenya National Drama Festival (2013). *Revised Rules and Regulations*. Ministry of Education. https://www.education.go.ke/

Kenya National Drama Festival (2016). *Revised Rules and Regulations. Nairobi.* Ministry of Education. https://www.education.go.ke/

Kenya National Drama Festival. (2016). Revised Rules and Regulations. Nairobi. Ministry of Education. https://www.education.go.ke/

Kenya National Drama Festival. (2018). *Revised Rules and Regulations. Nairobi.* Ministry of Education.

Kenyatta, J. (1938). *Facing Mount Kenya*. Seeker and Warburg.

Kerr, D. (1998). *African popular theatre*. James Currey.

Keulen-de Vos, M., van den Broek, E. P., Bernstein, D. P., Vallentin, R., & Arntz, A. (2017). Evoking emotional states in personality disordered offenders: An experimental pilot study of experiential drama therapy techniques. *The Arts in Psychotherapy, 53*(5), 80-88. https://www.researchgate.net/publication/306017234_Evoking_Emotional_States_in_Per sonality_Disordered_Offenders_an_Experimental_Study_of_Experiential_Drama_Thera py_Techniques

Khamalwa, W. (2012). *The role of music, dance and drama in Imbalu ritual. Ethnomusicology in East Africa: Perspectives from Uganda and Beyond. Kampala*: Fountain Publishers. https://www.worldcat.org/title/ethnomusicology-in-east-africa-perspectives-from-uganda-and-beyond/oclc/785871883

Kiiru, K. (2017). National Competitive Festivals: Formatting Dance Products and Forging Identities in Contemporary Kenya. *Cultural Analysis, 15*(2), 1-28. https://www.ocf.berkeley.edu/~culturalanalysis/volume15_2/pdf/Kiiru.pdf.

Kindiki, J. N. (2009). Effectiveness of communication on students discipline in secondary schools in Kenya. *Educational Research and Review, 4*(5), 252-259. https://academicjournals.org/article/article1379609731_Kindiki.pdf

Kirioba, T. (2012). The Secondary School Social Environment and Student Violence in Kenya. *Elixir International Journal, 46*, 8100-8104. https://www.elixirpublishers.com/articles/1350374690_46%20(2012)%208100-8104.pdf

Kisango, B. (2016). *Factors influencing students' participation in co-curricular activities in public secondary schools in Lamu County Kenya*. [Doctoral dissertation, University of Nairobi]. Kenya. http://erepository.uonbi.ac.ke/handle/11295/99137

Kiumi, J. K., Wanyoike, S. N., &Kibe, S. M. (2013). The Influence of School-type and School Category on Parental Support in Public Secondary Schools in Nyahururu and Laikipia West Districts, Kenya. AFRREV IJAH: *An International Journal of Arts and Humanities, 2*(2), 169-187. https://www.researchgate.net/publication/329399519_The_Influence_of_School-Type_and_School_Category_on_Parental_Support_in_Public_Secondary_Schools_in_N yahururu_and_Laikipia_West_District_Kenya

Kiumi, J. K., Bosire, J., & Sang, A. K. (2009). Relationship between Principals' Management Approaches and Students' Discipline in Public Secondary Schools in Nyandarua and Laikipia Districts, Kenya. *Global Journal of Educational Research, 8*(2), 1-13. https://www.researchgate.net/publication/272330834_Relationship_between_principals'_

management_approaches_and_students'_discipline_in_public_secondary_schools_in_Nn yandarua_and_Laikipia_districts_Ken   .
https://www.ajol.info/index.php/gjedr/article/view/53765

Kızıltepe, R., Irmak, T. Y., Eslek, D., & Hecker, T. (2020). Prevalence of violence by teachers and its association to students' emotional and behavioral problems and school performance: Findings from secondary school students and teachers in Turkey. *Child Abuse & Neglect, 107,* https://www.sciencedirect.com/science/article/abs/pii/S0145213420302143.

Knowles, J. (2010). Tied to rules of flattery'? Court Drama and the Masque. *A New Companion to English Renaissance Literature and Culture, 1,* 105-122. https://onlinelibrary.wiley.com/doi/book/10.1002/9781444319019

Kozulin, A., Gindis, B., & Ageyev, V. (2003). *Vygotsky's Educational Theory in Cultural Context.* https://books.google.co.ke/books?isbn=0521528836

Krauss, R. M., & Chiu, C.Y. (2000*). Language and Social Behavior. In D.Gilbert, S. Fiske & G. Lindsey (Eds.), Handbook of socialpsychology* (4th Ed.). McGraw-Hill.

Krejcie, R. V., & Morgan, D. W. (1970). *Determining sample size for research activities. Educational and psychological measurement. p. 607-610.*

Krishnaswamy, K. N., Sivakumar, A. L., &Mathirajan, M. (2009). *Management research methodology: Integration of methods and techniques.* Dorling Kindersley. http://books.google.com

Kuh, D., Kinzie, J., Cruce, T., Shoup, R., & Gonyea, R. M. (2006). *Connecting the Dotts: Multi-Facetted Analyses of the Relationships Between Student Engagement Results from the NSSE and the Institutional Practices and Conditions that Foster Student Success, Final Report prepared for the Lumina Foundation for Education. Bloomington, IN*: Center for Postsecondary Research, Indiana University. http://nsse.iub.edu/html/pubs.cfmlearning: Elementary students reading comprehension with drama

Kususanto, P., Ismail, H. N., & Jamil, H. (2010). Students' Self-Esteem and their Perception of Teacher Behavior: A Study of Between-Class Ability Grouping. *Electronic Journal of Research in Educational Psychology, 8*(2), 707-724. https://www.researchgate.net/publication/286996678_Students'_Self-Esteem_and_their_Perception_of_Teacher_Behavior_A_Study_of_Between-Class_Ability_Grouping

Lahire, B. (2003). From the habitus to an individual heritage of dispositions: towards a sociology at the level of the individual. *Poetics, 31*(6), 329–55. https://www.researchgate.net/publication/240415990_From_the_Habitus_to_an_Individual_Heritage_of_Dispositions

Lahire, B. (2011). *The plural actor*. Polity Press.

Lazaro, A., & Anney, V. N. (2016). Rethinking the role of co-curricular activities in developing students' talents in secondary schools in Tanzania. *Journal of Emerging Trends in Educational Research and Policy Studies, 7*(2), 152-166. https://sbn.scienceconnect.io/api/oauth/authorize?ui_locales=en&scope=affiliations+login_method+openid+settings&response_type=code&redirect_uri=https%3A%2F%2Fjournals.co.za%2Faction%2FoidcCallback%3FidpCode%3Dconnect&state=vO1PZ3bqK1X_8-SzWoUlKeOff-lRRA6G4LsFFmgN_zg&nonce=RmA%2FPQPNI1AyDmzK7hQTNchAxsXwKr08NSYYOFXFetw%3D&prompt=none&client_id=sbn

Lee, B. K., Patall, E. A., Cawthon, S. W., & Steingut, R. R. (2015). The effect of drama-based pedagogy on preK–16 outcomes: A meta-analysis of research from 1985 to 2012. *Review of Educational Research, 85*(1), 3-49. https://www.researchgate.net/publication/272361775_The_Effect_of_Drama-Based_Pedagogy_on_PreK-16_Outcomes_A_Meta-Analysis_of_Research_From_1985_to_2012

Lee, S. (2010). *How I Escaped My Certain Fate: The Life and Deaths of a Stand-up Comedian*. Faber and Faber

Lee, J. M. (2016). *Philosophy with children as an educational platform for self-determined learning*. https://www.tandfonline.com/doi/full/10.1080/2331186X. 2016.1244026

Leki, I. (2017). *Undergraduates in a second language: Challenges and complexities of academic literacy development*. Routledge.

Lerman, L. (2014). Values for dance making and methods for critique. *Choreographic Practices, 5*(1), 33-38. https://asu.pure.elsevier.com/en/publications/values-for-dance-making-and-methods-for-critique

Lewis W. D. (2002). *A Cosmos stone: interpreting religion and society through rock art. Walnut Creek*. Altamira Press.

Link, E. C. (2016). *The Vast and Terrible Drama: American Literary Naturalism in the Late Nineteenth Century*. University of Alabama Press.

Lipman, M. (2008). *Philosophy for children's debt to Dewey. In Pragmatism, education, and children (pp. 141-151).* Brill.

Lom, B. (2012). Classroom activities: simple strategies to incorporate student-centered activities within undergraduate science lectures. *Journal of Undergraduate Neuroscience Education, 11*(1), 64-72. https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3592730/

Luiselli, J. K., Putnam, R. F., Handler, M. W., & Feinberg, A. B. (2005). Whole-school positive behaviour support: effects on student discipline problems and academic performance. Educational psychology, 25(2-3), 183-198.

Luiselli, J. K., Putnam, R. F., Handler, M. W., & Feinberg, A. B. (2005). Whole-school positive behaviour support: effects on student discipline problems and academic performance. *Educational psychology, 25*(2-3), 183-198. https://www.researchgate.net/publication/247513658_Whole-school_positive_behaviour_support_Effects_on_student_discipline_problems_and_academic_performance

Lunenburg, F. C. (2010). *Extracurricular activities. Schooling, 1*(1), 1-4. http://www.nationalforum.com/Electronic%20Journal%20Volumes/Lunenburg,%20Fred%20C.%20Extracurricular%20Activities%20Schooling%20V1%20N1%202010.pdf

Ma, H. K. (2012). Moral competence as a positive youth development construct: a conceptual review. *The Scientific World Journal*, *3*(7), 12-21. https://www.researchgate.net/publication/225045214_Moral_Competence_as_a_Positive_Youth_Development_Construct_A_Conceptual_Review

Macgowan, B., & Melmitz, E. (1955). The living theatre. Prentice Hall.

Mages, W. K. (2017). Practice makes perfectible: The impact of training and rehearsal on program fidelity. *Youth Theatre Journal, 31*(1), 7-22. https://www.tandfonline.com/doi/full/10.1080/08929092.2017.1298542

Mages, W. K. (2018). Does theatre-in-education promote early childhood development? The effect of drama on language, perspective-taking, and imagination. *Early childhood research quarterly, 45,* 224-237. https://www.sciencedirect.com/science/article/abs/pii/S0885200617300492

Mansfield, K. C., Welton, A., & Halx, M. (2018). Listening to student voice: Toward a more holistic approach to school leadership. *Journal of Ethical Educational Leadership, 1*(3), 10-27. https://www.researchgate.net/publication/324136508_LISTENING_TO_STUDENT_VOICE_TOWARD_A_MORE_HOLISTIC_APPROACH_TO_SCHOOL_LEADERSHIP

Martin, A. J., Bostwick, K., Collie, R. J., & Tarbetsky, A. (2017). *Implicit theories of intelligence. Encyclopedia of Personality and Individual Differences.* Springer.

Martin, J. H. (2017). Urban High School Teachers' Perceptions of Their Pre-service Training in Classroom Management Strategies. [Doctoral dissertation, Grand Canyon University]. Arizona. https://www.proquest.com/openview/1261cf0a73a225ab300c71c5e477267d/1.pdf?pq-origsite=gscholar&cbl=18750&diss=y

Masitsa, G. (2008). Discipline and disciplinary measures in the Free State township schools: Unresolved problems. *ActaAcademica, 40*(3), 234 - 270. http://reference.sabinet.co.za/sa_epublication_article/academ_v40_n3_a10

Mason, M. (2008). Complexity theory and the philosophy of education. *Educational philosophy and theory, 40*(1), 4-18. https://onlinelibrary.wiley.com/doi/full/10.1111/j.1469-5812.2007.00412.x

Mast, M.S., & Hall, J.A. (2018). *The Impact of Interpersonal Accuracy on Behavioral Outcomes*. https://journals.sagepub.com/doi/abs/10.1177/0963721418758437

Mavroudis, N., & Bournelli, P. (2016). The role of drama in education in counteracting bullying in schools. *Cogent education, 3*(1), 1-5. https://techweez.com/2020/02/27/cyberbullying-reporting-kenya/

Maxfield, M. G., & Babbie, E. R. (2014). *Research methods for criminal justice and criminology*. Cengage Learning.

Mbiti, J. (1999). *African religion and philosophy. Nairobi*: East African Education Publishers
.

McBride-Chang, C. (2014). *Children's literacy development*. Routledge.

McCaslin, N. (2005). Seeking the aesthetic in creative drama and theatre for young audiences. *The Journal of Aesthetic Education, 39*(4), 12-19. https://www.jstor.org/stable/i279739

McLennan, D., & Smith, K. (2006). Promoting positive behaviours using sociodrama. *Journal of Teaching and Learning, 4*(2), 23-34. https://www.researchgate.net/publication/255573083_Promoting_Positive_Behaviours_Using_Sociodrama

McMaster, J. C. (1998). *Doing" Literature: Using Drama to Build Literacy. The Reading Teacher, 574-584. (EJ562451).* https://www.jstor.org/stable/20201964

McTamaney, C. (2018). Picasso in the preschool: Children's development in and through the arts. https://titles.cognella.com/picasso-in-the-preschool-9781516537440

Meadows, D. H. (2008). *Thinking in systems: A primer.* Chelsea Green Publishing.

Meadows, D. H., & Wright, D. (2009). *Thinking in systems: A primer*. Earthscan.

Michael, H. B. (2010). *Resistance on the National Stage: Theatre and Politics in Late New Order Indonesia, Ohio.* Ohio University Press. https://www.jstor.org/ stable/j. ctt1j7x85s

Miller, J., Lawler-Mcdonough, M., Orcholski, M., Woodward, K., Roth, L., & Mueller, E. (2017). *Public Speaking Today. Stand up, Speak out.* https://open.umn.edu/opentextbooks/textbooks/77

Ministry of Education Science and Technology (2015). Adjudication Reports. https://expert-evidence.com/adjudication-report-what-to-expect/#:~:text=Adjudication%20is%20a%20form%20of,be%20quickly%20and%20efficiently%20resolved.

Ministry of Education, Science and Technology (2001). *Task Force on Students' Discipline and Unrest in Secondary Schools, Kenya.Nairobi, Kenya: MoE.* https://www.worldcat.org/title/report-of-the-task-force-on-student-discipline-and-unrest-in-secondary-schools/oclc/49823116

Mitter, S. (2006). *Systems of rehearsal: Stanislavsky, Brecht, Grotowski, and brook*. Routledge.

Mohamed, W. H., & Yunus, J. (2017). Self-efficacy and academic performance of secondary schools students in Perak: An exploratory outlook. International *Journal of Academic Research in Progressive Education and Development, 6*(3), 1-13. https://www.researchgate.net/publication/319112828_Self-Efficacy_and_Academic_Performance_of_Secondary_Schools_Students_in_Perak_An_Exploratory_Outlook

Mondal, B. C. (2017). Inculcating Human Values among School Students through Effective Teaching. *Journal of Social Sciences*, *13*(2), 102-107. https://thescipub.com/abstract/10.3844/jssp.2017.102.107thescipub.com/pdf/10.3844/js

Moore, M. M. (2004). *Using drama as an effective method to teach elementary students*. Senior Honors Theses.

Mugenda, A., & Mugenda, O. (2012). *Quantitative and Qualitative Approaches*. Arts Press

Mulwa, J. K. (2014). *Effects of principals' alternative disciplinary methods on students' discipline in public secondary schools in Kitui County, Kenya*. [Doctoral dissertation, University of Nairobi]. Kenya. http://erepository.uonbi.ac.ke/bitstream/handle/11295/75928/Thesis%20(2).pdf?sequence=1

Mumma, O. (1994). *In Search of a Kenyan Theatre: The Theory and Practice of Educational Drama and Its potential for Kenya.* [Doctoral thesis, Manchester University]. UK. https://www.escholar.manchester.ac.uk/api/datastream?publicationPid=uk-ac-man-scw:ths0027&datastreamId=Fulltext.pdf

Mwisukha, N., & Onywera, D. (2003). The student development task and lifestyle inventory: An approach to measuring students' psycho sociological development. *Journal of College Student Development, 31,* 108-120. https://eric.ed.gov/?id=EJ412810

Myers, M. D. (2008). *Qualitative Research in Business & Management.* SAGE Publications

Mystkowska-Wiertelak, A., & Pawlak, M. (2012). *Production-oriented and comprehension-based grammar teaching in the foreign language classroom*. Springer Science & Business Media.

Najum, T. M. (2018). *Effects of extracurricular activities on students.* https://www.researchgate.net/publication/327052180_Effects_of_Extracurricular_Activities_on_Students

Nakpodia, E. D. (2010). Teachers disciplinary approaches to students discipline problems in Nigerian secondary schools. *International NGO Journal, 5*(6), 144-151. https://academicjournals.org/article/article1381827362_Nakpodia.pdf

Nasrollahi-Mouziraji, A. (2015). Memorization Makes Progress. *Theory & Practice in Language Studies, 5*(4), 1-9. https://www.semanticscholar.org/paper/Memorization-Makes-Progress-Nasrollahi-Mouziraji-Nasrollahi-Mouziraji/981bd32bacb018b07defcb5ff6ba68071597484e

Nassiuma, D. K. (2000*). Survey Sampling; Theory and Methods.* Nairobi University Press.

Ndagire, B. (2012*). Management of Students Discipline in Private Secondary schools in Entebbe Municipality*. [Masters Dissertation, Makerere University]. Uganda. http://makir.mak.ac.ug/bitstream/handle/10570/2361/ndagire-cees-masters.pdf;jsessionid=4F41AA49E41F1BED2D4CB81A042922E4?sequence=3

Negron, T. P., & Graves, C. A. (2017). *Classroom Attentiveness Classification Tool (ClassACT): The system introduction. In 2017 IEEE International Conference on Pervasive Computing and Communications Workshops (PerCom Workshops) (pp. 26-29). IEEE.*

Nelson, J., Lott, L., & Glenn, H.S. (2013*). Positive discipline in the classroom: Developing mutual respect, cooperation, and responsibility in your classroom*. (4th Ed.).Three Rivers Press.

Newell, A., & Rosenbloom, P. S. (1981). Mechanisms of skill acquisition and the law of practice. Cognitive skills and their acquisition, 1(1981), 1-55. https://www.computer.org/csdl/proceedings/percom-workshops/2017/19wAFbtuF2w

Ngalya, M. (2017). *Management of students' indiscipline cases in public secondary schools in Temeke municipality. University*. https://www.semanticscholar.org/paper /Management-of-Students%E2%80%99-Indiscipline-Cases-in-in-Ngalya/60443a89fd28ac2435e3b62be3ee297e83c7c4a0

NgugiwaThiong'o. (1981). *Writers in politics: Essays.* East African Publishers.

Ngunju, E. W. (2017). *The effect of alternative disciplinary strategies on boys and girls discipline in public secondary schools in Githunguri Sub-County, Kenya*. [Doctoral dissertation, University of Nairobi]. Kenya. http://erepository.uonbi.ac.ke/handle/11295/102452

Nguyen, H. B., & Do, N. N. T. (2017). Students' attitudes Towards Drama-Based Role Play In Oral Performance. *European Journal of Foreign Language Teaching, 2(*3), 1-12. https://oapub.org/edu/index.php/ejfl/article/view/1040

Nicholson, H. (2012). The performance of memory: Drama, reminiscence and autobiography. *NJ,* *36*(1), 62-74. https://www.tandfonline.com/doi/abs/10.1080/14452294.2012.11649555

Njoroge, P. M., & Nyabuto A. N. (2014). Discipline as a Factor in Academic Performance inKenya. *Journal of Educational and Social Research.* *4*(1) 289 – 309. https://www.mcser.org/journal/index.php/jesr/article/view/1847

Obidike, N. D. (2004). *Development and validation of disciplinary management skill assessment scale for principals in Anambra State.* [PhD Thesis Nnamdi Azikiwe University]. Nigeria. https://www.csus.edu/org/capcr/docs/...papers/ obidike%20ngozi.pdf

Oburu, H. B. (2020). *Social representations of the burning of Boys Secondary Schools in Kenya in 2016* (Doctoral Dissertation, Stellenbosch University). Stellenbosch. http://www.sun.ac.za/english

Ocitti, J. P. (1979). *African indigenous education. Nairobi, Kenya:* Kenya Literature Bureau.

Okwach, P., & Odipo, P. (1997). Extracurricular involvement inventory: An instrument for assessing the intensity of student involvement. *Journal of College Student Personnel, 28*, 169-175. https://psycnet.apa.org/record/1988-18634-001

Okone, S. (2016). *Analysis of the Banning of Corporal Punishment with Specific Reference To Mill's Theory Of Utilitarianism: A Case Of Secondary Schools In Kisii Central Sub-County, Kenya.* [Thesis, Egerton University]. Kenya. https://www. q=Analysis+of+the+Banning+of+Corporal+Punishment+with+Specific+Reference+To+ Mill%27s+Theory+Of+Utilitarianism%3A+A+Case+Of+Secondary+Schools+In+Kisii+ Central+Sub-County%2C+Kenya.+(%5BThesis%2C+Egerton+University%5D.+Kenya.&rlz=1C1GC EU_enKE823KE823&oq=Analysis+of+the+Banning+of+Corporal+Punishment+with+S pecific+Reference+To+Mill%27s+Theory+Of+Utilitarianism%3A+A+Case+Of+Second ary+Schools+In+Kisii+Central+Sub-County%2C+Kenya.+(%5BThesis%2C+Egerton+University%5D.+Kenya.&aqs=chrome ..69i57.415j0j7&sourceid=chrome&ie=UTF-8

O'Leary, Z. (2014). *The essential guide to doing your research project* (2nd Ed.). SAGE Publications, Inc.

Ollier-Malaterre, A., & Foucreault, A. (2017). Cross-national work-life research: Cultural and structural impacts for individuals and organizations. *Journal of Management, 43*(1), 111-136. https://journals.sagepub.com/doi/10.1177/0149206316655873

Olson, C. A. (2008). Can Music Education Help At-Risk Students? Study Finds Positive Testimony Substantial but Quantitative Research Lacking. *Teaching music, 16*(3), 20-28. https://eric.ed.gov/?id=EJ820965

Oluremi F. D. (2013).Truancy and Academic Performance of Secondary School Students in Southwestern Nigeria: Implications for Counseling. *International Journal for Cross-Disciplinary Subjects in Education, 3*(2), 1424-1428. https://infonomics-society.org/wp-content/uploads/ijcdse/published-papers/special-issue-volume-3-2013/Truancy-and-Academic-Performance-of-Secondary-School-Students-in-Southwestern-Nigeria.pdf

Ong, K. J., Chou, Y. C., Yang, D. Y., & Lin, C. C. (2020). Creative Drama In Science education: The Effects on Situational Interest, Career Interest, and Science-Related Attitudes of Science Majors and Non-Science Majors. *Journal of Mathematics, Science and Technology Education, 16*(4), 1-10. https://www.ejmste.com/article/creative-drama-in-science-education-the-effects-on-situational-interest-career-interest-and-7788

Ongonga, O., Okwara, O., & Okello, M. (2010). Sports and Secondary Education in Kenya. International *Research Journals, 1* (11), 607-617. HTTPS://www.internationalresearchjournals.org/.

Opere, O. A., Kamere, I., & Wawire, V. (2019). School violence as a cause of non-peaceful coexistence in public secondary schools in Nairobi, Kenya. *Open Journal of Social Sciences, 7*(9), 130-145. https://www.researchgate.net/publication/335907005_School_Violence_as_a_Cause_of_Non-Peaceful_Coexistence_in_Public_Secondary_Schools_in_Nairobi_Kenya

Oso, W. Y., & Onen D. (2009). *A General Guide to Writing Research Proposal and Report A hand Book for Beginning Researchers. Nairobi.* Option Press and Publishers

Ouma, M. A., Simatwa, E. M., & Serem, T. (2013). Management of pupil discipline in Kenya: A Case Study of Kisumu Municipality. *Educational Research, 4*(5), 374-386. https://www.interesjournals.org/articles/management-of-pupil-discipline-in-kenya-a-case-study-of-kisumu-municipality.pdf

OyaTaneri, P. M. (2014). *Multiple intelligence and creative drama practices with disadvantaged groups.* https://www.researchgate.net/publication/271073336_Multiple_Intelligence_and_Creative_Drama_Practices_with_Disadvantaged_Groups

Ozal, C., & Ufuktepe, U. (2002). Avoiding mathematics trauma: Alternative practices? Exceptional Children. *Journal of Research on Adolescence, 20*(2), 274-286. https://eric.ed.gov/?id=ED477833

Ozdemir, S. M., & Cakmak, A. (2008). The Effect of Drama Education on Prospective Teachers' Creativity. *Online Submission, 1*(1), 13-30. https://eric.ed.gov/?id=ED524154

Papavassiliou-Alexiou, I., & Zourna, C. (2016). Teachers' professional competences: what has Drama in Education to offer? An empirical study in Greece. *Professional Development in education, 42*(5), 767-786. https://www.tandfonline.com/doi/full/10.1080/19415257.2015.1127270

Pouvreau, D., & Drack, M. (2007). On the history of Ludwig von Bertalanffy's "General Systemology", and on its relationship to cybernetics: Part I: elements on the origins and genesis of Ludwig von Bertalanffy's "General Systemology". *International Journal of General Systems, 36*(3), 281-337. https://www.tandfonline.com/doi/full/10.1080/03081070601127961

Pryor, A. (2018). *Expectations and Participation among Drama Students. (Graduate Theses, Dominican University of California) Capstones, and Culminating Projects. 338.* https://doi.org/10.33015/dominican.edu/2018.edu.18

Palmieri, M. (2017). How Dance Teaches Discipline in Life. *The Journal of sports medicine and physical fitness, 51*(2):194-203. https://www.researchgate.net/publication/51226698_Physiological_characteristics_of_elite_sport-dancers

Panhwar, A. H., Ansari, S., & Shah, A. A. (2017). Post-positivism: An effective paradigm for social and educational research. *International Research Journal of Arts & Humanities (IRJAH), 45*(45), 97-106. https://sujo-old.usindh.edu.pk/index.php/IRJAH/article/view/3371

Payne, A. A., & Welch, K. (2018). The effect of school conditions on the use of restorative justice in schools. *Youth violence and juvenile justice, 16*(2), 224-240. https://journals.sagepub.com/doi/abs/10.1177/1541204016681414

Peter, G. N. (2015). *Leadership Theory and Practice*, (7th Ed.). SAGE Publications https://www.google.com/search?hl=en-GB&oe=utf – 8 & safe =images & q = peter

Petress, K. (2006). An Operational Definition of Class Participation. *College student journal, 40*(4), 1-4. https://www.researchgate.net/publication/234727770_An_Operational_Definition_of_Class_Participation

Raghabendra P. K. C, Kunter, M., & Mak, V. (2018). *The influence of a competition on noncompetitors. National Academy of Sciences.* https://doi.org/10.1073/pnas.1717301115

Rathore, K., Chaudhry, A. Q., & Azad, M. (2018). Relationship between Co-Curricular Activities and Exam Performance: Mediating Role of Attendance. *Bulletin of Education and Research, 40*(1), 183-196. https://eric.ed.gov/?id=EJ1210004

Rattan, A., Good, C., & Dweck, C. S. (2012). "It's ok—Not everyone can be good at math": Instructors with an entity theory comfort (and demotivate) students. *Journal of Experimental Social Psychology, 48*(3), 731-737. https://psycnet.apa.org/record/2012-02151-001

Rautela, A., & Singh, A. P. (2012). Comparative Effect of Yoga-Mental Rehearsal and Adapted Physical Education Programme on Self-Concept of Differently Abled Children. *International Journal of Sports Sciences & Fitness, 2*(2), 1-10. https://web.a.ebscohost.com/abstract?direct=true&profile=ehost&scope=site&authtype=crawler&jrnl=22311599&AN=83434720&h=qqBAO%2fJQBSpzNoGYiKrjkel8jtY9bZZ0%2fWE6Kp10FA3q4185Vqr5EwLuzPn78KTd3qRVt%2bSQ7Wlm2y6iTyNLhA%3d%3d&crl=c&resultNs=AdminWebAuth&resultLocal=ErrCrlNotAuth&crlhashurl=login.aspx%3fdirect%3dtrue%26profile%3dehost%26scope%3dsite%26authtype%3dcrawler%26jrnl%3d22311599%26AN%3d83434720

Rawlins, T. (2012). "Disciplined Improvisation" in the Rehearsal and Performance of Shakespeare: The Alternative Approach of Mike Alfreds. *Shakespeare Bulletin, 30*(4), 431-447. https://www.researchgate.net/publication/275556570_Disciplined_Improvisation_in_the_Rehearsal_and_Performance_of_Shakespeare_The_Alternative_Approach_of_Mike_Alfreds

Raza, M. (2015). Improving Discipline through Student Involvement in Extracurricular Activities. *Journal for Studies in Management and Planning, 1,* 327-343. https://files.eric.ed.gov/fulltext/EJ1230758.pdf

Redington, C. (1984) *Can Theatre Teach?* Pergamon Press.

Reed, L. K. (2014). *Relationships between participation in extracurricular activities, ACT scores, GPA, and attendance in select public high schools in Mississippi.* [Doctoral Dissertation, The University of Southern Mississippi]. Mississippi. https://aquila.usm.edu/dissertations/368/

Reeves, B. (2008). *The extracurricular advantage. Education Leadership, 86-87.* http://www.newhorizons.org/strategies/arts/wahl.htm

Reis T. H. & Judd, M. C. (2014). *Handbook of Research Methods in Social and Personality Psychology, (*2nd Ed.). Cambridge University Press.

Republic of Kenya (2009). *Ministry of Education Science and Technology (MOEST) (2009).* Elimu News.

Republic of Kenya (2001). *Ministry of Education, Science and technology. Report of the Task Force on Students Discipline and Unrest in Secondary Schools (Wangai Report). Nairobi.* Jomo Kenyatta Foundation.

Roberts, G., Scammacca, N., Osman, D. J., Hall, C., Mohammed, S. S., & Vaughn, S. (2014). Team-based learning: moderating effects of metacognitive elaborative rehearsal and middle school history content recall. *Educational Psychology Review, 26*(3), 451-468. https://psycnet.apa.org/record/2014-22093-001

Roebke, J. P. (2005). *The effect of specific nonverbal conducting elements on student perceptions of teaching effectiveness in a classroom rehearsal environment. Kent State University.* https://www.scribd.com/document/450886898/The-effect-of-specific-nonverb-pdf

Rosenfield, S. (2018). *Mastering Stand-Up: The Complete Guide to Becoming a Successful Comedian.* Chicago Review Press

Rosenfield, S. (2017). *Mastering Stand-Up: The Complete Guide to Becoming a Successful Comedian*. Chicago Review Press.

Roye, B. (2020). *The Magic Circle: An Essential Experience through Virtual Theatre.* University of Arkansas.

Rubin, A., & Babie, J. (2016). *Using research for evidence-based practice* (2nd Ed.). John Wiley & Sons, Inc.

Rubin, A., & Bellamy, J. (2012). *Practitioner's guide to using research for evidence-based practice* (2nd Ed.). http://books.google.com

Ryan, G. (2018). Introduction to positivism, interpretivism and critical theory. *Nurse researcher, 25*(4), 41-49. http://oro.open.ac.uk/49591/

Safran, S., & Oswald, K. (2003). *Positive behavior supports: Can schools reshape disciplinary Schooling.* https://eric.ed.gov/?id=EJ662814

Sagolla, L. (2008).*Untitled. International Bibliography of Theatre & Dance with Full Text.* https://www.ebsco.com/products/research-databases/international-bibliography-theatre-dance-full-text

Salavera, C., Usán, P., & Teruel, P. (2019). *The relationship of internalizing problems with emotional intelligence and social skills in secondary education students: gender* differences. Psicologia. https://www.scielo.br/j/prc/a/qRzdbsVJDMqZrSgdGmv6s8M/?lang=en#:~:text=Finally%2C%20gender%20influenced%20the%20way,relationship%20was%20poorer%20for%20males.

Saunders, M., Lewis, P., & Thornhill, A. (2012). *Research Methods for Business Students*, (6th Ed.). Pearson Education Limited

Schaedler, M. T. (2010). Boal's Theater of the Oppressed and how to derail real-life tragedies with imagination. *New Directions for Youth Development, 2010*(125), 141-151. https://onlinelibrary.wiley.com/doi/10.1002/yd.344

Scheibe, K. E., & Barrett, F. J. (2017). *The storied nature of human life: The life and work of Theodore R.* Springer.

Schreiber, L., & Hartranft, M. (2013). *Introduction to public speaking. Public Speaking*. The Virtual Text

Shital, A.P, F., & Jimish, D. B. M. (2014). *Reviewing literature for research: Doing it the right way*. https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4553858/

Shali, S. (2019). *Research on the Rehearsal Method of Musical Performances in Music Performance Based on the Combination of Performing and Learning.* https://www.jstor.org/stable/24127329?seq=1#metadata_info_tab_contents

Shek, D. T. L., & Ma, H. K. (2007). *Design of a positive youth development program in Hong Kong," in Positive Youth Development: Development of a Pioneering Program in a Chinese Context,D.T.L.Shek,H.K.Ma,andJ.Merrick.* Freund Publishing House

Shove, E. (2003). *Comfort, Cleanliness, and Convenience: The Social Organization of Normality* Berg.

Sidney, T. (2001). *Stratified Sampling.* Coventry University

Sifuna, D. (1990). *Development of Education in Africa. Nairobi*. Initiatives Publishers.

Silber, L. (2005). Bars behind bars: the impact of a women's prison choir on social harmony. *Music education research, 7*(2), 251-271. https://www.tandfonline.com/doi/abs/10.1080/14613800500169811

Simatwa, E. M. W. (2012). Management of Students' Discipline in secondary schools in Kenya, a case study of Bungoma County. *Educational Research, 3*(2), 172-189. https://www.interesjournals.org/.

Simba, N. O., Agak, J. O., & Kabuka, E. K. (2016). Impact of discipline on academic performance of pupils in public primary schools in Muhoroni Sub-County, Kenya. *Journal of Education and Practice, 7*(6), 164 -173. https://repository.maseno.ac.ke/bitstream/handle/123456789/1301/AUGUST%20THESIS%20ZAINAB%20PRESENTED-converted.pdf?sequence=4&isAllowed=y

Singh, A. (2017). Effect of co-curricular activities on academic achievement of students. *IRA International Journal of Education and Multidisciplinary Studies, 6*(3), 241-254. https://www.researchgate.net/publication/315999019_Effect_of_Co-Curricular_Activities_on_Academic_Achievement_of_Students

Siphamandla, R., Mathaba, R., & Dorasamy, N. (2016). School-based evaluation to improve learner performance. *Environmental Economics, 7*(1), 60-66. https://www.researchgate.net/publication/313256932_School-based_evaluation_to_improve_learner_performance

Smallhorn, M. (2017). The flipped classroom: A learning model to increase student engagement not academic achievement. *Student Success, 8*(2), 43-53. https://studentsuccessjournal.org/article/view/502

Smith, J. L., & Herring, J. D. (1993). Using drama in the classroom. Reading Horizons: *A Journal of Literacy and Language Arts, 33*(5), 6-15. https://scholarworks.wmich.edu/reading_horizons/vol33/iss5/6/

Smithers, L. E., & Eaton, P. W. (2017). Nomadic subjectivity: Movement in contemporary student development theory. proficiency. *Intervention in School and C, 39(1), 32-39Reading Horizons, 33*(5), 418-426. https://digitalcommons.odu.edu/efl_fac_pubs/48/

Somers, J. (2015). Reflections on 20 years of RIDE: the founding editor's English perspective. Research in Drama Education: *The Journal of Applied Theatre and Performance, 20*(3), 365-368. https://www.tandfonline.com/doi/full/10.1080/13569783.2015.1059749?tab=permissions&scroll=top

Splitter, L., & Sharp, A. (1995). *Teaching for better thinking. Melbourne*. Australian Council for Educational Research.

Speelman, C. (2005). *Skill acquisition: History, questions, and theories. In C. Speelman& K. Kinser (Eds.), Beyond the learning curve: The construction of mind (pp. 26-64).* Oxford University Press.

Speelman, C. P., & Kirsner, K. (2005). *Beyond the learning curve: The construction of mind.* Oxford University Press

Splitter, L. J., & Sharp, A. M. (1995). *Teaching for better thinking: The classroom community of inquiry.* Australian Council for Educational Research, Ltd.

Spunt, B. (2017). *Heroin, acting, and comedy in New York City*. Springer.

Stankosky, M. (2005). *Creating the discipline of knowledge management*. Routledge.

Stanford University. (2018). *Ancient political philosophy.* https://plato.stanford.edu/entries/ancient-political/

Steere, B. (1988). *Becoming an Effective Classroom Manager: A resource for Teachers. State.* University of New York Press

Steere, B. F. (1988). *Becoming an effective classroom manager*. SUNY Press.

Subaşi, M., Aydin, S., & Seven, S. (2016). The Effect of Drama Technique on Students' Academic Performance and Permanence. *UluslararasıEğitimBilimveTeknolojiDergisi, 2*(1), 29-38. https://dergipark.org.tr/tr/download/article-file/201890

Sultana, A. M., & Rashid, S. N. M. B. (2013). A study on time management and punctuality issues among students at secondary school, Kedah. *American Journal of Economics, 3*(5), 52-56. http://article.sapub.org/10.5923.c.economics.201301.10.html

Szakolczai, A. (2012). *Comedy and the public sphere: The rebirth of theatre as comedy and the genealogy of the modern public arena*. Routledge.

Tan, E., & Yuansha, C. (2014). Discipline problems in schools: teachers' perception. *Teaching and Learning 19*(2), 1-12. https://repository.nie.edu.sg/bitstream/10497/378/1/TL-19-2-1.pdf

Taneri, P. O., & Akduman, N. (2014). Multiple Intelligence and Creative Drama Practices with Disadvantaged Groups, *10*, 978-986. https://www.researchgate.net/publication/271073336_Multiple_Intelligence_and_Creative_Drama_Practices_with_Disadvantaged_Groups/link/54bcf3a80cf29e0cb04c58b7/download

Tariq, M. (2018). *Developing Entrepreneur Capacities through Higher Education: Learning For Value Creation*. [Doctoral dissertation, Qurtuba University of Science & Information Technology, Peshawar]. Peshgawar. http://repository.pastic.gov.pk/jspui/handle/123456789/6093

Tauber, R. T. (2007). *Classroom Management: Sound Theory and Effective Practice.* Greenwood Publishing Group.

Tauber, R. T., & Mester, C. S. (2007). *Acting lessons for teachers: Using performance skills in the classroom.* Greenwood Publishing Group.

Thacker, J. (2017). *Play Rehearsals on the Golden Age Stage. In Artifice and Invention in the Spanish Golden Age (pp. 126-135).* Routledge.

Thieke, S. (1994). *Developmental Change in freshmen students: Validating Chikering's theory of student development. Online submission (ERIC Document Reproduction Services No ED375718).* https://eric.ed.gov/?id=ED375718

Thomas, M. K., Singh, P., & Klopfenstein, K. (2015). Arts education and the high school dropout problem. *Journal of Cultural Economics, 39*(4), 327-339. https://econpapers.repec.org/article/kapjculte/v_3a39_3ay_3a2015_3ai_3a4_3ap_3a327-339.htm

Toksun, S. E. (2019). Turkish Teachers' Opinions about the Use of Drama Method. *International Journal of Progressive Education, 15*(3), 144-155. https://ijpe.inased.org/makale/900

Tombak, A. (2014). Importance of drama in pre-school education. *Procedia-Social and Behavioral Sciences, 143,* 372-378. https://www.sciencedirect.com/science/article/pii/S1877042814044255

Triguero, S. M. (2015). *The use of drama in foreign language teaching.* https/www.quadernsdigitals.net/i

Tunstall, T. (2012). *Changing lives: Gustavo Dudamel, El Sistema, and the transformative power of music.* Norton.

Tunstall, T. (2015). *Do we have to rehearse again? The Ensemble –A Newsletter for the U.S. & Canadian El Sistema Movement.* http://ericbooth.net/the-ensemble/

Ugwu, C. J., Ogwu, E. N., & Igbokwe, U. (2017). Effect of drama method on students' academic achievement in Christian religious knowledge (CRK) curriculum. *Educational Research, 8*(2), 13-20. https://www.researchgate.net/publication/326916514_Effect_of_drama_method_on_students'_academic_achievement_in_Christian_religious_knowledge_CRK_curriculum

Ula, A. H. (2008). Effects of Creative, Educational Drama Activities on Developing Oral Skills in Primary School Children. *American Journal of Applied Sciences 5*(7) 876-880. https://thescipub.com/abstract/ajassp.2008.876.880

UNESCO (2006). *Teaching and Learning for a Sustainable future, UNESCO.* http://www.unesco.org/education/t/sf/index.htm

Urdan, T., & Mestas, M. (2006). The goals behind performance goals. *Journal of educational psychology, 98*(2), 354. https://psycnet.apa.org/record/2006-06234-007

Usakli, H. (2018). Drama Based Social Emotional Learning. Online Submission, *ERIC1*(1), 1-16. https://eric.ed.gov/?id=ED582409

Vairamidou, A., & Stravakou, P. (2019). Classroom Management in Primary and Secondary Education. *Journal of education and human development, 8*(2), 49-59. https://www.researchgate.net/publication/335379440_Classroom_Management_in_Primary_and_Secondary_Education_Literature_Review

Van Patten, B., & Benati, A. (2010). *Key Terms in Second Language Acquisition. Continuum.* Bloomsbury. https://www.bloomsbury.com/us/key-terms-in-second-language-acquisition-9780826499158/

Von Bertalnffy, L. (1968). *General system theory: Essays on its foundation and development,* (Revised Ed.). George Braziller.

Wacker, A. T. (2016). Effects of Differing Content Knowledge Types on Perceptions of Novices' Rehearsal Effectiveness: An Exploratory Study. *Missouri Journal of Research in Music Education, 53,* 34-52. https://mospace.umsystem.edu/xmlui/bitstream/handle/10355/62264/research.pdf?sequence=1&isAllowed=y

Wahl, M. (2002). *Drama and Teaching Math.* http://www.newhorizons.org/strategies/arts/wahl.htm

Walterfield, R. (1998). *Herodotus histories.* Oxford University Press.

Wardman, J. L. (1962). *The philosophy of Aristotle.* Penguin Books

Wathiongo, N. (1981). *Decolonising the mind.* Heinaman Kenya.

Walan, S., & Enochsson, A. B. (2019). The potential of using a combination of storytelling and drama, when teaching young children science. *European Early Childhood Education Research Journal, 27*(6), 821-836. https://www.tandfonline.com/doi/full/10.1080/1350293X.2019.1678923

Wang, M., & Halcombe, R. (2010). Adolescents' Perceptions of School Environment, Engagement and Academic Achievement in Middle school. *American Educational Research Journal, 4*(4), 633-662. https://journals.sagepub.com/doi/full/10.1177/2332858418815661

Wang, Y., Tian, L., & Scott Huebner, E. (2019). Basic psychological needs satisfaction at school, behavioral school engagement, and academic achievement: *Longitudinal reciprocal relations among elementary school students. Contemporary Educational Psychology, 56*, 130-139. https://psycnet.apa.org/record/2019-13089-012

Wasambo, W. (2014). A Traditional Ritual ceremony as Edurama: A case study of Imbalu ritual among the Bukusu of western Kenya, Kenya: Kenyatta University. [Doctoral Dissertation, Kenyata University]. Kenya. https://ir-library.ku.ac.ke/bitstream/handle/123456789/10938/A%20traditional%20ritual%20cerem ony%20as%20Edurama%20%20a%20case%20study%20of%20Imbalu%20ritual%20am ong%20the%20Bukusu%20of%20Western%20Kenya.pdf?sequence=1

Watkins, B. (2018). *Drama as Game. In Issues in Educational Drama (pp. 35-48)*. Routledge

Weeks, F. (2000). *Behavior problems in the classroom: a model for teachers to assist learners with unmet emotional needs. South Africa, UNISA.* [Doctoral Dissertation, University of South Africa]. South Africa. https://uir.unisa.ac.za/handle/10500/17854

Weltsek, G. J., & Medina, C. L. (2014). Global markets/Global Englishes: Drama and discourses in colonial spaces. *Youth Theatre Journal, 28*(1), 18-31. https://ur.booksc.eu/book/39172574/55a68d

Were, W. (2014). *A traditional Ritual Ceremony as Edurama: A case study of Imbalu ritual among the Bukusu of Western Kenya*. (PhD Thesis, Kenyatta University). Kenya. https://ir-library.ku.ac.ke/bitstream/handle/123456789/10938/A%20traditional%20ritual%20cerem ony%20as%20Edurama%20%20a%20case%20study%20of%20Imbalu%20ritual%20am ong%20the%20Bukusu%20of%20Western%20Kenya.pdf?sequence=1

Werstine, P. (2012). *Early Modern Playhouse Manuscripts and the Editing of Shakespeare*. Cambridge University Press.

Whitley, B. E., & Kite, M. E. (2012). *Principles of research in behavioral science*. http://books.google.com

Widdows, J. (1996). Drama as an agent for change: Drama, behaviour and students with emotional and behavioural difficulties. *Research in Drama Education, 1*(1), 65-78. https://www.tandfonline.com/doi/abs/10.1080/1356978960010106

Wigglesworth, M. (2019). *The silent musician: Why conducting matters.* University of Chicago Press.

Wimmer, R. D., & Dominick, J. R. (2006). *Mass media research: An introduction* (8th Ed.). Wadsworth:

Wizig, A. (2009). *Increasing teacher efficacy and internalization of drama strategies in a teacher/teaching artist professional development partnership*. (Doctoral Dissertation, University of Texas). USA.

Wright, D., & Meadows, D. H. (2008). *Thinking in systems*. Earthscan.

Wright, J. M. (2011). *A companion to Irish literature*. John Wiley & Sons.

Yılmaz, K., & Çolak, R. (2012). The Effects of Concept Maps on Students' Attitude, Academic Achievement and Retention of Knowledge in Social Studies. *Cumhuriyet International Journal of Education, 1*(1), 1-16. https://files.eric.ed.gov/fulltext/EJ1079990.pdf

Yusuf, H. O. (2016). Effectiveness of Local Content Drama on The Performance Of Students In Reading Comprehension In Secondary Schools In Kaduna State, Nigeria. *European Journal of Education Studies. Special Issue,* 146-164. https://oapub.org/edu/index.php/ejes/article/view/198

Zayimoğlu, F. (2006). *The effect of using creative drama method on students' achievement and attitude in "geography and world" unit of social studies lesson* [Master's thesis, Gazi University]. Turkey. http://earsiv.odu.edu.tr:8080/jspui/bitstream/11489/344/1/Filiz%20y%C3%BCksek%20lisans%20tezi.pdf

Appendix I: Questionnaire for Deputy Principals

Dear Respondent,

I am a post graduate student at Kenya Methodist University. I am currently undertaking a research leading to Doctor of Philosophy Degree in Educational Leadership and Management. This Questionnaire seeks to gather information on effectiveness of drama as a strategy in the management of discipline in secondary schools in Central Region, Kenya.Your school has been randomly selected to be part of this study. Kindly complete all parts of this questionnaire. The researcher assures you that all information you provide will be treated as highly confidential. The information will only be used for research purpose.

Mobile No: 0722-341-422 | E-mail : kpachomius@gmail.com

SECTION A: Background Information

1. Gender: Male   [ ]   Female [ ]

2. Highest level of education:

   O-levels   [ ]   Diploma   [ ]   Degree [ ]   Post graduate [ ]

3. Designation..

4. Work experience in Drama

   0 - 5yrs   [ ]   6-10 yrs   [ ]   11 yrs and above [ ]

SECTION B: Strategic Rules and Regulations in Drama on Discipline among Secondary School Students in Central Region, Kenya

The following statements are related to the influence of drama strategic rules and regulations on the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

Key: SA – Strongly Agree; A= Agree; N=Neutral; D=Disagree; and SD=Strongly Disagree

Statement	SA	A	N	D	SD
5. Drama strategic rules and regulations are crucial in instilling a culture of punctuality and time keeping					
6. Drama strategic rules and regulations are important in helping enhance students participation in classwork					
7. Drama strategic rules and regulations are instrumental in helping students develop attentiveness					
8. Drama strategic rules and regulations are vital in ensuring students maintenance of uniform cleanliness and tidiness					
9. Drama strategic rules and regulations are vital in helping students develop positive attitude towards learning					
10. Drama strategic rules and regulations are crucial in instilling a sense of students towards taking care of school's property					
11. Drama strategic rules and regulations are vital in helping students develop positive attitude towards co-curricular activities					

14. Do the rules and regulations during drama add any value to the behaviour of   the students?
……….
………

SECTION C: Drama Skills and Management of Student Discipline in Secondary Schools

The following statements are related to the influence of drama skills on the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

Key: SA – Strongly Agree; A= Agree; N=Neutral; D=Disagree; and SD=Strongly Disagree

Statement	1	2	3	4	5
12. Accuracy as a drama skill is crucial in the regulation and management of discipline among secondary school students					
13. Internalization as a drama skill is vital in the regulation and management of discipline among secondary school students					
14. Memorization as a drama skill is vital in the regulation and management of discipline among secondary school students					
15. Completeness as a drama skill is vital in the regulation and management of discipline among secondary school students					
16. Socialization as a drama skill is vital in the regulation and management of discipline among secondary school students					
17. Timeliness learnt as drama skill is vital in the regulation and management of discipline among secondary school students					
18. Public speaking skills learnt in drama is vital in the regulation and management of discipline among secondary school students					

SECTION D: Drama Rehearsals and Management of Student Discipline in Secondary Schools

The following statements are related to the influence of drama rehearsals on the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

Key: SA – Strongly Agree; A= Agree; N=Neutral; D=Disagree; and SD=Strongly Disagree

Statement	SA	A	N	D	SD
19. Language development during drama rehearsals is crucial in management of student discipline					
20. Communications development during drama rehearsals is crucial in management of student discipline					
21. All-round development during drama rehearsals is crucial in management of student discipline					

Statement					
22. Literacy development during drama rehearsals is crucial in management of student discipline					
23. Confidence development during drama rehearsals is crucial in management of student discipline					
24. Intelligence development during drama rehearsals is crucial in management of student discipline					

SECTION D: Drama Genres and Management of Student Discipline in Secondary Schools

The following statements are related to the influence of drama genres on the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

Key: SA – Strongly Agree; A= Agree; N=Neutral; D=Disagree; and SD=Strongly Disagree

Statement	1	2	3	4	5
25. Plays as a drama genre is crucial in the regulation and management of discipline among secondary school students					
26. Dances as a drama genre is vital in the regulation and management of discipline among secondary school students					
27. Choral verses as a drama genre is vital in the regulation and management of discipline among secondary school students					
28. Stand-up Comedy as a drama genre is vital in the regulation and management of discipline among secondary school students					

SECTION F: Effectiveness of drama as a tool in management of Students' Discipline among secondary school students in Central Region, Kenya

The following statements are related to the status of the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

25. Has drama participation served effectively as an alternative channel of disciplinary tools in the management of discipline among secondary school students.

No extent [ ]   Little extent [ ] Moderate extent   [   ] Great extent [   ]   Very great extent   [ ]

26. In your own words, what other issues do you think determines the effectiveness of students discipline in secondary schools?

....

....

Thank you for Taking Your Time to Answer the Questionnaire

God Bless

Appendix II: Questionnaire for Drama Teachers

Dear Respondent,

I am a post graduate student at Kenya Methodist University. I am currently undertaking a research leading to Doctor of Philosophy Degree in Educational Leadership and Management. This Questionnaire seeks to gather information on effectiveness of drama as a strategy in the management of discipline in secondary schools in Central Region, Kenya.Your school has been randomly selected to be part of this study. Kindly complete all parts of this questionnaire. The researcher assures you that all information you provide will be treated as highly confidential. The information will only be used for research purpose.

Please tick the appropriate answers in the boxes provided and also write down the appropriate answers in the spaces provided. Do not write your name on the questionnaire. Thank you in advance for your time and cooperation.

Mobile No: 0722-341-422 | E-mail : kpachomius@gmail.com

SECTION A: Background Information

1. Gender: Male   [ ]   Female [ ]

2. Highest level of education:

O-levels   [ ]   Diploma   [ ]   Degree [ ]   Post graduate [ ]

3. Designation..

4. Work experience in Drama

0 - 5yrs   [ ]   6-10 yrs   [ ]   11 yrs and above [ ]

SECTION B: Strategic Rules and Regulations in Drama on Discipline among Secondary School Students in Central Region, Kenya

The following statements are related to the influence of drama strategic rules and regulations on the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking ($\sqrt{}$) where it is appropriate.

Key: SA – Strongly Agree; A= Agree; N=Neutral; D=Disagree; and SD=Strongly Disagree

Statement	SA	A	N	D	SD
5. Drama strategic rules and regulations are crucial in instilling a culture of punctuality and time keeping					
6. Drama strategic rules and regulations are important in helping enhance students participation in classwork					
7. Drama strategic rules and regulations are instrumental in helping students develop attentiveness					
8. Drama strategic rules and regulations are vital in ensuring students maintenance of uniform cleanliness and tidiness					
9. Drama strategic rules and regulations are vital in helping students develop positive attitude towards learning					
10. Drama strategic rules and regulations are crucial in instilling a sense of students towards taking care of school's property					
11. Drama strategic rules and regulations are vital in helping students develop positive attitude towards co-curricular activities					

SECTION C: Drama Skills and Management of Student Discipline in Secondary Schools

The following statements are related to the influence of drama skills on the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

Key: SA – Strongly Agree; A= Agree; N=Neutral; D=Disagree; and SD=Strongly Disagree

Statement	1	2	3	4	5
12. Accuracy as a drama skill is crucial in the regulation and management of discipline among secondary school students					
13. Internalization as a drama skill is vital in the regulation and management of discipline among secondary school students					
14. Memorization as a drama skill is vital in the regulation and management of discipline among secondary school students					
15. Completeness as a drama skill is vital in the regulation and					

management of discipline among secondary school students				
16. Socialization as a drama skill is vital in the regulation and management of discipline among secondary school students				
17. Timeliness learnt as drama skill is vital in the regulation and management of discipline among secondary school students				
18. Public speaking skills learnt in drama is vital in the regulation and management of discipline among secondary school students				

SECTION D: Drama Rehearsals and Management of Student Discipline in Secondary Schools

The following statements are related to the influence of drama rehearsals on the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

Key: SA – Strongly Agree; A= Agree; N=Neutral; D=Disagree; and SD=Strongly Disagree

Statement	SA	A	N	D	SD
19. Language development during drama rehearsals is crucial in management of student discipline					
20. Communications development during drama rehearsals is crucial in management of student discipline					
21. All-round development during drama rehearsals is crucial in management of student discipline					
22. Literacy development during drama rehearsals is crucial in management of student discipline					
23. Confidence development during drama rehearsals is crucial in management of student discipline					
24. Intelligence development during drama rehearsals is crucial in management of student discipline					

SECTION D: Drama Genres and Management of Student Discipline in Secondary Schools

The following statements are related to the influence of drama genres on the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

Key: SA – Strongly Agree; A= Agree; N=Neutral; D=Disagree; and SD=Strongly Disagree

Statement	1	2	3	4	5
25. Plays as a drama genre is crucial in the regulation and management of discipline among secondary school students					
26. Dances as a drama genre is vital in the regulation and management of discipline among secondary school students					
27. Choral verses as a drama genre is vital in the regulation and management of discipline among secondary school students					
28. Stand-up Comedy as a drama genre is vital in the regulation and management of discipline among secondary school students					

SECTION F: Effectiveness of drama as a tool in management of Students' Discipline among secondary school students in Central Region, Kenya

The following statements are related to the status of the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

25. Has drama participation served effectively as an alternative channel of disciplinary tools in the management of discipline among secondary school students.

   No extent   [   ]   Little extent   [   ]   Moderate extent   [   ]   Great extent [   ]   Very great extent   [   ]

26. In your own words, what other issues do you think determines the effectiveness of students discipline in secondary schools?

   Thank you for Taking Your Time to Answer the Questionnaire

Appendix III: Questionnaire for Drama Students

Introduction

I am a post graduate student at Kenya Methodist University. I am currently undertaking a research leading to Doctor of Philosophy Degree in Educational Leadership and Management. This Questionnaire seeks to gather information on effectiveness of drama as a strategy in the management of discipline in secondary schools in Central Region, Kenya.Your school has been randomly selected to be part of this study. Kindly complete all parts of this questionnaire. The researcher assures you that all information you provide will be treated as highly confidential. The information will only be used for research purpose.

Please tick the appropriate answers in the boxes provided and also write down the appropriate answers in the spaces provided. Do not write your name on the questionnaire. Thank you in advance for your time and cooperation.

Mobile No: 0722-341-422 | E-mail : kpachomius@gmail.com

SECTION A: Background Information

1. **Gender**   :   Male   [ ]   Female [   ]

2. **Class:** **F**orm 1   [   ] Form 2   [   ]   Form 3   [   ]   Form 4 [   ]

3. Designation in class ....

4. Your school is:

   Mixed day   [   ]   Mixed boarding   [   ]

   Boys day   [   ]   Girls day   [   ]

   Boarding Girls   [   ]   Boarding Boys   [   ]

   Both day and boarding [   ]

SECTION B: Strategic Rules and Regulations in Drama on Discipline among Secondary School Students in Central Region, Kenya

The following statements are related to the influence of drama strategic rules and regulations on the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

Key: SA – Strongly Agree; A= Agree; N=Neutral; D=Disagree; and SD=Strongly Disagree

Statement	SA	A	N	D	SD
5. Drama strategic rules and regulations are crucial in instilling a culture of punctuality and time keeping					
6. Drama strategic rules and regulations are important in helping enhance students participation in classwork					
7. Drama strategic rules and regulations are instrumental in helping students develop attentiveness					
8. Drama strategic rules and regulations are vital in ensuring students maintenance of uniform cleanliness and tidiness					
9. Drama strategic rules and regulations are vital in helping students develop positive attitude towards learning					
10. Drama strategic rules and regulations are crucial in instilling a sense of students towards taking care of school's property					
11. Drama strategic rules and regulations are vital in helping students develop positive attitude towards co-curricular activities					

SECTION C: Drama Skills and Management of Student Discipline in Secondary Schools

The following statements are related to the influence of drama skills on the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

Key: SA – Strongly Agree; A= Agree; N=Neutral; D=Disagree; and SD=Strongly Disagree

Statement	1	2	3	4	5
12. Accuracy as a drama skill is crucial in the regulation and management of discipline among secondary school students					
13. Internalization as a drama skill is vital in the regulation and management of discipline among secondary school students					
14. Memorization as a drama skill is vital in the regulation and management of discipline among secondary school students					
15. Completeness as a drama skill is vital in the regulation and management of discipline among secondary school students					
16. Socialization as a drama skill is vital in the regulation and management of discipline among secondary school students					
17. Timeliness learnt as drama skill is vital in the regulation and management of discipline among secondary school students					
18. Public speaking skills learnt in drama is vital in the regulation and management of discipline among secondary school students					

SECTION D: Drama Rehearsals and Management of Student Discipline in Secondary Schools

The following statements are related to the influence of drama rehearsals on the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

Key: SA – Strongly Agree; A= Agree; N=Neutral; D=Disagree; and SD=Strongly Disagree

Statement	SA	A	N	D	SD
19. Language development during drama rehearsals is crucial in management of student discipline					
20. Communications development during drama rehearsals is crucial in management of student discipline					
21. All-round development during drama rehearsals is crucial in management of student discipline					

	1	2	3	4	5
22. Literacy development during drama rehearsals is crucial in management of student discipline					
23. Confidence development during drama rehearsals is crucial in management of student discipline					
24. Intelligence development during drama rehearsals is crucial in management of student discipline					

SECTION D: Drama Genres and Management of Student Discipline in Secondary Schools

The following statements are related to the influence of drama genres on the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

Key: SA – Strongly Agree; A= Agree; N=Neutral; D=Disagree; and SD=Strongly Disagree

Statement	1	2	3	4	5
25. Plays as a drama genre is crucial in the regulation and management of discipline among secondary school students					
26. Dances as a drama genre is vital in the regulation and management of discipline among secondary school students					
27. Choral verses as a drama genre is vital in the regulation and management of discipline among secondary school students					
28. Stand-up Comedy as a drama genre is vital in the regulation and management of discipline among secondary school students					

SECTION F: Effectiveness of drama as a tool in management of Students' Discipline among secondary school students in Central Region, Kenya

The following statements are related to the status of the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

25. Has drama participation served effectively as an alternative channel of disciplinary tools in the management of discipline among secondary school students.

No extent   [ ]   Little extent   [ ]   Moderate extent   [   ]   Great extent [   ]   Very great extent   [ ]

26. In your own words, what other issues do you think determines the effectiveness of students discipline in secondary schools?

....

....

Thank you for Taking Your Time to Answer the Questionnaire

God Bless

Appendix IV: Questionnaire for Non-Drama Students

Introduction

I am a post graduate student at Kenya Methodist University. I am currently undertaking a research leading to Doctor of Philosophy Degree in Educational Leadership and Management. This Questionnaire seeks to gather information on effectiveness of drama as a strategy in the management of discipline in secondary schools in Central Region, Kenya.Your school has been randomly selected to be part of this study. Kindly complete all parts of this questionnaire. The researcher assures you that all information you provide will be treated as highly confidential. The information will only be used for research purpose.

Please tick the appropriate answers in the boxes provided and also write down the appropriate answers in the spaces provided. Do not write your name on the questionnaire. Thank you in advance for your time and cooperation.

Mobile No: 0722-341-422 | E-mail : kpachomius@gmail.com

SECTION A: Background Information

5. **Gender**   :   Male   [ ]   Female [   ]

6. **Class:** **F**orm 1   [ ] Form 2   [   ]   Form 3   [   ]   Form 4 [   ]

7. Designation in class ....

8. Your school is:

   Mixed day   [   ]   Mixed boarding   [   ]

   Boys day   [   ]   Girls day   [   ]

   Boarding Girls   [   ]   Boarding Boys   [   ]

   Both day and boarding [   ]

SECTION B: Strategic Rules and Regulations in Drama on Discipline among Secondary School Students in Central Region, Kenya

The following statements are related to the influence of drama strategic rules and regulations on the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

Key: SA – Strongly Agree; A= Agree; N=Neutral; D=Disagree; and SD=Strongly Disagree

Statement	SA	A	N	D	SD
5. Drama strategic rules and regulations are crucial in instilling a culture of punctuality and time keeping					
6. Drama strategic rules and regulations are important in helping enhance students participation in classwork					
7. Drama strategic rules and regulations are instrumental in helping students develop attentiveness					
8. Drama strategic rules and regulations are vital in ensuring students maintenance of uniform cleanliness and tidiness					
9. Drama strategic rules and regulations are vital in helping students develop positive attitude towards learning					
10. Drama strategic rules and regulations are crucial in instilling a sense of students towards taking care of school's property					
11. Drama strategic rules and regulations are vital in helping students develop positive attitude towards co-curricular activities					

SECTION C: Drama Skills and Management of Student Discipline in Secondary Schools

The following statements are related to the influence of drama skills on the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

Key: SA – Strongly Agree; A= Agree; N=Neutral; D=Disagree; and SD=Strongly Disagree

Statement	1	2	3	4	5
12. Accuracy as a drama skill is crucial in the regulation and management of discipline among secondary school students					
13. Internalization as a drama skill is vital in the regulation and management of discipline among secondary school students					
14. Memorization as a drama skill is vital in the regulation and management of discipline among secondary school students					
15. Completeness as a drama skill is vital in the regulation and management of discipline among secondary school students					
16. Socialization as a drama skill is vital in the regulation and management of discipline among secondary school students					
17. Timeliness learnt as drama skill is vital in the regulation and management of discipline among secondary school students					
18. Public speaking skills learnt in drama is vital in the regulation and management of discipline among secondary school students					

SECTION D: Drama Rehearsals and Management of Student Discipline in Secondary Schools

The following statements are related to the influence of drama rehearsals on the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

Key: SA – Strongly Agree; A= Agree; N=Neutral; D=Disagree; and SD=Strongly Disagree

Statement	SA	A	N	D	SD
19. Language development during drama rehearsals is crucial in management of student discipline					
20. Communications development during drama rehearsals is crucial in management of student discipline					
21. All-round development during drama rehearsals is crucial in management of student discipline					

22. Literacy development during drama rehearsals is crucial in management of student discipline				
23. Confidence development during drama rehearsals is crucial in management of student discipline				
24. Intelligence development during drama rehearsals is crucial in management of student discipline				

SECTION E: Effectiveness of drama as a tool in management of Students' Discipline among secondary school students in Central Region, Kenya

The following statements are related to the status of the management of students' discipline among secondary school students in Central Region, Kenya. Please rate them by ticking (√) where it is appropriate.

25. Has drama participation served effectively as an alternative channel of disciplinary tools in the management of discipline among secondary school students.

   No extent   [ ]   Little extent [ ]   Moderate extent   [   ]   Great extent [   ]   Very great extent   [ ]

26. In your own words, what other issues do you think determines the effectiveness of students discipline in secondary schools?

....

....

Thank you for Taking Your Time to Answer the Questionnaire

God Bless

Appendix V: Data collection Sheet

DATA COLLECTION SHEET

S.No……………………………………………………………………………………………

SCHOOL   NAME: ………………………………………………………………………

COUNTY: ………………………………………………………………..…………………

SUB-COUNTY: ………………………………………………………………………………..

A: PARTICIPATION IN KENYA NATIONAL DRAMA FESTIVALS

YEARS	LEVELS			
	Zonal	Sub-County	County	National

B: DISCIPLINE MANAGEMENT

1. Occurrences of serious forms of indiscipline

| Type of indiscipline	None at all	Little	Much	Very Much
Strikes				
Bullying				
Fighting				
Threats to teachers				
Vandalism				
Theft				
Substance abuse				
Aggregate (%)				

2. **Types of disciplinary actions taken on serious forms of indiscipline**

Serious Disciplinary action taken	2015	2016	2017	2018	2019	Total
Suspension						
Expulsion						
Involvement of law enforcement agencies						
Total						

Appendix VI: Q-Q Plots

Figure 4.1

Normal Q-Q Plot of Drama Strategic Rules
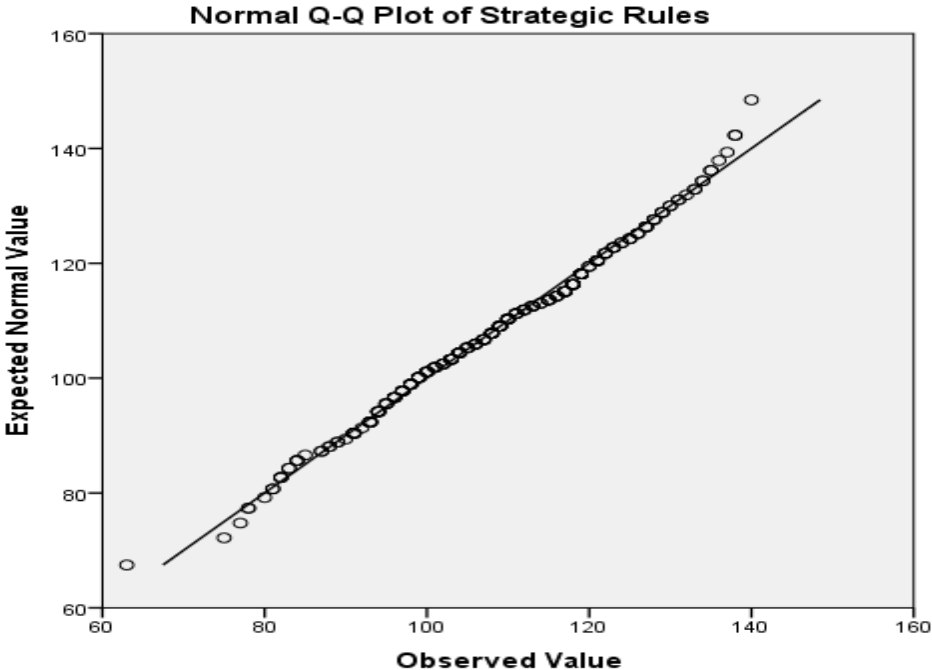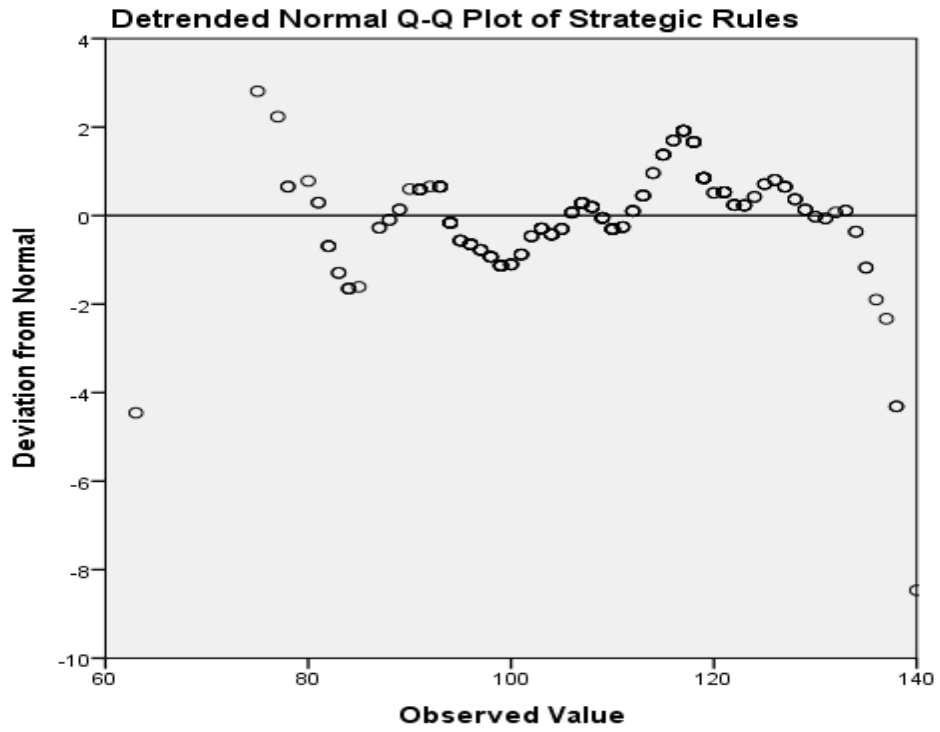
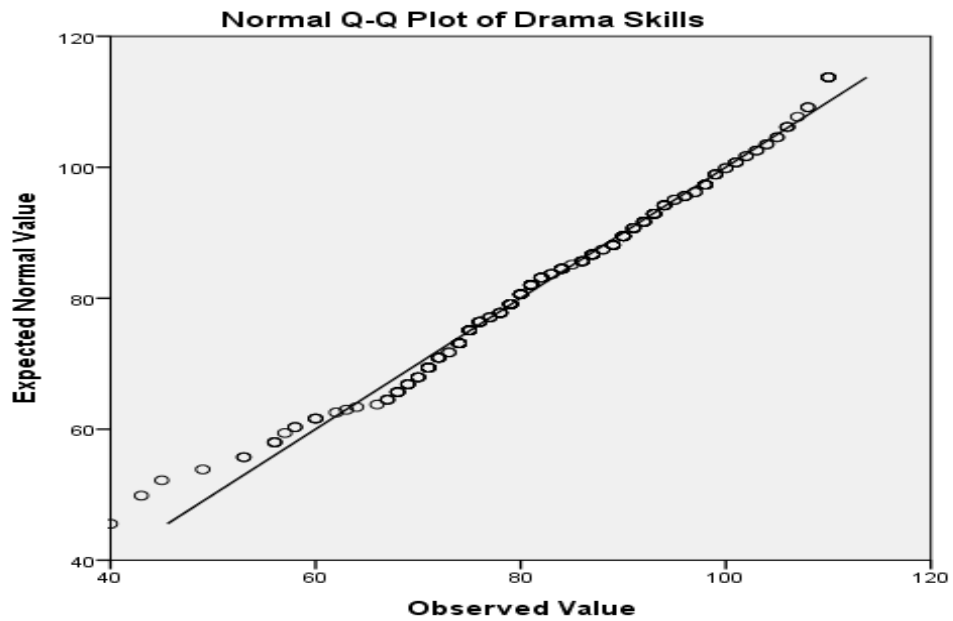**Figure 4.2**
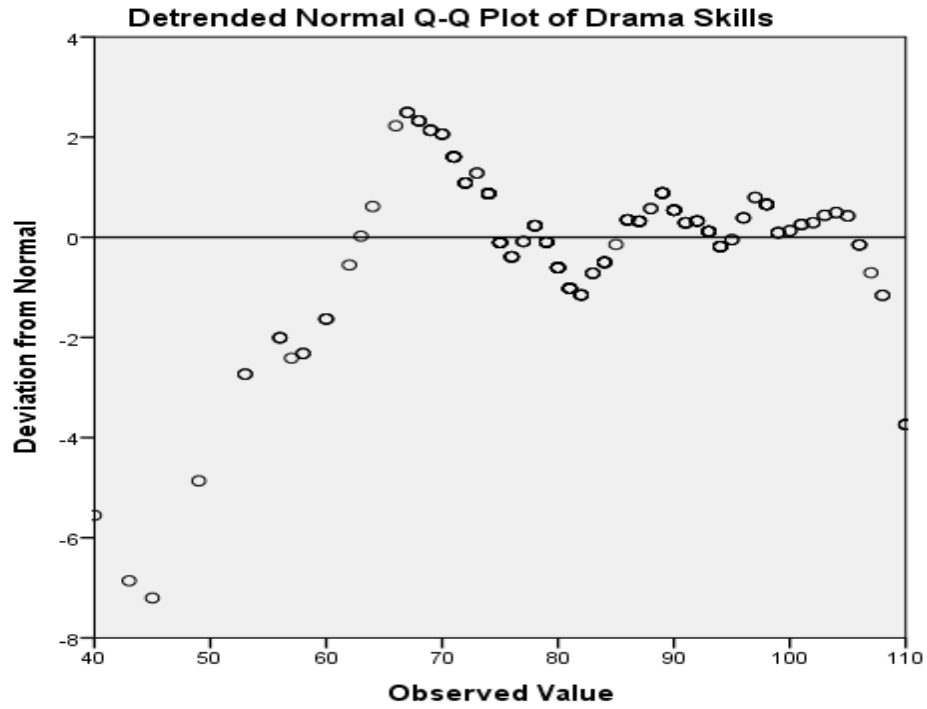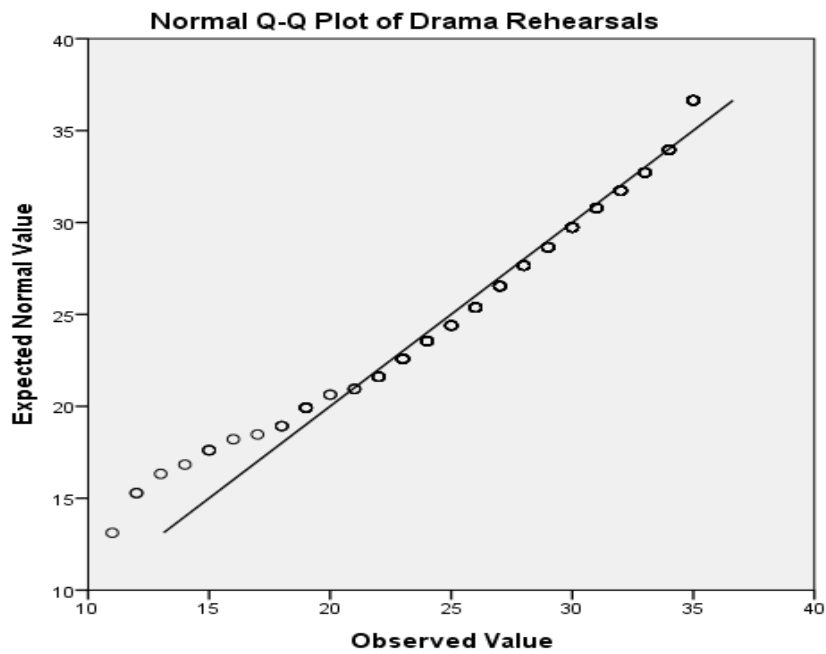
 Normal Q-Q Plot of Drama Skills

Detrended Normal Q-Q Plot of Drama Skills

Figure 4.3

 Normal Q-Q Plot of Drama Rehearsals

Normal Q-Q Plot of Drama Rehearsals

Detrended Normal Q-Q Plot of Drama Rehearsals

Figure 4.4

 Normal Q-Q Plot of Drama Genres
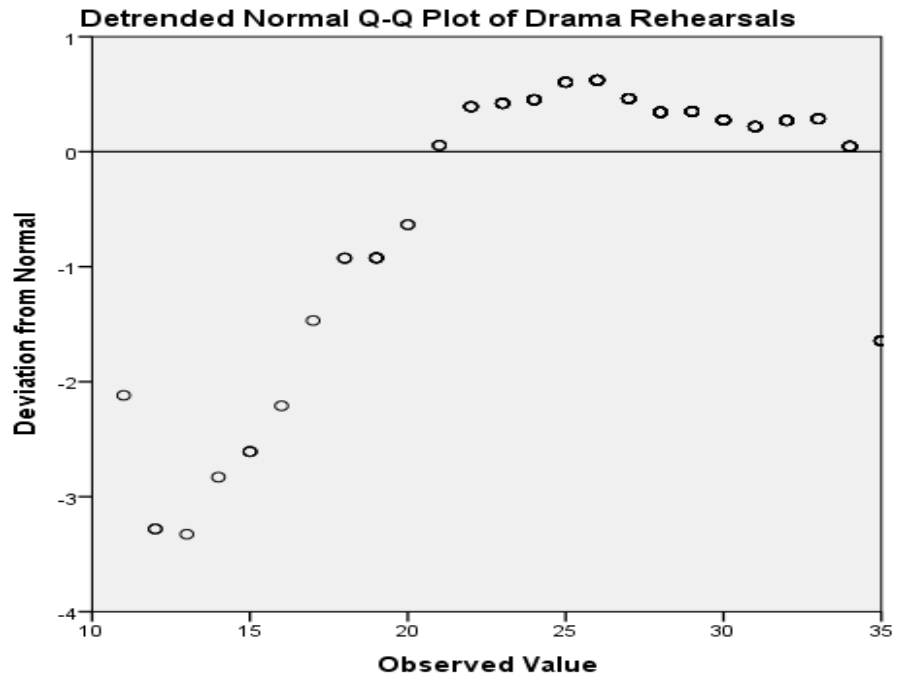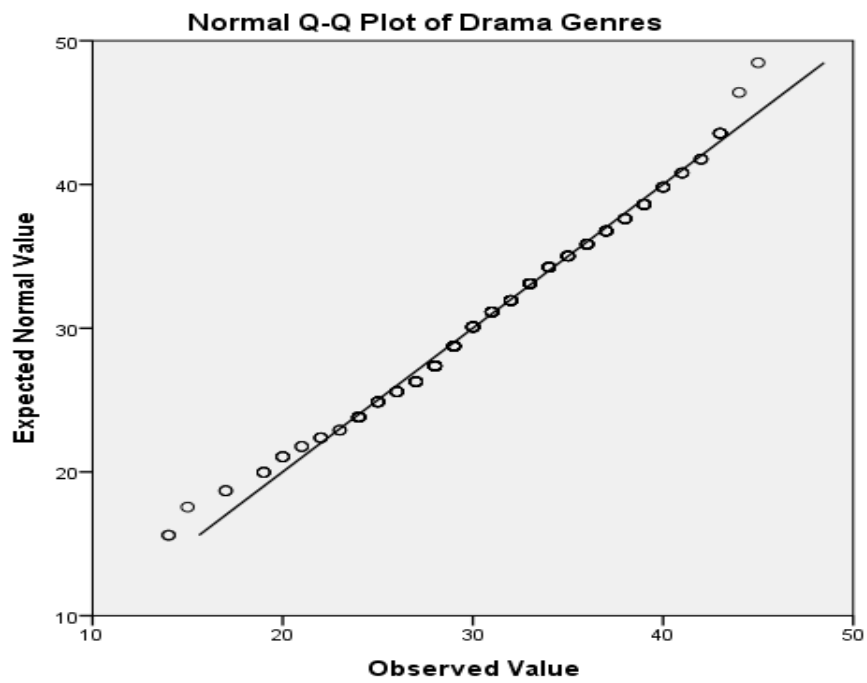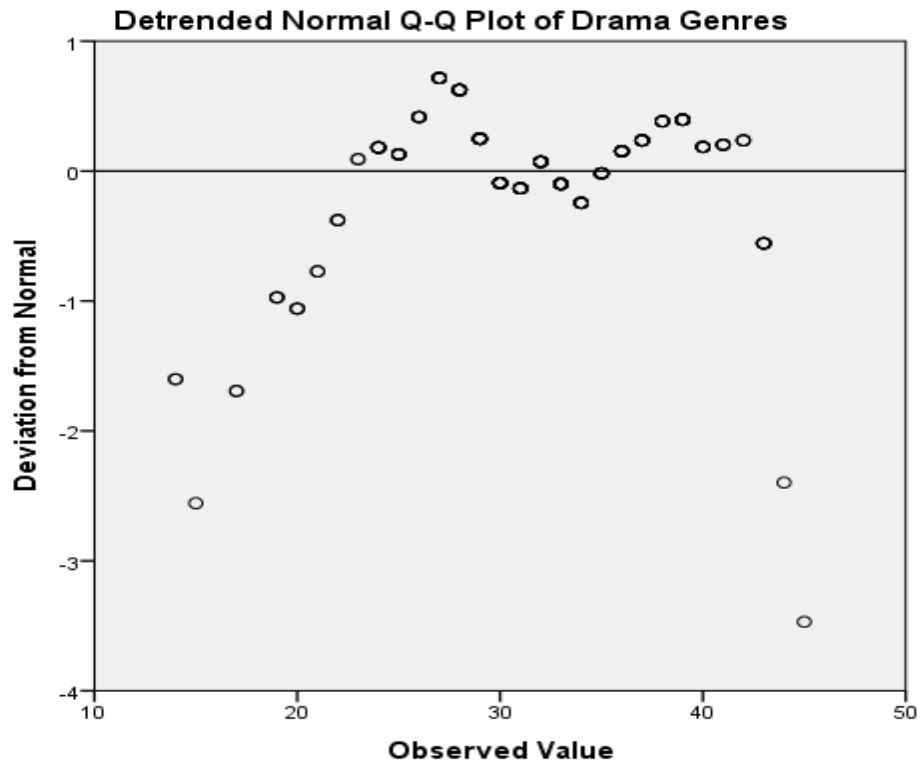

Normal Q-Q Plot of Drama Genres

232

Detrended Normal Q-Q Plot of Drama Genres

Appendix VII: University Authorization Letter

KENYA METHODIST UNIVERSITY

P. O. Box 267 Meru - 60200, Kenya
Tel: 254-064-30301/31229/30367/31171

Fax: 254-64-30162
Email: info@kemu.ac.ke

2ND October 2019

Commission Secretary,
National Commission for Science, Technology and Innovations,
P.O. Box 30623-00100,
NAIROBI.

Dear sir/ Madam,

RE: PACHOMIUS WAMBUGU (EDU-4-0327-1/2014)

This is to confirm that the above named is a bona fide student of Kenya Methodist University, Department of Education undertaking a Degree of Doctor of Philosophy in Education, Leadership and Management. He is conducting research on, **Effectiveness of drama as a strategy in the management of discipline in secondary schools in central region, Kenya.**

We confirm that his Research proposal has been defended and approved by the University.

In this regard, we are requesting your office to issue a permit to enable him collect data for his research.

Any assistance accorded to him will be appreciated.

Thank you.

DR. JOHN MUCHIRI, PHD.
DIRECTOR POSTGRADUATE STUDIES

Appendix VIII: NACOSTI Research Permit

REPUBLIC OF KENYA

NACOSTI

NATIONAL COMMISSION FOR SCIENCE,TECHNOLOGY & INNOVATION

Ref No: **845568**

Date of Issue: 29/November/2019

RESEARCH LICENSE

This is to Certify that Mr.. PACHOMIUS N/A WAMBUGU of Kenya Methodist University, has been licensed to conduct research in Kiambu, Kirinyaga, Muranga, Nyandarua, Nyeri on the topic: EFFECTIVENESS OF DRAMA AS A STRATEGY IN THE MANAGEMENT OF DISCIPLINE IN SECONDARY SCHOOLS IN CENTRAL REGION, KENYA for the period ending : 29/November/2020.

License No: **NACOSTI/P/20/5380**

845568

Applicant Identification Number

Director General
NATIONAL COMMISSION FOR SCIENCE,TECHNOLOGY & INNOVATION

Verification QR Code

NOTE: This is a computer generated License. To verify the authenticity of this document,
Scan the QR Code using QR scanner application.

THE SCIENCE, TECHNOLOGY AND INNOVATION ACT, 2013

The Grant of Research Licenses is Guided by the Science, Technology and Innovation (Research Licensing) Regulations, 2014

CONDITIONS

1. The License is valid for the proposed research, location and specified period
2. The License any rights thereunder are non-transferable
3. The Licensee shall inform the relevant County Director of Education, County Commissioner and County Governor before commencement of the research
4. Excavation, filming and collection of specimens are subject to further necessary clearence from relevant Government Agencies
5. The License does not give authority to tranfer research materials
6. NACOSTI may monitor and evaluate the licensed research project
7. The Licensee shall submit one hard copy and upload a soft copy of their final report (thesis) within one of completion of the research
8. NACOSTI reserves the right to modify the conditions of the License including cancellation without prior notice

National Commission for Science, Technology and Innovation
off Waiyaki Way, Upper Kabete,
P. O. Box 30623, 00100 Nairobi, KENYA
Land line: 020 4007000, 020 2241349, 020 3310571, 020 8001077
Mobile: 0713 788 787 / 0735 404 245
E-mail: dg@nacosti.go.ke / registry@nacosti.go.ke
Website: www.nacosti.go.ke

Appendix IX: Permission Letter from Central Regional Director of Education

MINISTRY OF EDUCATION
STATE DEPARTMENTOF EARLY LEARNING AND
BASIC EDUCATION

E-Mail –rcecentral@gmail.com
Telephone: Nyeri (061) 2030619

When replying please quote

REPUBLIC OF KENYA

REGIONALDIRECTOR OF
EDUCATION – CENTRAL REGION
P.O. Box 80   - 10100
NYERI

RCE/CEN/GEN/22/VOL 1/7

9th Dec 2019

Pachomius Wambugu
Edu-4-0327-1/2014
Kenya Methodist University
P.O Box 267-60200
MERU

RE: PERMISSION TO CARRY OUT RESEARCH IN SECONDARY SCHOOLS IN
CENTRAL REGION –KENYA

Reference is hereby made vide your letter to this office dated 4th Dec 2019 requesting to
be allowed to carry out research in our secondary schools.

Your research is on, 'Effectiveness of Drama as a Strategy in the Management of
Discipline in Secondary Schools in Central Kenya'. Permission is hereby granted to you
to carry out your research after scrutiny of the documents presented.

However, ensure that you do not interfere with the school's programmes and that the
research period ends by 29th Nov.2020.

FOR:
REGIONAL DIRECTOR OF EDUCATION
CENTRAL
P. O. Box 80 - 10100,
NYERI

Ebbie Kegode
For: Regional Director of Education
CENTRAL

Copy: Principal Secretary
          Ministry of Education

Appendix VIII: SUMMARY OF RAW DATA

Correlations

		Strategic Rules	Drama Skills	Drama Rehearsals	Drama Genres	Drama Effectiveness
Strategic Rules	Pearson Correlation	1	.721**	.557**	.206**	.103
	Sig. (2-tailed)		.000	.000	.004	.149
	N	234	234	234	197	198
Drama Skills	Pearson Correlation	.721**	1	.617**	.343**	.094
	Sig. (2-tailed)	.000		.000	.000	.188
	N	234	235	235	197	198
Drama Rehearsals	Pearson Correlation	.557**	.617**	1	.371**	.252**
	Sig. (2-tailed)	.000	.000		.000	.000
	N	234	235	235	197	198
Drama Genres	Pearson Correlation	.206**	.343**	.371**	1	.251**
	Sig. (2-tailed)	.004	.000	.000		.000
	N	197	197	197	197	197
Drama Effectiveness	Pearson Correlation	.103	.094	.252**	.251**	1
	Sig. (2-tailed)	.149	.188	.000	.000	
	N	198	198	198	197	198

**. Correlation is significant at the 0.01 level (2-tailed).

gModel Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.344[a]	.118	.100	1.75320

a. Predictors: (Constant), Drama Genres, Strategic Rules, Drama Rehearsals, Drama Skills

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	79.280	4	19.820	11.083	.000[b]
	Residual	590.152	330	1.78834		
	Total	669.431	334			

a. Dependent Variable: Drama Effectiveness

b. Predictors: (Constant), Drama Genres, Strategic Rules, Drama Rehearsals, Drama Skills

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	4.314	1.041		4.143	0.000		
	Strategic Rules	.025	.012	.141	2.083	0.045	.454	2.203
	Drama Skills	-.036	.016	-.266	-2.218	0.028	.320	3.124
	Drama Rehearsals	.127	.038	.349	3.335	0.001	.419	2.388
	Drama Genres	.060	.022	.204	2.764	0.006	.844	1.185

a. Dependent Variable: Drama Effectiveness

Collinearity Diagnostics[a]

Model	Dimension	Eigenvalue	Condition Index	Variance Proportions				
				(Constant)	Strategic Rules	Drama Skills	Drama Rehearsals	Drama Genres
1	1	4.940	1.000	.00	.00	.00	.00	.00
	2	.029	13.027	.00	.02	.03	.05	.80
	3	.018	16.475	.40	.03	.01	.28	.09
	4	.008	24.648	.37	.14	.29	.63	.07
	5	.005	31.467	.23	.80	.67	.05	.04

a. Dependent Variable: Drama Effectiveness

Appendix IX: PAPERS PUBLISHED IN JOURNALS

1. Pachomius, W., Ndwiga, Z. N., & Wachira, R. (2020). Role of Drama Skills in Regulating Students' Behaviour in Secondary Schools in Central Region, Kenya. *International Journal of Academic Research in Progressive Education and Development. 9*(2), 613-631.

   To Link this Article: http://dx.doi.org/10.6007/IJARPED/v9-i2/7617

   DOI:10.6007/IJARPED/v9-i2/7617

2. Pachomius, W., Ndwiga, Z. N., & Wachira, R. (2021). Influence of Drama Rehearsals In Regulating Students' Behaviour and Management Of Discipline in Secondary Schools in Central Region, Kenya. *European Journal of Education Studies*, *8*(9).

   Available on-line at: www.oapub.org/edu