

**TEACHING CLIMATE CHANGE THROUGH CREATIVE DRAMA: THE  
LADY VICTORIA ACADEMY SECONDARY SCHOOL, MAKURDI  
EXPERIENCE**

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**Abstract**

This paper advocates for the adoption of creative drama in teaching climate change in post-primary schools in Nigeria. This is predicated on the fact that beyond natural climate change, human activities have adversely affected the earth, thereby causing anthropogenic climate change. It is imperative to bequeath the knowledge of climate change to students of post-primary school level of education in a graphic manner that is capable of propelling them to lead the campaign against anthropogenic climate change and take steps that will halt it. The article is anchored in Cognitivism Theory (CT). Using the qualitative method of research, the researchers identified the burning of fossil fuels (coal, oil, and natural gas) to make electricity and power vehicles, clearing forests for farms and cities, and cultivating of livestock, among others, as some of the human activities that release “greenhouse gases” such as carbon dioxide, methane, halocarbons, and nitrous oxide into the atmosphere; which, depending on the intensity, cause climate change. Through a creative drama titled, “Earth to Someone,” the researchers engaged and taught students of Lady Victoria Academy Secondary School, Makurdi (LVASSM), on the subject of climate change, especially as it concerns the role of humanity in causing or averting climate change issues. From the creative drama experience with students of LVASSM, the paper submits that students’ understanding of climate change and its impact on the earth is better enhanced if they participate in the learning process. The students affirmed that they understand the subject better with creative drama than when they were taught theoretically in class. The conclusion reached is that the adoption of creative drama in teaching climate change is very suitable because of its participatory approach which enhances a natural and graphic approach to learning. It is recommended, therefore, that teachers of geography, basic and agricultural sciences, among others, should synergize with theatre

artists to practicalize the teaching of climate change for effective teaching and learning and attitudinal change of students towards the environment.

**Keywords:** Climate change, Creative drama, CT, LVASSM, Teaching and learning.

### **Introduction**

Climate change has increasingly become prominent in international public debates and political agendas of many countries in the last few decades. This is due to the threat it poses to human existence on earth arising from the depletion of the ozone layer which has occasioned global warming. No one can shy away from discussing it. Riedy asserts that “climate is the average of the weather conditions at a particular point on the earth. Typically, the climate is expressed in terms of expected temperature, rainfall, and wind conditions based on historical observations. Climate change is a change in either the average climate or climate variability that persists over an extended period” (1). This means that the climate will incessantly change either positively or negatively due to the activities that go on in the earth such as changes in the earth’s orbit, the energy output of the sun, volcanic activity, the geographic distribution of the earth’s land masses and other internal or external processes that influence climate. As a result, natural climate change occurs which is why we have cold and hot periods/temperatures globally.

This alone would not have attracted too much attention. However, scientific experiments and observations indicate that the earth’s climate is now changing due to human activities. Riedy contends that it is termed “anthropogenic climate change.” The processes involved are complex but can be summarised as follows: human activities, such as burning fossil fuels (coal, oil and natural gas) to make electricity and power vehicles, clearing forests for farms and cities, and cultivating livestock, release “greenhouse gases” into the atmosphere. The main greenhouse gases are carbon dioxide, methane, halocarbons, and nitrous oxide. These gases accumulate in the atmosphere and allow radiation from the sun to pass through but trap some of the heat radiating back from the Earth. This is called the “greenhouse effect” because the principle is similar to a greenhouse, where the glass roof allows sunlight (1-2).

The greenhouse effect over time results in ‘global warming’ – an increase in the earth’s average temperature. It must be noted that global warming is one type of climate change but it drives other changes in the climate, such as changes in rainfall patterns and the frequency and distribution of weather events such as droughts, storms, floods, and heat waves as experienced by many parts of the world today including Nigeria. This is why the discourse on climate change has taken centre stage globally since no country is left out (Omoera and Guanah 1). Considering that most of the activities responsible for climate change today are carried out by human beings either deliberately or ignorantly, it has become pertinent to engage and teach students on this subject more seriously to develop a generation of people who would be more conscious of the environment and do everything humanly possible to protect and preserve it rather than cause damage to it. It is because of this that this article considers creative drama as a suitable tool for teaching climate change among post-primary school students. Undoubtedly, students at this middle level of education are capable of taking actions

that are harmful to the environment thereby causing climate change. Besides, it is imperative for them to understand the natural changes that take place on the earth to function better as individuals. As such, this engagement will create the desired knowledge and consciousness needed for a safer climate.

Creative drama is a classroom teaching technique used to assist the learner in learning through play. This is predicated on the conviction that for children and youths, learning takes place more easily and has a lasting effect if it is informalized which is what creative drama does. The American Association of Theatre for Youth defines creative drama as “an improvisational, non-exhibitional, process-centred form of drama in which a leader guides participants to imagine, enact and reflect upon human experience” (Davis and Behm 10-11) It is improvisational because scripts are not involved but a product of imagination and creativity. It is non-exhibitional because it is not meant for public show or a paid audience as such but for classroom purposes and it is process-centred because there are procedures that are followed to achieve its aim generating active participation from the learners. This explains why McCaslin, in her book, *Creative Drama in the Classroom and Beyond*, acknowledges that:

The activities involved in creative drama are always improvised, the players create the dialogue, and what is created is not intended for an audience. Participants are guided by a skilled leader rather than by a theatre director. Conversely, the term Children’s Theatre is used to describe formal productions where the entertainment of an audience is the focus. There is usually memorized dialogue and a stage director directs the production. The production can be acted and produced by adults or children, or by amateurs or professional actors. (8-9)

This technique unquestionably creates a more favourable environment and apparatus for learning since every learner is allowed to imagine and explore with a view to contributing to the process of education and knowledge acquisition. The learner is not just a passive recipient of knowledge as provided by the traditional model of teaching and learning. Furthermore, the approach to learning makes an indelible mark on learners as they hardly forget what they were part of evolving. And, considering the sensitive nature of the topic of climate change, it is imperative to adopt a technique such as this to make the desired mark on students for a better result in the future.

## **Conceptual Clarification**

### **Climate Change**

The United Nations Framework Convention on Climate Change (UNFCCC) defines climate change as a change that is attributed directly or indirectly to human activity that alters the composition of the global atmosphere and in addition to natural climate variability observed over comparable time periods (1). This means that climate change is a shift in average weather conditions, including measures such as temperature, humidity, rainfall, cloudiness, and wind patterns – and changes in the frequency or severity of these conditions. The earth’s climate has recurrently changed throughout its history, in cycles that occur over very long periods. This is a natural process.

However, today we tend to use the phrase ‘climate change’ to refer to the very rapid changes in the climate that we have seen over the past 50 years or so.

The scientific evidence is clear that these changes are not being driven by long-term natural climate cycles. Instead, their main causes are global warming and human activities. This is evident in the increased emission of carbon dioxide and other greenhouse gases which trap the energy in the atmosphere, causing a ‘greenhouse effect.’ This greenhouse effect warms the earth triggering extreme weather patterns, compromised food security, and increased vector-related and climate-related diseases and deaths. Hughes, Kerry and Shaun claim that:

The atmosphere is a layer of gases around the earth. It protects the earth’s surface from the sun’s harmful rays and contains the oxygen we breathe. It is mostly nitrogen and oxygen, but it also contains smaller amounts of other gases, including those commonly referred to as ‘greenhouse gasses. Greenhouse gases include carbon dioxide (CO<sub>2</sub>), methane, nitrous oxide, and also water vapour. (373)

Fischer and Knutti agree that a “majority of these gases come from burning fossil fuels for the production of energy, with deforestation, industrial processes, and agricultural processes as significant contributors” (12). According to the World Health Organization, the effects of climate change have made a significant impact on health. It is predicted that climate change will cause an additional 250,000 deaths annually between 2030 and 2050; “38,000 will be due to heat exposure in the elderly, 48,000 due to diarrhoea, 60,000 due to malaria, 95,000 due to childhood malnutrition and 9,000 due to others” (par.1). With the prediction of the World Health Organisation (WHO), one may ask what impacts of climate change are we already seeing and are pointing in that direction? Undoubtedly, climate change has profound implications for people and the ecosystem generally. Some of the impacts of climate change that are already prevalent as noted by Climate Assembly UK include:

### **Changes in extreme heat**

Higher average temperatures mean heatwaves are now more frequent – and tend to be hotter when they occur. Some of the extreme heatwaves that we are now seeing would have been highly unlikely without the recent warming of the planet. The increased temperatures also make events such as the forest fires that have been happening recently in Australia more likely and more intense. Parts of the world, such as in the Mediterranean and Central and West Africa, are seeing more frequent and more extreme droughts due to climate change.

### **Increased rainfall**

Warmer air holds more water, making heavier downpours more likely as temperatures have increased. This increased heavy rainfall can lead to increased flooding, damaging property and threatening lives. In the UK, there is evidence that some specific weather events, such as the heavy rainfall in the winter of 2014/15, have been made more likely by climate change (Climate Assembly UK 627-634). Similar impacts are occurring elsewhere in the world. The record amount of rain that fell on Houston during Hurricane Harvey in 2017 made it the second most costly hurricane to hit the USA

since 1900. Climate change has made a damaging downpour like that around three times more likely.

### **Changes in the availability of food and freshwater**

Changing weather patterns have affected crop yields – the number of crops like wheat and maize that can be produced from an area of land. In some areas of the world climate change has helped yields go up, but overall yields have not risen as fast as they would without the effects of climate change. The availability of freshwater for drinking and agriculture in some places has also been affected, particularly downstream from melting glaciers, in areas like the European alps. Glaciers are an important source of drinking water for almost one-third of the global population.

### **Rising sea levels**

Higher air temperatures are causing the increased melting of huge ‘ice sheets’ on land in Antarctica and Greenland, which run off into the oceans. The warming planet is also causing an expansion of seawater, increasing its volume - similar to how the liquid inside a thermometer expands when it is heated. Both of these factors are driving an increase in global sea levels. The global sea level has risen by around 20 cm since the start of the 20th century. This has caused storm surges – the rise in sea level that occurs during intense storms – more likely to exceed existing sea defences and cause flooding. As many densely-packed cities are in low-lying coastal regions around the world, this hazard can affect large numbers of people. This is particularly true in developing countries such as Bangladesh, but cities like Venice and Miami are also low-lying and will be affected too. In the UK, rising sea levels have contributed to recent decisions to abandon areas of coastline, such as the village of Fairbourne on the Wales coast.

### **Loss of biodiversity and nature**

In the ocean, the increase in water temperature is putting pressure on ocean life. The Great Barrier Reef, where the coral population is in shallow water, has recently declined by up to 50%.<sup>1</sup> The ocean heat that caused large damage to the Great Barrier Reef in 2016 would have been highly unlikely before the time of the industrial revolution around 200 years ago but is now likely to happen around 1 in every 3 years on average in today’s climate. Current ocean conditions haven’t existed in at least the last 65 million years. There is also evidence of climate change affecting nature on land, with many species of plants and animals shifting to new areas due to warming (Climate Assembly UK 1-2). This is why all hands must be on deck in contributing to a safer environment to avert further destruction of the earth by activities of human beings and the secondary school is a sure place to begin the campaign and sensitisation of climate change.

### **Creative Drama**

Any discourse on creative drama must necessarily make us turn to Winifred Ward (29th October 1884 –16th August 1975), the American Professor of Drama at North-Western University who founded the creative drama (what she called creative dramatics). She

is referred to as the mother of creative drama having provided a systematic approach to learning through drama. Winifred Ward's work in the 1920s as supervisor of the creative drama curricula of Evanston public schools enabled her to use creative drama as a teaching method in elementary schools. She established the important relationship between story and creative drama. She believed that telling stories would inspire children to participate in classroom drama and assist them in comprehending the content. Her stimulation for creative drama was often the purpose of storytelling-sharing a story without a book (Ward 1952).

McCaslin avers that “at the foundation of drama is dramatic play. Dramatic play can be described as the “free play of very young children, in which they explore their universe, imitating the actions and character traits of those around them” (7). Creative drama is a classroom teaching technique employed by a teacher to assist the learner in imagining, enacting, and reflecting on human experiences with a learning view. It is an informal drama with no scripts and it is not created for an audience but for the learning experience of students in the classroom. It is an immediate experience for the child who supplies the thoughts, words, and actions. Ehrlich corroborates that when creative drama is used as a teaching tool:

It is both a cognitive and affective technique. It provides opportunities for auditory, visual motor and verbal activities. Problem-solving (inductive and deductive thinking) is encouraged. Stress is put on classifying, fact sorting, sequential conceptualization, spatial concepts and most important decision-making (problem-solving). Creative dramatics techniques reinforce teaching and learning in language arts, social studies, science and math. (75)

The core idea behind the utilization of creative drama in the classroom is the desire to continue to foster the development of creativity and the imaginative potential of students to make them active participants in the educational process. No doubt, in contemporary times, creativity and imagination are essential skills, not only for the artist but for people in all walks of life. Though the educational system often recognizes the value and importance of these skills, their development does not often translate into classroom practice, especially when elementary teachers are overburdened with work and under pressure to meet state and federal mandates in other curricular areas. In addition to the development of creativity and imagination, the art form of creative drama creates a mirror with which to critically examine society and the human experience and provides an opportunity for students to deepen their understanding of humanity and cultures, both past and present.

### **Teaching and Learning**

Teaching is a conscious and deliberate activity that takes place between a teacher and a learner. According to *Christensen*, “it can be defined as engagement with learners to enable their understanding and application of knowledge, concepts and processes. It includes design, content selection, delivery, assessment and reflection” (2). To teach is to engage students in learning; Thus, teaching consists of getting students involved in the active construction of knowledge. A teacher requires not only knowledge of subject matter, but knowledge of how students learn and how to transform them into active

learners. Good teaching, then, requires a commitment to a systematic understanding of learning. The aim of teaching is not only to transmit information but also to transform students from passive recipients of other people's knowledge into active constructors of their own and others' knowledge. The teacher cannot transform without the student's active participation. Teaching is fundamentally about creating the pedagogical, social, and ethical conditions under which students agree to take charge of their own learning, individually and collectively.

On the other hand, learning is an activity or process of gaining knowledge or skill by studying, practising, being taught, or experiencing something. It is the art of acquiring and retaining knowledge, skills, values and norms of a society for the purpose of reproducing same for human and societal development. Basically, learning is about what students do, not about what teachers do. *What societies envisage as important teaching and learning constitutes the 'intended' curriculum. Since it is usually presented in official documents, it may be also called the 'written' and/or 'official' curriculum. However, at the classroom level this intended curriculum may be altered through a range of complex classroom interactions, and what is actually delivered can be considered the 'implemented' curriculum.*

*What learners really learn (i.e., what can be assessed and can be demonstrated as learning outcomes/learner competencies) constitutes the 'achieved' or 'learned' curriculum. In addition, curriculum theory points to a 'hidden' curriculum (i.e., the unintended development of personal values and beliefs of learners, teachers and communities; the unexpected impact of a curriculum; unforeseen aspects of a learning process). Those who develop the intended curriculum should have all these different dimensions of the curriculum in view. While the 'written' curriculum does not exhaust the meaning of curriculum, it is important because it represents the vision of society. The 'written' curriculum should therefore be expressed in comprehensive and user-friendly documents, such as curriculum frameworks; subject curricula/syllabuses, and in relevant and helpful learning materials, such as textbooks; teacher guides; assessment guides. In some cases, people see the curriculum entirely in terms of the subjects that are taught, and as set out within the set of textbooks, and forget the wider goals of competencies and personal development. This is why a curriculum framework is important. It sets the subjects within this wider context and shows how learning experiences within the subjects need to contribute to the attainment of the wider goals. Teaching and learning, therefore, are inevitable in the educational sector.*

### **Theoretical Infrastructure**

This article is anchored in the Cognitivism Theory (CT). Firstly, cognition refers to the human processes of understanding. It is grounded in the work of Jean Piaget, who developed a theory of cognitive development throughout the lifespan of an individual. According to Huit and Hummel: this theory involves four stages of cognitive development including sensorimotor, preoperational, concrete operational, formal operations. The sensorimotor stage lasts from birth to two years of age. Infants and toddlers acquire knowledge through motor skills and the five senses. The preoperational stage lasts from two to seven years. Children learn to make connections

based on symbols by playing pretend, connecting letters to sounds and eventually to words. The concrete operational stage lasts from seven to eleven years. This is when children and preadolescents develop logic. The formal operational stage begins around age twelve and lasts through adulthood. This involves the ability to understand and talk about abstract ideas, and students develop critical thinking skills. The role of teachers is to tailor the curriculum to students' stages and spot and address cognitive deficiencies (Huitt and Hummel 17). In cognitivism theory, learning occurs when the student reorganizes information, either by finding new explanations or adapting old ones. This is viewed as a change in knowledge and is stored in the memory rather than just being viewed as a change in behaviour. This research finds this theory suitable because it promotes learning by participation which is what the creative drama approach emphasizes. As such, it is capable of positively driving the research.

### **The Storyline of 'Earth to Someone': An Improvised Drama at LVASSM**

Lady Victoria Academy Secondary School, Makurdi (LVASSM) is a private co-educational post-primary school located opposite the College of Health Sciences, Benue State University, Logo II, Akpehe, Makurdi, Benue State. In an interview with the principal, Mr. Emmanuel Amashegh, "the school has a huge population of over a thousand students and a staff strength of sixty-eight teachers." The environment is serene and conducive for learning. It has been in existence for over fifteen years and it is affordable, hence, the high population. The choice of this school for this research is predicated on the long-time relationship between the school and the Department of Theatre Arts at Benue State University where the researchers have been involved with theatre-in-education practical with students of the school. The cooperation of the school in this regard has been outstandingly exceptional, hence, the decision of the researchers to carry out this research in the school.

'Earth to Someone' is a short-improvised drama staged at LVASSM before the students and staff on the effects of climate change. The play revolves around the family of Mr. and Mrs. John Tuta who have three children – Terfa, Terdoo and Msendoo. The entire family is living in one room since Mr. John is an artisan and on a low income. Terfa and Terdoo are in secondary school and Msendoo is in primary school. The entire family complains of the heat which makes sleeping difficult. Mr. Tuta complains emphatically that the kind of heat being experienced this time is different as it leaves one with no option but to look for a way to fan one's self. Unfortunately, due to the heavy rainfalls which have equally become consistent, electricity has been equally stalled. As such, Mr. Tuta gets a generator to provide electricity to power his fan and at least produce air for them to overcome the heat. Due to the nature of the house and for security reasons, the generator is not placed far from the room and the smoke produced by it finds its way into the room, choking the entire family to go unconscious in sleep; but for a neighbour who comes knocking to remove the handset he had plugged in for charging, the entire family would have perished. On noticing that there was no response from anybody and that there was smoke everywhere around the compound, forced the door open only the find the entire family unconscious. The drama ends with a facilitator who plays the role of a teacher and teaches about the



danger such smoke from generators causes to the atmosphere which eventually results in climate change where there is excess heat and torrential rainfalls causing floods and many other negative effects. By and large, what we give to the earth, goes to someone as the name of the drama portends. Below are excerpts of the drama in pictures.



**Plate 1. Opening of Drama skit titled “Earth to Someone”**  
Source: Lady Victoria Academy Secondary School, Makurdi. SS I Class.  
Date: 06-10-2023



**Plate 2. A drama skit titled “Earth to Someone” shows the family of John Tuta**  
Source: Lady Victoria Academy Secondary School, Makurdi. SS I Class.  
Date: 06-10-2023



**Plate 3. “Earth to Someone” shows the family of John Tuta and a neighbour viewing their new generator to power their fan and save them from heat.  
Source: Lady Victoria Academy Secondary School, Makurdi. SS I Class.  
Date: 06-10-2023**



**Plate 4. A drama skit titled “Earth to Someone” shows the family of John Tuta in an unconscious state due to a generator emission and their neighbour who came in at the time and raised the alarm for their rescue.  
Source: Lady Victoria Academy Secondary School, Makurdi. SS I Class.  
Date: 06-10-2023**

### **Thematic Preoccupation of the Play**

The thematic preoccupation of the drama is the causes of climate change. In the drama, it is established that the climate has changed, hence, the excessive heat being experienced which has made it difficult for people to sleep, and the torrential rainfall which has caused floods and damage to electricity facilities thereby causing power outages. These are clear signs of climate change. However, what is unknown to the people is the fact that some of their activities are responsible for climate change. As presented in the drama, the use of generators and other locomotive automobiles release a lot of gases into the atmosphere that trap the energy in the atmosphere causing ‘greenhouse effects.’ The greenhouse effect warms the earth causing extreme weather patterns, thereby making climate change adversely. These activities of human beings against the earth have a regression effect on humanity as it suffers the consequences in the long run as seen in the drama – the heat, power outage, and the unconsciousness caused by the smoke produced by the generator.

The drama preoccupies itself with teaching students why the climate is experiencing change and the human activities responsible for the change using the scenario of the smoke released by the generator into the atmosphere and what it does to the earth and humanity. The drama concluded by reiterating that bush burning and burning fossil fuels (coal, oil, and natural gas) to make electricity and power vehicles, clearing forests for farms and cities, and rearing livestock, among others, are some of the human activities that release ‘greenhouse gases’ such as carbon dioxide, methane, halocarbons, and nitrous oxide into the atmosphere and depending on the intensity of these gases on the earth to cause climate change. With this practical knowledge, it is expected that the students will be more informed and conscious of their activities which can make or mar the earth. Below are excerpts of the thematic discourse and analysis in pictures.



**Plate 5. The researcher analysing the thematic thrust of the drama “Earth to Someone” with the students. Source: Lady Victoria Academy Secondary School, Makurdi. SS I Class. Date: 06-10-2023**



**Plate 6. The researcher and one of the dramatists analysing the thematic thrust of the drama “Earth to Someone” with the students. Source: Lady Victoria Academy Secondary School, Makurdi. SS I Class. Date: 06-10-2023**



**Plate 7. One of the dramatists contributing to the thematic analysis of the drama “Earth to Someone” Source: Lady Victoria Academy Secondary School, Makurdi. SS I Class. Date: 06-10-2023**



**Plate 8. The Principal of Lady Victoria Academy Secondary School, Makurdi and his staff during the drama presentation. Source: Lady Victoria Academy Secondary School Makurdi. SS I Class. Date: 06-10-2023**

### **Creative Drama as a Panacea for Effective Teaching and Learning of Climate Change**

Generally, the theatre as a didactic resource in the educational field has great pedagogical value. Relatively recently in Nigeria, various experiences have taken place in educational classrooms where the theatre is used as a teaching and learning tool, highlighting its usefulness in promoting the teaching-learning processes (Omoera 206). Based on the experiences of this research and several other theatre-in-education (T-I-E) programmes in the Makurdi metropolis and elsewhere, we can affirm that the benefits of the drama and theatre resources at the educational level have positive implications for the development of competencies and skills, as well as for the teaching-learning processes.

Creative drama as a teaching resource is not limited to teaching only drama and theatre classes to students, but goes beyond. It tries to involve students to build a play from the detection of socio-environmental problems and propose solutions, thereby creating an interrelationship between theatre and education. Boer and Bittencourt affirm that an interrelation that occurs through play, improvisation, and scenic language, as natural forms of expression, favouring attitudes towards the problems of our world. Since ‘thinking about environmental education, linked to the theatre, is to emphasize the role of students in the perspective of understanding, apprehending and interacting with the environment in the most healthy and fraternal way possible (3162). Consequently, Moreno-Fernández posits that:

...To work on socio-environmental issues in the classroom it is necessary to use an appropriate methodology that incorporates active learning methods that promote the development of social skills. Strategies must be put in place that favour communicative competence, the development of critical thinking, and responsibility in decision-making. All this is from an interdisciplinary and action-oriented approach. Because without a doubt environmental education has as one of its fundamental aims to train critical, committed and action-oriented citizens. Theatre for environmental education consists of dramatization as a means of learning knowledge, procedures, attitudes and values related to the environment. A type of theatre with great potential at an educational level. Because theatre is a key element in raising environmental awareness. A theatre that is very focused on working so that the target audience knows about our world and the problems that affect it. (80)

It is on the strength of the above that this article posits that creative drama is a panacea for effective teaching and learning of climate change. More so, that it is related to basic issues closely linked to everyday life with a focus on raising awareness of the environment. From the creative drama, SS 3 students of Lady Victoria Academy Secondary School, Makurdi (LVASSM) chorused in the affirmative their understanding of the discourse on climate change better than when they were taught in class as a topic in Geography. When probed further, they asserted that the practical demonstration of the topic made it more memorable as they now understood what is causing climate change and in fact what climate itself entails. This approach is largely successful because of the dynamization of the classes, the imagination, the interaction between the students, the socialization brought about by the teaching approach, and the promotion of teamwork.

Also, it shows that working on socio-environmental problems requires bringing emotional education/intelligence to the fore. This is, perhaps, why Mayer posits that “behaviour is guided much more by our emotions and values than by knowledge and, therefore, it is necessary not only to offer information but also to propose experiences that reconstruct the connection between man and the environment that we are trying to preserve” ((219). This kind of experience can effectively be provided through theatre and drama. In creative drama, we can explore the key issues around climate change using stimuli, stories, content, and form. It, therefore, has the power to engage students’ affective and cognitive domains in learning. No doubt, the creative drama applied here could be used to provide effective teaching and learning on environmental issues to create the desired consciousness for positive change.

## **Conclusion**

The paper submits that it has never been so compelling for humanity to develop lifestyles and behaviours that are sustainable for the future of planet earth, and develop students’ thinking concerning ‘human’ sustainability – peace and human security – to develop environmental sustainability such as now considering the gravity of climate change. Sustainability through creative drama emphasizes ways to directly involve students in understanding their connections with their environment and their interconnectedness in the world. Engaging students and educators with contemporary thought and practice is important to develop an understanding and awareness of the

environment and its sustainability. Creative drama allows participants to be imaginative and creative through the exploration of issues. It therefore demonstrates how to maintain an optimistic view that adopting sustainable practices in the environment is possible and students can be agents of changing the narrative.

### **Recommendations**

Based on the conclusion of this study, the following recommendations are made. School managers should ensure that teachers train and retrain in drama and practical approaches to teaching. This is a sure way through which they can break new grounds on topics such as climate change. Theatre-in-education practitioners should rethink the Coventry Belgrade theatre experience and initiate collaboration with schools to assist teachers on how they can teach their subjects through creative pedagogies. The management of schools should devise an independent way of assessing the effectiveness of teaching and learning in their schools to fill in gaps that are standing in the way of the creative process.

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