

**THE ROLE OF DRAMA IN ERADICATING DRUG AND SUBSTANCE
ABUSE IN SECONDARY SCHOOLS, IN STAREHE AND KAMUKUNJI
DIVISIONS, NAIROBI PROVINCE, KENYA**

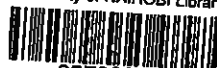
**UNIVERSITY OF NAIROBI
EAST AFRICANA COLLECTION**

BY

Charity Wamuyu Muraguri

**A Research Project Submitted in Partial Fulfilment of the Requirements for
the Degree of Master of Education in Educational Administration and
Planning, University of Nairobi**

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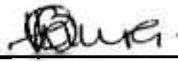


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DECLARATION

This research project is my original work and has not been presented for a degree in any other University.



Charity Wamuyu Muraguri

This research project report has been submitted for examination with my approval as University Supervisor.



Dr. Grace M. Nyagah

Lecturer

Department of Education Administration and Planning

University of Nairobi

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Various people have contributed a great deal towards the completion of this research project. Specifically, I wish to acknowledge with uttermost appreciation the assistance that I have received from my supervisor Dr. Grace M. Nyagah. Indeed, her close counsel and professional guidance was crucial to this study as well as her encouragement to trudge on.

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ABBREVIATIONS

AIDS	Acquired Immune Deficiency Syndrome
CfBT	Centre for British Teachers
CID	Criminal Investigation Department
FPAK	Family Planning Association of Kenya
HIV	Human Immuno Deficiency Virus
ILO	International Labour Organization
KIE	Kenya Institute of Education
KSCDF	Kenya Schools and Colleges Drama Festivals
LRF	Legal Resource Foundation
PSI	Population Services International
MoEST	Ministry of Education, Science and Technology
NACADA	National Agency for the Campaign Against Drug Abuse
NGO	Non Governmental Organization
PATH	Programme for Appropriate Technology for Health
UN	United Nations
UNDCP	United Nations International Drug Control Programme
UNESCO	United Nations Education Scientific and Cultural Organisation

ABSTRACT

Drama has been touted as a non-conventional method that can be used to combat and give insight into various social evils and emerging issues. One of these social evils that has led to a public outcry not only in Kenya but also worldwide, is drug and substance abuse especially among students.

It is in this light, that this study was aimed at investigating the role drama plays in eradicating drug and substance abuse. The study sought to establish the students' knowledge of drug and substance abuse. It also endeavored to establish the knowledge and attitudes towards drama as a method of fighting drug and substance abuse not only by the students but also the teachers and headteachers. In addition, the study sought to reveal the extent to which drama was being used in this regard, the challenges facing it, the possible remedies and the role drama plays in the fight against drug and substance abuse.

The literature reviewed gave weighty insights into the concept of drug abuse, drama and theatre. The extent of the drug and substance menace in schools and its normative dimension were also explored. Subsequently, the tenets of drama and its registered success in addressing other social issues; the role it can play in combating drug and substance abuse and resulting challenges were looked at.

A sample of 352 students, 8 headteachers and forty teachers was utilized in the study. Stratified random sampling, systematic random sampling, purposive and intensity sampling were the methods used to select the respective samples. The research instruments used were: students', teachers' and headteachers' questionnaires. An interview schedule was also used for the teachers of drama or drama patrons. Descriptive and inferential statistics were used for analysis of data obtained. In particular, frequencies, percentages and means were the descriptive statistics used while the t-test was the inferential statistic used.

From the findings, it was revealed that students had adequate knowledge of drug and substance abuse however; they were reluctant to own up to its existence in their schools unlike the teachers and headteachers. Additionally, all the respondents had adequate knowledge of the use of drama in eradicating drug and substance abuse; however, it was revealed that drama was not being used as intensively as other methods like counseling in combating this menace.

It was also established that unlike the students and teachers, who had a positive attitude towards the use of drama in fighting drug abuse, the headteachers attitude was mainly negative. Moreover, it was revealed that no significant differences existed in the attitude towards the use of drama in eradicating drug and substance abuse between the students who were drama club members and non-members.

The main challenges identified as impediments to the use of drama in fighting drug and substance abuse were: lack of finance, lack of administrative support, inadequately trained drama patrons, lack of adequate time to prepare drama items and absence of an appropriate follow up mechanism. In addition, several roles that drama plays in fighting drug abuse were established. The most notable of these roles were: advocacy, creating awareness, reducing idleness, complementing other methods and unearthing hidden issues on drug abuse among others.

From the findings, various conclusions were arrived at. Among them were:

- In the fight against drug and substance abuse, conventional methods used have not effectively led to student ownership of the drug and substance abuse menace, hence intentional emphasis needs to be placed on more proactive methods like drama.
- Although all the respondents had adequate knowledge of drama as a tool of fighting drug and substance abuse, there is need for a deliberate effort in sensitisation and advocacy on the potential of drama in curbing such evils.
- It was also concluded that drama's potential in the fight against drug and substance abuse had not been fully exploited.

To this end various recommendations were made, based on the findings of the study. Among them were:

- There is need for institutions of learning to emphasise on the use of non-conventional methods like drama to address the issue of drug and substance abuse.
- A curriculum to train teachers on drama should be put in place at the pre-service stage. Additionally, regular in-servicing of teachers of drama should be made deliberate and tailored to give the drama patrons a hands on experience on dynamics in drama that change with time.
- There is need for a deliberate effort to reinforce drama with methods like counselling and classroom instruction among others by schools, churches and the media; this would forestall the perception that drama is mere entertainment.

Finally, the researcher gave some suggestions for further research, which included:

- A longitudinal study of the use of drama in specific cases of students who are abusers or non-abusers of drugs where the change in the students involved could be observed or researched on over time.
- A comparative study of drama and other methods of combating drug and substance abuse would help to rate drama better in this regard.

CHAPTER ONE

INTRODUCTION

Background to the Problem

“Over the past two decades, the use of illegal drugs among adolescents and misuse of therapeutic drugs has spread at an unprecedented rate and has reached every part of the globe (Lord, 1984: 229). Indeed, drug abuse is a global problem, which poses a great danger to the health of the individual, to the society and in some cases to the political stability and security in many countries (United Nations, UN 1998). The abuse of drugs is made worse by the rate at which, it has infiltrated the schools. It has thus been the focus for research and preventive activities in the developed countries for decades (Muyabo, 1996). Some of the findings from research done reveal that students learning behaviour in USA deteriorated due to drug abuse (Daily Nation, 17th July, 2001). Moreover, a study carried out by the London school of Economics in 1980 on students learning behaviour revealed a relationship between drug abuse and poor academic results , (Balswick & NorLand, 1991).

According to Abdool, (1990), Africa has not been spared from the abuse of drugs by the youth. Abuse of drugs like cocaine and heroine are increasing among students. The continent over recent years has experienced an upsurge in the production, distribution and consumption of drugs with the youth and young

adults being most affected (Asuni and Pela, 1986; Owiti, 1999). In addition, the Presidential Commission of Inquiry (1988) on Education and Training in Zimbabwe, found lack of morals and deteriorating standards in high school caused by drug abuse and strikes (Daily Nation, 17th July, 2002: 8.). The commission recommended urgent action.

Kenya has not been spared either in drug consumption among secondary and college students. “Drug consumption has led to unrest and wide destruction of life and property in schools” (Amayo and Wangai, 1994: 2). The United Nations International Drug Control Programme World Report (2000) ranked Kenya among the top four Africa nations notorious for consumption of narcotics. According to the report, the port of Mombasa was noted as a major transit point for drug traffickers in Africa (Onyango ,2002). According to (Otieno (1999:3). “Illicit drugs such as heroine. cocaine and madrax have infiltrated Kenyan schools and influenced total learning behavior of students in secondary schools”

More over, a Daily Nation Survey, June 25th, 2003, revealed that there are over 400,000 students who were drug addicts in secondary schools in Kenya. Out of this number, 160,000 are girls while the rest are boys. In addition, a National Agency for the Campaign against Drug Abuse (NACADA) baseline survey, revealed that drug and substance abuse among students was widespread only differing in proportion depending on the drug and the province. The majority of students who abused drugs were notably in the secondary schools and universities

(NACADA, 2004). In addition, the Minister of Education in his closing speech during the Kenya Schools and Colleges Drama Festivals (2004) described drug abuse as the greatest solvent of discipline in our schools and that it was a social evil.

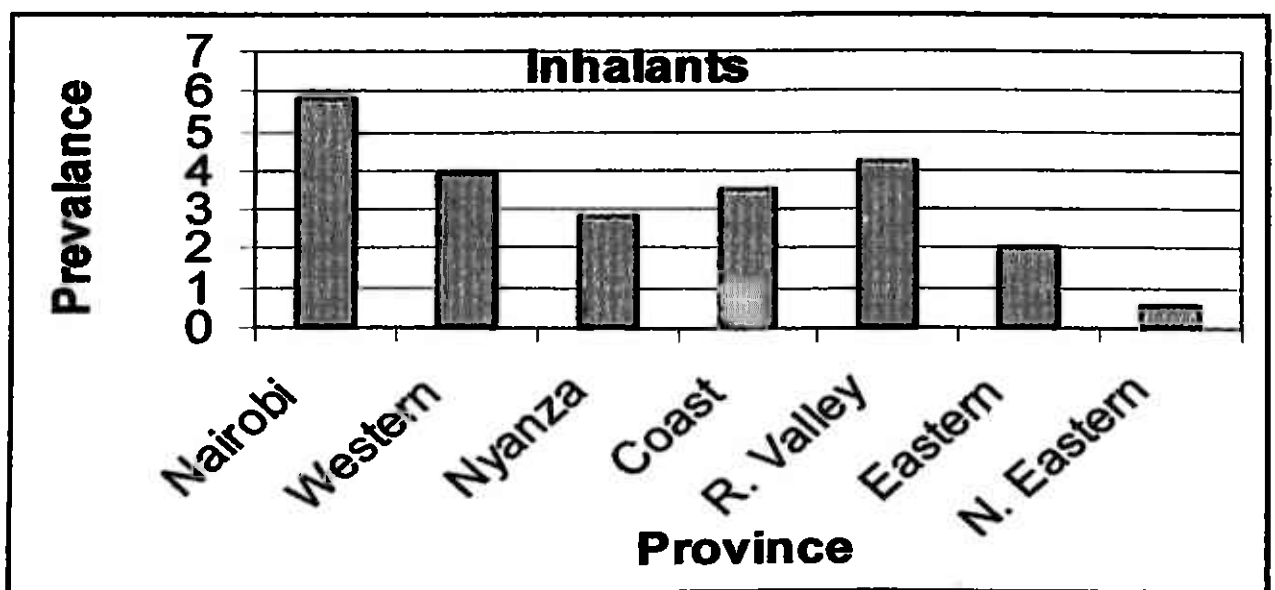
A study commissioned by NACADA (2004) established that, 40% of students in Nairobi have abused drugs. This reinforces an earlier survey done in 1998 that revealed high levels of drug abuse among students in Nairobi secondary schools (Chadran, 1998). Moreover, it was also noted that Nairobi had become a transit point for some hard drugs and this made the vulnerable youth especially in secondary schools to abuse the drugs without understanding the devastating effects on their lives (Aluku, 2001)

According to Muganda as reported in the Daily Nation, 28th March, 2004: 18, the Nairobi Central Business District is now self sufficient in supplying residents with their 'needs'. These needs are; alcohol, inhalants, drugs and other substances that are abused, Drugs of abuse Muganda noted, are now perpetually available to the youth and mainly students. This Central Business District where drugs are easily available falls within Starehe and Kamukunji Divisions, consequently, a research in these divisions would be appropriate.

According to a NACADA (2004) baseline survey on drug and substance abuse among students in Kenya, Nairobi province was ranked highest in the abuse of

miraa, inhalants and tobacco while it took second position in students' abuse of alcohol and bhang. The diagram below, illustrates the percentage in abuse of inhalants among students in Kenya according to provinces.

Figure 1: Inhalants Abuse by Students in Kenya



Source: NACADA Survey, 2004

Various interventions have been put in place in the war against drug abuse, some dating back to the 18th century, (Gacici 2003). Among these interventions are treaties, and conventions (the most notable being the treaty of Hagua in 1912), which was known as the International Opium Convention. In addition, there was the 1988 Convention against Illicit Traffic in Narcotic Drugs and Psychotropic Substances. The establishment of United Nations International Drug Control Programme (UNDCP) is also another measure that has borne fruit. UNDCP

guides and facilitates activities that address the global drugs problem. Moreover, the 1998 political declaration on guiding principles of drug demand reduction is of great significance in the global fight against drug and substance abuse (Kaguthi, 2003).

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There is also the drug and substance abuse preventive education programme world wide under the umbrella of preventive health education against drug abuse; this preventive health education programme has also been recommended in Kenya. The programme's aim is to create awareness, develop attitudes and patterns of behaviour that will minimise drug and substance abuse (Amayo & Wangai, 1994). Other interventions include the establishment of the office of NACADA to co-ordinate activities of individuals and organizations in the campaign against drug abuse in Kenya (K.I.E, 2002). The establishment of the anti-Narcotics Police Units charged with the responsibility of enforcing Narcotic drugs and psychotropic substances (Control) Act no. 4 of 1994 is also another measure the government has put in place to fight drug and substance abuse (Gacicio, 2003).

In these interventions various methods are recommended or used. These include drama, community involvement, direct teaching in the classroom, counselling and other activities like sports (Baya, 1994). Guidance and counselling as a method has been used in both the preventive and rehabilitative function with regard to drug abuse but it still needs to be boosted and every school should have a

guidance and counselling teacher duly trained on drug and substance abuse (Kaguthi, Daily Nation, March 28, 2004). In the curriculum, certain subjects like Social Education and Ethics and Biology encompass topics on drug and substance abuse. In addition, formation of clubs on preventive education and anti-drugs campaign has also been recommended (Ngenoh, 2001).

Drama has also been used in both the formal and non-formal curriculum as a method of education on drug and substance abuse. It is used in the class to ensure that learners develop skills in problem solving and adjusting to social constraints. It is viewed as an important tool in preventive education against drug abuse since it ensures practical involvement of the learner (Amayo and Wangai, 1994). Drama contests where drug abuse messages are given prominence has been suggested as a tool for preventive education as it would change behavior through discovery. Also in the Kenya National Schools and Colleges Drama Festival, which is an activity in the Ministry of Education school calendar and the largest theatre forum in sub-Saharan Africa, one of the emerging issues that is given impetus every year is the problem of drug and substance abuse (Abiero, Daily Nation, April 11th, 2003).

The uniqueness of drama as a tool of creating awareness, which consequently leads to behavior change, endears it as an avenue of addressing the problem of drug and substance abuse at this festival. NACADA donated prizes and cash awards worth 675,450/= in the 2004 Schools and Colleges Drama Festivals to

motivate script writers to produce more drama items on drug and substance abuse and to enhance the use of drama in boosting their campaign against drug and substance abuse in schools (Onyuka, Daily Nation, April 13th, 2004).

Drama was also noted as one of the activities young people can engage in order to resist drug and substance abuse since it reduces idleness (Amayo and Wangai, 1994). In fact, during the international day against drug abuse and illicit trafficking held in Kenya on June 26th 2002, the theme was substance abuse and HIV/AIDS, which was adopted for the many publicity campaigns that were carried out. Drama was one of the methods that was used to target the youth in public awareness campaigns in schools and within the community. Drama has also been used to inculcate social values and since time immemorial (Mumma 1987). Kennedy (1987) attests to this view when he gives a history of the ancient Greeks using drama for this purpose. The Greeks are reputed to be the fathers of drama.

The general objectives of drama in Kenya like other parts of the world are to educate and entertain. Drama aims at nurturing creativity. Creativity helps a learner to discover that human conditions are not deterministic but can be changed for the better. The fact that drama seriously tackles societal evils like, HIV/AIDS, gender and drug abuse with such sincerity was lauded as a positive development in the annual Kenya Schools and Colleges Drama Festival. (MoEST(A),2000). Some of the emerging issues that drama has been used to successfully address

include, HIV/AIDS, gender issues, prevention of Malaria and Tuberculosis, Liberation, poverty alleviation and education on human rights among others (Munene, 2004).

The process in educational theatre (a component of drama), which, endeavors to create a forum where a community can examine its problems with a view to resolving them and changing behavior has endeared it to the Non Governmental Organizations (NGO) and the education sector. Drama has been used successfully in the health sector by organizations like, Programme for Appropriate Technology for Health (PATH) which deals with HIV and Tuberculosis and Family Planning Association. In addition, the Coalition on Violence against Women and the Kenya anti-corruption unit among others have successfully used drama. The Legal Resource Foundation is using educational theatre in civic education by creating awareness in students and the general community on human rights. Consequently, other organizations have followed suit (Legal Resource Foundation, LRF 2002).

The resounding success drama has achieved in addressing emerging issues was noted by Boal (1996) who conceded that he used theatre (a component of drama) in Peru where the actors allowed the audience to redirect the plot of the story being acted. He noticed that drama became a laboratory for social change and raising social consciousness where different solutions were tested in action with resounding success. In Britain, drama studios in schools spell out an alphabet of social concern like bullying, child abuse, and drug abuse often in more detail than

anywhere in the school (Hornbrook, 1998). In the fight against the HIV/AIDS pandemic drama was used to jolt into action the world most populous country, China. This was after HIV infections surged to 67.4 percent in the first half of 2001(Reuters, 2002).

Theatre has been used successfully as a tool in which new attitudes may be taught while encouraging discarded or outmoded ones. A case in point is a group that was used to change superstitions and witchcraft in Msambweni at the Kenyan coast, which, were hindering the success of a World Bank sponsored hand pump project under the auspices of Kenya Water for Health Organization. The Sengenya group used dance and short skits to down play the belief that Kwashiorkor and other diseases were caused by a water dwelling spirit “kitsimbakazi” and other superstitions that would have led to the lack of acceptance of the project; consequently, the community accepted the project (Mumma, 1987)

Drama has also been used to teach the genres of oral literature in schools like narratives, proverbs and tongue twisters and if well-fashioned drama can be a valuable tool in teaching these genres. These genres in the classroom setting can be deliberately centered on societal issues since drama is a tool of social criticism and change as well as a way of inculcating social values (Mumma, 1987). Wessels, (1987) also noted that drama improved language skills especially where drama was used to reinforce the teaching of grammar. Indeed, the strengths of

drama in dealing with emerging issues abound. This is because it is familiar yet lifted so that the audience is lured by the world of fantasy because that is where the art is located; it clothes problems aesthetically while communicating, thus leading to reflection (Mumma, 1987).

The most basic reward of drama is that it is enjoyable to do, it is ridden with tension relieving laughter, it is child centered and encourages discovery (Wessel, 1987). Learning drama helps cultivate social skills and awareness both within the classroom and in the wider social context (Alembi, 2003). As a mode of inquiry drama is useful in opening up problems and topics of social concern and raising awareness on the complexity of issues. This gives drama great potential in exploring controversial issues such as racism, sexism and emerging issues like child abuse and drug abuse (Nixon, 1988). The non-conventionality of drama and the relaxed atmosphere in which, learning takes place makes it an appropriate recipe for education on drug and substance abuse (Onyuka as reported in the Daily Nation, April, 13th, 2004).

It is against this background that this study sought to investigate the role drama was playing in the eradication of drug and substance abuse, in Starehe and Kamukunji Divisions, Nairobi province. The extent to which drama was being used and the challenges facing it as a method of eradicating drug and substance abuse were also sought.

Statement of the Problem

Reports of the success of drama in addressing emerging issues worldwide abound both at the classroom and outside the classroom (LRF, 2002). These issues range from HIV AIDS, community projects, health, human rights, outdated practices, consciousness in poverty eradication and the fight against oppression among others. The question this study addressed was, if drama was playing such a significant role as to be used in other emerging issues and to address even sensitive and controversial societal issues, to what extent then was drama being used to address the problem of drug abuse?

Drama was noted as an expensive venture in terms of time, finances and human resource (Mbatia, 2004). One Principal from Nairobi claimed he had spent over Kshs.30,000 on a dramatized dance castigating illicit brews that never went beyond the zonal level in the schools drama festival (East African Standard, April 20th, 2004: 12). Some schools spend over 500,000 shillings when an item on any topical issue gets to the National level (Alembi, 2003). The Ministry of Education and other Sponsors of the Kenya Schools Drama Festivals spend millions of shillings on drama (Khaemba, Daily Nation April 13th, 2004). In the classroom drama requires skills and time if it is to be fashioned to succeed (Mumma, 1987).

In view of the investment put towards drama in eradicating drug abuse, it was also necessary to investigate the role drama was playing in the fight against drug and substance abuse and whether it had succeeded in passing the anti-drug abuse messages commensurate with the investment being put into it. In addition, the extent to which it was achieving the objectives of awareness raising and behavioral change so central in the anti drug abuse campaign among secondary school students was investigated.

According to Muganda, (Daily Nation, March 28th, 2004), the Central Business District in Nairobi is notorious for the availability of drugs of abuse. This Central Business District falls within Starehe and Kamukunji Divisions in Nairobi province. This made them an appropriate area of study in this research.

Purpose of the Study

The purpose of the study was to investigate the role drama was playing in the fight against drug and substance abuse among high school students in Starehe and Kamukunji Divisions of Nairobi Province and the challenges facing it. The focus was on knowledge of, and attitude towards drama as a method of curbing drug and substance abuse and the challenges facing drama in this regard.

Objectives of the Study

This study sought to address the following objectives:

1. To assess students' knowledge on drug and substance abuse.
2. To determine teachers' and students' knowledge of drama as a method of fighting drug and substance abuse.
3. To determine the extent to which drama was being used as a method of eradicating drug abuse in secondary schools.
4. Assess the attitude of teachers towards drama as a method of curbing drug and substance abuse.
5. Determine the difference in attitude towards drama as a method of fighting drug and substance abuse between members of the drama club and non-members.
6. Identify the challenges facing drama as a method of curbing drug and substance abuse in secondary schools.

Research Questions

Based on the objectives stated above, the following research questions were examined:

1. What is the students' knowledge of drug and substance abuse?
2. What knowledge of drama as a tool of fighting drug and substance abuse do teachers and students possess?

3. To what extent is drama being used as a method of fighting drug and substance abuse?
4. What is the attitude of teachers towards the use of drama in curbing drug and substance abuse?
5. What differences exist in the attitude of drama club members and non-members towards drama as a tool of eradicating drug and substance abuse?
6. What challenges are facing drama as a tool of curbing drug and substance abuse?

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Significance of the Study

The findings of this research may be of great use to the bodies fighting drug and substance abuse like NACADA and religious organizations like P.C.E.A and A.C.K among others. These findings would help them address the issues on drug and substance abuse using drama more effectively. They may also get more insight into the role drama could play in fighting drug and substance abuse and how to address resulting challenges in this endeavor.

The Ministry of Education may also use the findings of the study to formulate school policies on matters relating to drug and substance abuse. In addition, The Kenya National Schools and Colleges Drama Festival Committee may also use the findings to organize courses for teachers of drama so as to enhance the vital role that drama can play in education on drug and substance abuse. The National

Drama committee may also use this study's findings to address the challenges facing the use of drama as a method towards this end.

Managers of Educational Institutions may also get insight into the role of drama as a method of education on drug and substance abuse from this study. In addition, National bodies like the universities, National council of Science and Technology, and The Kenya Mental Health Organization may also benefit from the findings of this research. Moreover, The National Council of Churches of Kenya in conjunction with the Ministry of Education's Department of Guidance and Counseling may use the findings of the study during their conferences and seminars to impart knowledge on drug abuse to Kenyans using drama.

Heads of Departments of carrier subjects in education on drug abuse, may also use the findings from this study to help them appreciate the role that drama could play in eradicating drug and substance abuse, how to harness its strengths and tackle resulting challenges. The carrier subjects mentioned above were those where drug abuse topics were either integrated or infused within the syllabus. Finally, findings from this research may help in creating awareness across the board on the role of drama in eradicating drug and substance abuse and resulting obstacles to this cause would be dealt with.

Limitations of this Study

This research study was intended to target public schools in Starehe and Kamukunji Divisions in Nairobi Province. One of the limitations was that this study would have been better done longitudinally where cases of the use of drama were to be followed over a period of time; however, a cross-sectional study was adapted due to lack of time. Secondly, whereas observation of drama performances and focus group discussions would have yielded more in-depth information, questionnaires and an interview schedule were the instruments used.

Delimitations of the Study

The research was centered in public secondary schools in Starehe and Kamukunji Divisions of Nairobi Province. The respondents included students, head teachers, teacher counselors, discipline masters and Heads of Departments of languages and sciences. Other teachers who may have had different opinions on the subject of the study were excluded. Moreover, in spite of the various methods used in the fight against drug and substance abuse in secondary schools, only drama was focused on in this research. In addition, only students in Form 2 and 3 were included in the study. The Form 1 and 4 students who may have had valuable information were not part of the study.

Basic Assumptions

It was assumed that:-

1. The targeted respondents, who included students, head teachers and teachers would provide objective information that was being sought by the researcher.
2. The teachers and head teachers had a basic idea of what drug and substance abuse entailed.
3. Drama played a role in fighting drug and substance abuse.
4. All schools had students' drama clubs or their equivalent.
5. It was assumed that drug abuse prevailed in one way in another in every secondary school in Starehe and Kamukunji Divisions, Nairobi.

Definition of Significant Terms

Attitude: Refers to positive or negative predisposition to think, feel, perceive and behave in a certain way towards a given situation.

Casting: Refers to the allocation of roles to actors/actresses to play in a theatrical piece.

Characterization: Refers to a learners association with the character or part being played.

Counseling: Refers to process in which helper expresses care and concern towards a student or person with a problem so that his or her personal growth and positive change through self-understanding may be noticed.

Drama: A literary composition that tells a story usually representing human conflict by means of dialogue and action performed upon a stage.

Dependence: is the condition whereby one becomes dependent on a drug such that he/she cannot do without it.

Drug: refers to any chemical substance which when taken into the body can affect one or more body functions.

Drug abuse: is the persistent or excessive use of mind-altering chemicals for any reason other than its acceptable medical purpose.

Educational theatre: refers to theatre that is used to educate and catalyze the community towards positive or meaningful social transformation.

Emerging issue: A societal problem that is contemporary and requires to be addressed urgently.

Genres: Categories of drama.

Improvisation: This consists of Drama without a script. It entails the development of a plot and character through drama that is unscripted.

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Mime: It refers to the use of movement to convey meaning.

Plot: is a sequence of events depicting the major milestone in a drama item.

Repertory theatre: refers to a theatre that mainly takes place in set theatre halls and is mainly used for entertainment.

Role-play: Drama in which depth of characterization is vital.

Substance abuse: not only encompasses drugs but also industrial solvents, nail polish, paint thinners, petrol and glue.

Theatre: Refers to a medium through which performance representative of social phenomena are actualized. It is work, which has reached a stage at which the needs of an audience are considered. It is the totality of actualizing a devised or written piece of art into a performance.

Tolerance: Refers to the condition where continuous use of certain drugs may lead to the original dosage no longer producing the desired effect forcing the drug user to increase the dosage in order to restore the desired result.

Organisation of the Study

The study was organized in five chapters. The first chapter consisted of a background to the study, culminating to the objectives of the study as well as research questions. It also had the significance of the study as well as the limitations and delimitations of the study. It presented the basic assumption of the study, and defined terms to be used in the study.

Chapter Two of the study consisted of a literature review based on the extent of the drug abuse problem in schools. Drug abuse was qualified as a social evil and an emerging issue that needed to be addressed. The concept of drama and theatre was looked into, culminating in the role of drama in tackling other social/emerging issues and its registered success in this endeavour. The role of drama in eradicating drug abuse and the challenges it was facing were then highlighted.

Chapter Three addressed the methodology the study used, target population, sampling and sampling procedure, instruments used, data collection procedures as well as the data analysis techniques that were used.

Chapter Four looked at data presentation; analysis and interpretation, while chapter Five gave a summary of the research findings as well as conclusions and recommendations.

CHAPTER TWO

LITERATURE REVIEW

Introduction

In this chapter, the concept of drug and substance abuse was first discussed to help in focusing the literature review. This was followed by the review of literature on the extent of the drug and substance abuse problem in secondary schools. Subsequently, a normative dimension of drug and substance abuse was discussed with a view to presenting it as a social issue that needed to be addressed. The methods being used to combat drug and substance abuse were highlighted, with drama being given impetus.

Then, literature on the concept of drama was reviewed, thereafter a review of the unique tenets of drama that made it an appropriate choice to address social issues in the formal and non-formal curriculum was presented. Specific reference was given to literature that expounded on areas that had been successfully addressed using drama globally, in Kenya and in Nairobi. This set the stage for the roles it had played in combating other social issues, which was expected to provide further insight into some of the preventive and rehabilitative roles that drama was playing in combating drug and substance abuse. Finally: a conceptual framework of the study was established.

Concept of Drug and Substance Abuse

“Drugs properly administered have been a societal medical blessing. Unfortunately, certain drugs produce enticing side effects, for example, euphoria, a sense of feeling good, elation, serenity and power. What began as a measure of relaxation evolved in time to a problem of dependence and abuse”, (Muyabo 1996: 1).

According to Kuzikowski (1993:78) “Drug abuse means the non-prescriptive use of psychoactive chemicals to alter the psychological state of individuals, which results in altered functions. Such drugs may destroy the health and productive life of a person”

Saitoti (2004:1), in a paper presented during the 2004 Schools and Colleges Drama Festivals, defined a drug simply as,

“a chemical which when taken or gets into the body changes the way the body functions either positively or negatively. Other than having normal curative drugs, we also have what is called drugs of abuse. Some of the drugs that are prone to abuse include alcohol, tobacco, bhang, miraa and inhalants like glue”.

In addition, Gacicio (2003), asserts that of late students are exposed to other drugs such as opium, cocaine, heroine (brown sugar) which are harder drugs. They also

use sleeping pills, tranquillizers, cough mixtures, eye drops and inhalants such as glue and petrol fumes, which are readily available to them.

Extent of the Drug and Substance Abuse Menace in Schools

Gacicio (2003), asserts that that drug abuse problem has permeated all strata of society with the youth and young adults being mostly affected. Muyabo (1996:15), elucidates that “the scope of the narcotics problem today has begun to be realized. There is no longer any question to the social consequences of the widespread of the abuse. Evidence is everywhere that it is no longer a victim less crime”. He also notes that Illegal drug production, distribution and consumption has intimidated and destabilized governments and learning institutions. Moreover, Ciakuthi (1999), asserts that although many studies have been carried out on drug abuse and efforts made by the press and conference proceedings, all reporting and sensitising people on the inevitable dangers of drug abuse the menace continues to have an upward trend.

Various researches have revealed that drug abuse is a dangerous malpractice that is common among youth of different nationalities (Nowinsky, 1990). It has been the focus of research and preventive activities in the developed countries for decades. In USA, for example, extensive data on substance use in the population are available on ongoing basis for adults and adolescents (Johnson et al 1994).

According to the Daily Nation 2001, July 17, the National Institute of Drug Abuse (NIDA) estimated that 60% of the students had tried drugs, also, students learning behaviour in the USA deteriorated due to drug abuse. Otieno (1999) also asserts that a study carried out by London Schools of Economic in 1980 on students learning behaviour revealed a relationship between drug abuse and poor academic results.

In Sub-Saharan Africa several studies have been conducted in a number of countries to assess the extent of drug use especially among secondary school students (Amayo, 1998). In 1998, a Presidential Commission into Education and Training in Zimbabwe found lack of morals and deteriorating learning standards in schools caused by drug abuse (Daily Nation, July 17th, 1998).

A survey carried out by Pride International in 1998 indicated that one in every learner in Kenya took illicit drugs especially bhang. The report further showed that 80% of the learners in schools are aware of the illicit drugs but only 6% of them know the harmful effect of drugs. This means that majority of the learners indulge in drug abuse unaware of the danger it causes (Gacicio 2003). Moreover, a Daily Nation Survey, June 25, 2003 revealed that there are over 400, 000 students who are drug addicts in secondary schools. Out of this number 160, 000 are girls while the rest are boys. It was noted that the number of girls abusing drugs is growing at an alarming rate and could soon surpass the boys.

According to Otieno (1999), majority of the drug users fall between 16 and 30 years. Fifty percent (50%) of the Kenyan population falls in this category, which means that half the countries population is at stake with the rapid spread of this habit yet the median age of the Kenya population is 15. The most affected age group is usually 12-18 years. Students at this age bracket usually suffer from confusion, uncertainties and psychological hopelessness, which are brought about by lack of understanding. Since students are emotionally moody, temperamental, opinionated and very critical of adults, they therefore demand a society where they can fit with their peers. This is reinforced by the results of a baseline survey commissioned by NACADA that the majority of students who abuse drugs are in secondary school and university (NACADA 2003).

Ghali (2000), as quoted in Ng'enhoh (2002) also asserts that in view of the studies, done on drug abuse, the country is faced with a serious problem since the young generation has lost a lot of its contributing citizens to this menace and has acquired a crippling social burden. According to a baseline survey done by NACADA (2004). Apart from the five commonly abused substances that is alcohol, bhang, tobacco, miraa and inhalants. Psychotropic drugs as well as narcotic drugs like amphetamines, barbiturates, cocaine, codeine, heroine, LSD, mandrax pethidine, Rohypnol and valium are abused by students. It was noted that 75% of the youth aged below 19 years was exposed to psychotropic drugs.

Onyango (2002:15) asserts that the United Nations International Drug Control Programmes World Drug Report for 2000 ranked Kenya among the four African nations notorious for either consumption or manufacture of narcotics. According to this report the port of Mombasa was noted as a major transit point for drug traffickers in Africa. It is not surprising that drug abuse was blamed for many strikes, which had rocked many parts of Kenya. In fact, most arson cases in secondary schools where students have lost their lives like Kyanguli and Nyeri High Schools, have been attributed to drug and substance abuse (Daily Nation October 27th 2003). Indeed, the various drugs are readily available in some localities where schools are situated. Such drugs and substances are bhang, marijuana, tobacco, chang'aa, kuber, glue, inhalants, mandrax and heroine. The substances are sold to students with the knowledge of some parents. In Kisumu and Nairobi a substance by name 'Kuber' is said to be available in the local supermarkets, (Republic of , 2001). Moreover, Mwenesi (1996), asserts that, the results of a countrywide rapid assessment study on the problem of substance abuse and need assessment undertaken by the Government of Kenya and the United Nations Drug Control Programme (UNDCP); indicated that the problem of drug abuse was larger than expected and that it permeated all strata of the Kenya society with the youth and young adults being the category most affected. The research covered urban and peri-urban centres in 22 districts and all divisions of Nairobi Province.

In addition, Barno as reported in the Daily Nation, October 27th 2003 noted that the Ministry of Education had identified drug abuse and alcohol consumption as being behind the indiscipline in schools. She also noted that drug abuse led to destruction of life and property when unrest in schools occurred and that, the upward trend of drug abuse in schools and colleges had become a matter of national concern according to research findings of the problem.

According to a NACADA (2004) Survey, Nairobi Province was leading in student's use of miraa, inhalants and tobacco. It ranked second in bhang and alcohol abuse as evidenced in these tables. This calls for action. The prevalence in the use of the five commonly abused substances among students is illustrated in the following figures:

Figure 2: Miraa Abuse by Students in Kenya. *Source: NACADA Survey, 2004*

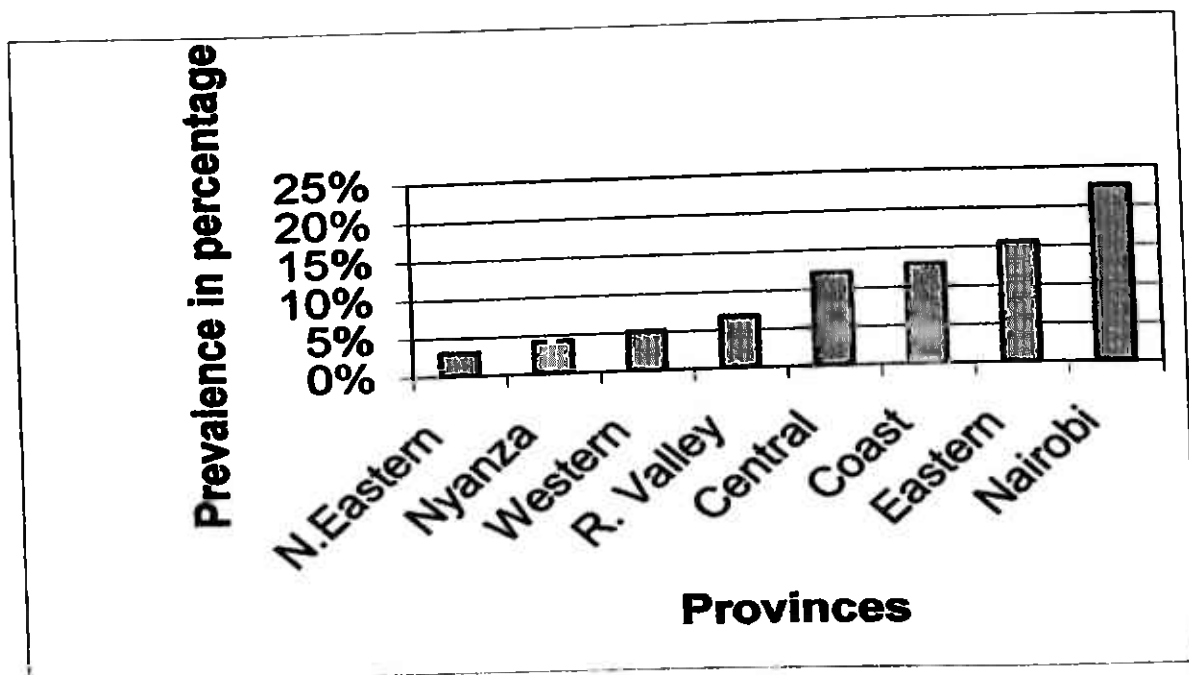
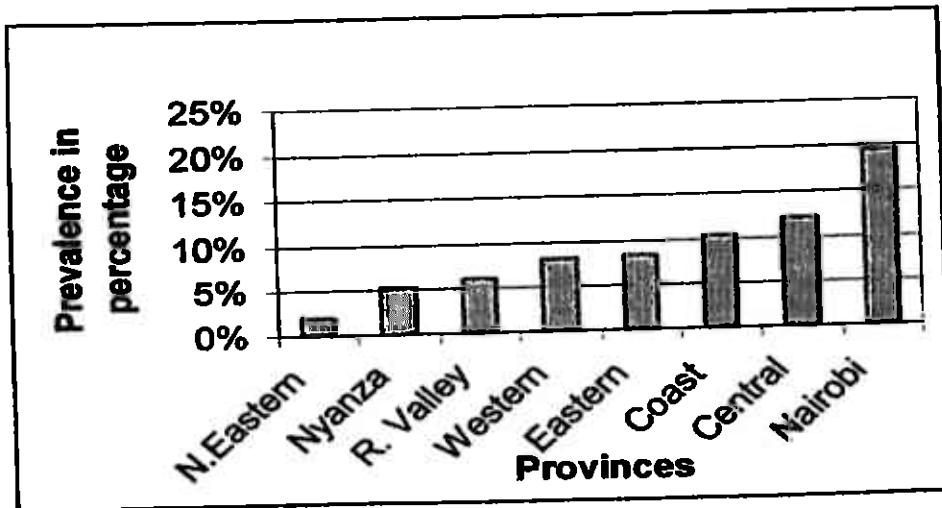


Figure 2 overleaf shows that Nairobi Province led in the abuse of Miraa by students in Kenya.

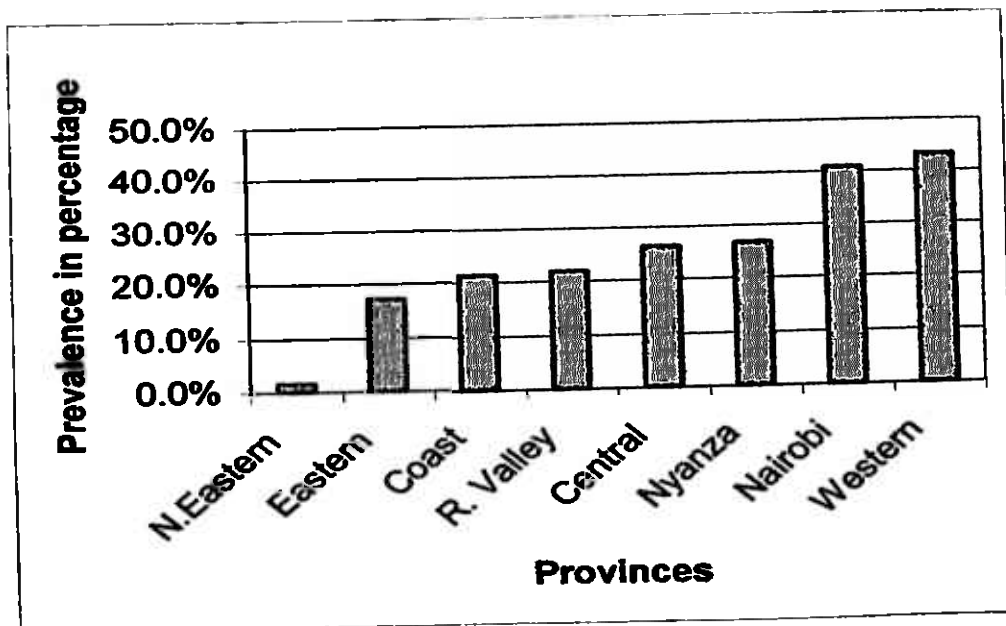
Figure 3: Tobacco Abuse by Students in Kenya



Source: NACADA Survey, 2004

Figure 3 above shows that Nairobi Province led in the abuse of tobacco by students in Kenya.

Figure 4: Alcohol Abuse by Students in Kenya (NACADA 2004)



Source: NACADA Survey, 2004

Figure 4 above shows that Nairobi Province ranked second in the abuse of alcohol by students in Kenya.

The causes of drug abuse as documented begin from influence from peers and mass media, easy availability of drugs and other substances of abuse, frustration, feeling of rejection by family or society, exposure to substance abuse, official ambivalence towards substance abuse in the country and idleness to name but a few, (Ng'enh, 2002; NACADA, 2004). The effects of drug abuse are numerous, ranging from impairment of one's level of concentration, high dropout rate, undermining students' academic ability, performance and conflict with the law among others (Gacicio, 2003). From these effects it is quite evident that drug and

substance abuse is a social evil. It is also an emerging issue that needs to be addressed.

Drug and Substance Abuse: A Normative Dimension

The normative dimension of education conceives education as socialisation. Nobody develops in a vacuum. We become by being nurtured in a social framework. Education looked at this way becomes the process by which one acquires attitudes and cognitive abilities that a society considers desirable and worthwhile. It is that process of socialising the young into accepted values (Edalia, 2002).

The consequences of drug abuse, point towards it is demeaning of the normative dimension in educational institutions, (Munene, 2003). It is a social evil since it culminates in behaviour that considerably deviates from normal social behaviour making abusers social deviants, normally associated with criminal and social depravity (NACADA 2004). On the whole, emotional instability is a common result of drug abuse. In the end it disrupts social structures through misery, crime, drug related unrest in learning institutions, learning disabilities and irresponsible sexual behaviour. It also destroys the human resource, which could have been directed to social and economic development (NACADA, 2004). There are various intervention measures that have been adopted to curb this social evil of drug abuse like treaties, conventions, policing, legislation, and inclusion in the

curriculum among others. These interventions have been discussed in chapter one. Drama is one of methods used in the interventions above. Consequently, it would be prudent to conceptualize it.

The Concept of Drama and Theatre

Etymologically, drama is derived from the Greek word *dran*, which means to do. It does not deal with only written languages but includes physical, special and aural languages for example imagery, gestures, movement and sound as part of the fabric of cultural communication and dialogue (Kennedy, 1987: 12).

The New International Webster Comprehensive Dictionary (2000), defines drama as a literary composition usually representing human conflict by means of dialogue and action performed upon a stage. Amateshe (2000) asserts that this definition clearly spells out a reconstruction's view where a good director looks around him, analyses issues in society and uses the unique tenets of drama to point out vices and inculcate social values. Such vices include drug and substance abuse and irresponsible sexual behaviour among others.

Amateshe (2000) defines drama as a literary form that is near to life. He further explains that drama is closely linked with the fundamental instinct of imitation. Wessel (1987: 5), reinforces this assertion when he simply states that, "drama is life, it is doing, it is being and is such a normal thing that it is something we all

engage in daily when faced with difficult situations". Hornbrook (1998) reinforces this by asserting that dramatisation has always been a characterising feature of cultural life. There is no world without theatre, our society is absolutely saturated with drama. The various genres in drama may range from oral narratives, plays, cultural creative dances, musicals, drama games and poetry. All these genres are used in inculcating social values (Mumma, 1997).

According to Legal Resource Foundation (L.R.F) (2002), theatre can be defined as drama actualised on stage incorporating other elements like movement, lights, costume and decor and sound effects to highlight certain emerging issues. It may also be looked at as the totality of actualising a devised or written work into performance. This is achieved through aspects like casting, rehearsing, costuming, lighting and performance. It is thus a systematic process of actualising the devised or written work into performance. Theatre is a medium which performances representative of social phenomena are actualised. Theatre therefore becomes a universe of discourse. It can be perceived as the enactment of a slice of life, a particular person or people at a particular place, in a specific time.

Educational theatre and repertory theatre are the two distinct types of theatre that have emerged. While repertory theatre is mainly for enjoyment and appreciation of theatre as an art, educational theatre seeks to create a forum where a community can examine its problems with a view to resolving them and to change behaviour. The process in educational theatre is deliberate and conscious (L.R.F.

2002). Educational theatre will be focused on more in this research as a part of drama.

Why use Drama?

According to Mumma (1987), there are several tenets of drama that have been highlighted that justify its use. Firstly Drama is a method of inquiry where learners are let to discover and improve. They are let to depict the world as they see it, get problems and resolve them using dramatic techniques. This characteristic is considered a great strength by Hornbrook, (1989: 9) who asserts that, “drama engages with our practical consciousness and articulates structures of feelings in ways prior or beyond the reach of other forms of discourse. This leads to a new perception or making better sense of things”.

Drama is what happens when we allow our students to explore foundations on the surface reality. When we give them the background to a situation or allow them to guess, we deepen their perception. This is done in a relaxed atmosphere by stimulating their imagination and intellect (Nixon, 1988: p). Secondly, drama is a characteristic feature of cultural life (Wessels, 1987: LRF 2002). Ngugi as quoted in Mumma(1987) reinforces this characteristic of drama when he asserts that all drama has its origin in human struggles with nature and with other human beings. In pre-colonial Kenya, for example, human life, that is birth, circumcision and initiation were celebrated in rituals and ceremonies that had dramatic elements. Central to all the varieties of dramatic expressions were songs, dances and

occasional mime. For example, the 'Ituika' ceremony among the Agikuyu to hand over power was celebrated for over six months using these elements of drama. In addition,

“drama is a continuous process of interpretation and appraisal, by students responding to what they see and hear, this makes dramatic art have the potential for critical articulation, both of the felt social present and of ideological forms embedded in that present” (Hornbrook, 1998:92).

This is reinforced by Wessels (1987) assertion that drama is life. He concurs with a Shakespearean adage that getting on with our day - to day lives requires a series of civilised masks, if we are to maintain our dignity and live in harmony with others. He further states that the elements in drama, which include situation, problem, solution: background emotions and planning enhance the learning process. “Drama and theatre captures the peoples immediate challenges in a language that is living and present and that it is process oriented” (Boal 1996:126).

Another very endearing characteristic of drama is that it is practical. It involves the learners and encourages discovery. This practical nature of drama ensures internalisation, (Smith, 1983). Wessels (1987) reinforces this view by quoting a Chinese proverb. “*I hear and I forget, I listen and I remember, I do and I understand*”. Drama is also non-conventional. There is physical contact during drama rehearsal sessions that breaks down barriers and inhibitions. It also helps

shape happy and co-operative groups, since some learners rebel instinctively against conventional styles of teaching. "These are the students who come to class expecting to be bored... only the unusual or the unconventional will shock them out of their terror - this is drama" (Wessels, 1987: 23).

Heath Cote (1980) elucidates one unique characteristic of drama as being its aesthetic quality. It has aspects of beauty, which sustain it in society. Erven (1981) reinforces this view when he posits that the aesthetic experience drama gives sharpens our sensitivity to factors that contribute to the unity of an experience as well as those that interfere with it. They show us how subtly or grossly to increase the wholeness of an experience to make it deeper. Musyoki (2000) describes this aesthetic quality of drama as consisting of those aspects that emotively involve an audience either through entertainment, invocation or pleasure. These aspects render experiences between man and his environment.

According to Goodland (1971), one of the outstanding characteristics of drama is its functionality. In his study that sought to discover the magic that made theatre popular among the British television viewers, he discovered that theatre was not only for leisure but viewers expected various aspects of life to be communicated through it. Musyoki (2000) also posits that drama and indeed theatre is functional. It has aspects that enlighten the audience about their status within their environment and it shows how this status might be improved through positive change. *President Kibaki, as reported in the Daily Nation April 15, 2003*

reinforced this where he implored the youth not to just laugh and get entertained but they should not forget the lessons to be learned from the drama festival. He further reiterated that the Kenya Schools and Colleges Drama Festival should fill Kenyans with pride in our youth and hope for our country.

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The entertainment value of drama endears it across the board. It attracts people due to its entertainment value; this characteristic was one of the rationale in the choice of drama and theatre in human rights education and advocacy (LRF, 2002). Moreover, in classroom instruction drama involves learning through direct experience. This means that drama cannot be restricted to certain areas of language teaching curriculum. At any moment in our teaching we can be confronted with situations when words fail and only actions can help the learners understand (Wessels, 1987). Mumma (1987) concurs with this when he asserts that a drama lab in a school would be useful to teachers of all subjects. He suggests that drama skills should be taught using what he calls the springboard approach since drama in education uses the same tools employed by actors in theatre. In particular, it uses improvisation and mime.

Another characteristic of drama is its variety of dramatic techniques at ones disposal. Some of these techniques include: dialogues, role-play, simulation, games, songs, among others. Learners enjoy doing these activities in groups and the most enjoyable activities are the ones best remembered and learned. Other dramatic techniques such as improvisation, mime, characterization, analysis,

observation, interpretation and invention help learners in their acquisition of language. At times props can be used (Nixon,1988) Indeed, drama is one of the techniques recommended in reinforcing learning of vocabulary in the secondary school English syllabus in Kenya, (KIE, Syllabus, 2002). According to Osiako, as reported in Daily Nation, 11th April 2003, drama also helps nurture creativity. This is the mission of the Kenya National Schools' Drama Festival. Creativity helps the learner to discover that human conditions are not permanent and deterministic but can be changed for the better. They critically assess issues in society and creatively depict them critically with a view to seeking society to reflect on these issues and probably suggest solutions. Such style like satire where one looks at a societal issue ridicules it and makes society laugh at itself is one aspect of creativity.

Finally, drama has an expressive function where it reflects the values and convictions, commonly held by the community. (Hornbrook, 1998). This is reinforced by Smith (1983), who asserts that the role of drama in raising awareness cannot be understated since it exposes students to issues of social concern through discovery and inquiry (Goodland, 1971).

Drama in Social Issues

Having looked at some characteristics of drama that makes it a preferred method in tackling social evils and other emerging issues, it would be prudent to review

literature on these characteristics of drama especially where certain levels of success have been noticed.

Firstly, drama is recognized, as an important tool in the development of society since it ignites cultural awakening that is essential in a people's self-advancement. This cultural awakening gives people the motivation to take creative control of their own destiny (Erven, 1991). Healthcote as quoted in Hornbrook (1988), reinforces this role when he asserts that manipulating dramatic improvisations would lead students to an authentic experience, a so called deep knowing of the essential truths of the human condition. The role of drama in cultural awakening sufficed in Brazil where Freire Paul encouraged theatre as a way of making people think upon their ideas without consuming those of others. Drama was used to help people respect upon their own situationality to the extent that they were challenged to act upon it, this was to help awaken them to the dehumanisation they were experiencing. The oppressed he thought needed to struggle against those who made them so and to also liberate their oppressors as well, (Freire 1985).

Another role of drama is inculcating social values. According to Saitoti as reported in The Daily Nation, 13th April, 2003, drama plays a leading role in shaping society particularly children. He reiterated that performing arts, which include drama, are a measure, a mode of transmission of values and a way of nurturing the affective domain of education. He stressed that through drama,

include drama, are a measure, a mode of transmission of values and a way of nurturing the affective domain of education. He stressed that through drama, society nurtures mankind changing its attitude and transmitting values from one generation to the other. In addition, Mweseli (2003), asserts that the school curriculum should incorporate performing arts as one major subject. She further stated that drama as a performing art imparts the much-needed values to the children. She said this as she presented the adjudicators' report in the year 2003 Kenya Schools and Drama Festivals. Mumma (1987), shared this view where he cited his own example as a drama teacher where he let students discuss and analyze social issues in an effort to inculcate social values; this he noted was a successful venture. In addition, Kicoshep, an N.G.O. based in Kibera Kenya has successfully used drama and puppetry to inculcate virtues related to responsible sexual behaviour in its endeavour to combat HIV AIDS in the Kibera slums. They have used drama in both primary and secondary schools through theatre groups comprised of the students themselves (Gacicio, 2003). This is reinforced in the Legal Resource Foundation Manual (2002), where drama and theatre are highlighted as having been important in inculcating values in African traditional settings through song, dance and folklore. This ensured a stronger value system in our traditional setting.

Drama has succeeded to a great extent in helping in de-mystifying the law and in advocacy on several issues on human rights. This is because it is a method that

was chosen in human rights education because it attracts people due to its entertainment value (L.R.F Theatre Manual, 2002). This role of advocacy and creating awareness has also been noted by Munene (2004), who concedes that schools drama and community theatre have been used by Programme for Appropriate Technology for Health (PATH) an NGO, to create awareness on signs and symptoms of tuberculosis. Consequently, some of the audience went to get tested at the Rift Valley Provincial Hospital and in other hospitals in Kenya. In fact, drama would create awareness in the girl-child on issues like the consequences of female genital mutilation and the existence of rescue centres. This is because drama can be tailored to consciously reach a wider base of the community (Wangui, 2003).

Drama has also been seen to play a role in social consciousness and change. A case in point was, The Kericho Boys Drama Club under the patronage of Mumma, who used drama to sensitize the farmers around the school on competition in development and this improved the subsequent tea yields (Mumma, 1987). This is a role also reinforced by an editorial in the Daily Nation, April 20th, on how drama is being used in preventive education on malaria in Kirinyaga district in Central Kenya. According to Reuters (2002), drama was also used successfully in China to pass subtle messages on HIV/AIDS, which is a disease that was threatening to become a major epidemic in a country where there was widespread ignorance about it. Ngugi also used drama as a tool of social

consciousness and change through the Kamirithu Community Theatre and as Mumma (1987) asserts it achieved a great deal had it not been disbanded. Goodland (1971) describes this function as the instrumental function of drama, which helps to steer change in the society. Boal (1996) noticed drama's role of social consciousness and change in Peru where it was instrumental in poverty eradication.

Drama plays a role in changing attitudes. This is because drama closely mirrors the society it is addressing (Saitoti in Daily Nation, 14th April, 2003). Mumma (1987), illustrates this with an incidence in South-Coast Kenya, where drama was used to change the attitude of the community towards superstitions and witchcraft that had made them resent a water project funded by the World Bank, under the auspices of Kenya Water for Health Project. A Sengenya group used skits like 'fundi wa baiskeli', narratives and dances to sensitize the community. Consequently, they accepted the project. The Center for British teachers has acknowledged the importance of school drama in changing the attitude of adolescents on their sexuality, (Muhiu, 2003). Moreover, drama also leads to learners learning social skills. Case studies of use of drama in Britain point out to it having succeeded in shaping introverts Nixon (1988). In Britain and Australia, certain drama games like snakebite have been successfully used to teach third-person singular present tense and articles. This is by having a light-hearted reminder of an improvised snake that bites the student who omits the -s ending of

these singular verbs or using mime to teach prepositions where one student calls out a preposition, the other takes or mimes the correct position. Apart from these games assisting in teaching language they have also been noted to help students to acquire social skills and in shaping of introverts (Horn brook, 1998).

In addition, Wessels (1987) posits that in a classroom situation, using less inhibited and confident students while thanking them discreetly in a relaxed environment has been seen to work in getting rid of inhibitions in learners and building self confidence and esteem. Alembi, as reported in The Daily Nation, 11th April 2003, concurs with this when he asserts that drama helps students gain self-confidence, a factor that is likely to help them in relationships with other children and even in dealing with academic issues. Drama thus helps in acquisition of social skills. To this end, it has registered some success in the classroom and in drama projects (Healthcote, 1980).

The Use of Drama in Combating Drug and Substance Abuse

Having looked at the role drama has played in the classroom and in addressing other emerging issues, it was prudent to look at its use in eradicating drug and substance abuse, though much has not been documented. Most of the literature reviewed in this section consists of recommendations of the role drama can play with regard to drug and substance abuse. The researcher endeavored to establish if these recommendations were being practiced in the field.

Firstly, Baya (2004) and Wangai (1994) recommended drama as a method in the preventive education programme. They listed down the objectives drama was to play in this regard. They included: to develop an awareness of the various types of drugs, their sources and uses; to develop the habit on the correct use of medical drugs; to develop an awareness of the various types of drugs of dependence (abuse) and their health consequences; to develop the desirable attitude towards the use of drugs based on meaningful scientific, spiritual, and moral knowledge and values, to develop the basics of decision making; dealing with stress and recognizing alternatives to drug use and to train students as champions for drug free living through participation in the annual drug education contests.

Drama contests, which were to be competitions in theatrical type of performance portraying a clear message on the dangers of drugs of dependence by students in secondary schools and higher institutions of learning, were to be held annually. Amayo and Wangai (1994) further stated that composition and staging of plays had been proved popular all over the world including Kenya and that when properly motivated young people can be the most powerful agencies of a generation of drug free living. The objectives of these drama contests included: the young people being able to search for truth on the dangers of drug and substance abuse and that they should be able to stage drama items on the effects of these drugs. Additionally, they should be able to choose a drug free lifestyle and rally as champions for the prevention of drug abuse.

Drama would create awareness and deepen their understanding of the consequences of drug abuse leading to change of attitude. They also recognized that prevention of addiction to drugs and use of other drugs of dependence can be realized through drama contests and that drama could play a major role in reducing idleness, which consequently led to drug abuse (Wangai & Amayo, 1994). In addition, Githii (2004) reiterated that the Presbyterian Church would introduce and strengthen entertainment activities like music, drama and sports to keep the youth away from drugs. Moreover, the researchers' experience as a drama producer bore fruit when she helped her students produce a dramatised dance on the consequences of abuse of alcohol for the schools prize giving day. This dramatised dance not only moved people to tears but also provoked the emotions of the audience who were parents, students and members of the community and some students promised to stop smoking.

Drama and indeed theatre can be used to investigate problems in communities, like drug abuse and female genital mutilation that are 'silent' because people do not want to volunteer information on them. They can be investigated through developing plays or dances on them. The students or members of the community, being given a forum to express their position on the problem follow this. As soon as the audience identify with the problem, they are likely to volunteer information, (L.R.F. Educational Theatre Manual, 2002).

This is reinforced by Baya (2002) who asserts that drama can even help identify some drug abusers from comments the students make after or during the performance. Their attitudes can be clearly investigated during the performance. The information gathered from such performances can be collated and used to develop other intervention strategies on a “silent” issue like drug abuse. He further states that in this case drama and theatre can also play a role of creating a forum where the community can examine itself in respect to the problem of drug and substance abuse being discussed.

In addition, Githii (2004), asserts that in the fight against drug abuse, the church has recognized the role of drama in advocacy campaigns. This has been done through youth festivals and ecclesiastical theatre. Drama can also be used to enlighten and educate congregations on the dangers of drug and substance abuse because of its entertainment value. He also reiterated that drama and music can be used to train peer counselors students leaders and teachers who would in touch reach out and speak about drug and substance abuse to the youth.

According to Saitoti, as reported in the Daily Nation, 15th April 2004, the Ministry of Education has also appreciated the value of drama in creating awareness and in advocacy campaign on the problem of drug and substance abuse. The ministry alongside other sponsors funds and organizes one of the largest schools' drama forum in the country. This drama festival (The Kenya Schools and Colleges Drama Festival began in 1959 and has continued to

incorporate various levels of students, the latest being the primary school students in 1980, (Mumma, 1987).

Osiako as reported in the Daily Nation, April 11th 2004 noted that the 2004 School's Drama Festival held at Lenana, Nairobi, had attracted a chain of sponsors ranging from P.S.I., I.L.O., Kenya Anti-corruption Authority, UNFPA, and NACADA among others. These organizations have recognized the role drama can play in addressing emerging issues that they were concerned with. In this regard, the Minister of Education chose this festival as a forum to pass information to students on the dangers of drug and substance abuse. The Minister stated that many students were abusing drugs and that drug abuse undermined one's health and development just like HIV/AIDs. He also implored the students to say no to drugs and substance because they closed doors to success and to save their institutions from drug abuse. He also implored them to save their future because drugs would rob them off their dreams, yet they would never win with drugs. In addition, he asked those students who were already addicted to seek help through guidance and counselling services offered within the schools, hospitals and recognised rehabilitation centres and take advantage of those facilities to help themselves. Badges on the anti-drugs campaign were presented to the students as a sign of unity of purpose and resolve in the fight against drug abuse. He implored them to put on the badges as a sign of their personal

commitment, to be crusaders against drug abuse in their schools and families and to talk about drug abuse.

The School Drama Festival was chosen as a forum in creating awareness and inculcating values in the anti-drugs campaign because it was the largest drama forum in Kenya so it would pass the anti-drugs messages across the board (East African Standard, April 20, 2004). In the School Drama Festival, drug and substance abuse is one of the emerging issues that has been tackled and awards are given annually for the best script writer and performances that expound on the dangers of drug and substance abuse (MoEST B, 2003). Items castigating drug and substance abuse excel in these fates for example in 1999, the second winning dramatised dance secondary category was on the dangers of alcohol abuse (MoEST A, 2000).

NACADA donated prizes and cash awards worth 675, 450 in the 2004 School Drama Festival to motivate teachers and students to write more on drug and substance abuse. This would create awareness and practically involve the learners in an endeavour to change attitudes so vital in the anti-drug abuse campaign, (Onyuka, Daily Nation, 15th April, 2004). The prizes included TV sets, world-space radios, computers and printers to the best teams handling the drug abuse theme at all levels. They also gave cash prizes to the best three scriptwriters on drug and substance abuse at the rates of Ksh.10,000 for first position, 7,500 and

5,000 for second and third positions respectively for each level, that is primary, secondary and college level. These prizes were also accompanied by, trophies and certificates worth Ksh. 68,000 (NACADA, 2004).

In addition, drama can play a role in supplementing other methods of combating drug and substance abuse. According to Wangai and Amayo (1994), drama can be used as a technique to enhance classroom instruction in the preventive education programme. In deed, the Anglican Church and the Presbyterian Church recognize the role drama and music can play in reinforcing counseling, (Nzimbi, 2003; Githii, 2004).

Challenges Facing Drama

In spite of the roles drama has played in addressing emerging issues, certain challenges present themselves. According to Wessels (1987) using drama in Britain to educate on topical issues like drug abuse has been hindered by students who regard drama projects with suspicion and refuse to make fools of themselves. Mburu as reported in the East African April 20th, 2004 has also noted that drama is very expensive. Alembi, as reported (Daily Nation, April 11, 2003) concurs with this when he asserts that some schools spend more than Ksh.500,000 on one drama item. Some head teachers and teachers do not allow their students to use drama because it is time consuming. Moreover, Wessels, (1987: 24) concurs with this when he asserts that, "in the class, using drama as a technique requires a lot of time in planning the right conditions and atmosphere for it. A lot of time is spent

in pacing, timing and in mental and physical preparation activities like introductory games and warm up activities among others”.

According to Munma (1987), the lack of space and other facilities that drama requires is also a challenge especially in developing countries. Drama studios are construed to be expensive and there is no will to construct them from school administrators, yet drama is a very practical subject that requires space and equipment. He also noted that, lack of teacher preparedness threatens the very fabric of drama and theatre in schools. There is really no pre-service training for teachers of drama. Although the physical and human component of theatre are essential for effective performance, hardly any teacher in Kenya has any systematic training in the use of drama in education but even if there were, more drama teachers, there would still be the problem of inadequate facilities. The situation is made worse and difficult by the adherence to rigid and rather dogmatic theatrical traditions by many drama teachers who even find it difficult to free themselves from them.

Drama festivals are also castigated as an avenue where students are introduced to drug and substance abuse (Wangai, 1994; Republic of Kenya, 2001). This attitude is a challenge to the use of drama. Moreover, drama in most schools is considered a mere club usually organised by the English Department. It is not time tabled as a subject and the clubs depend on the interests and enthusiasm of some students and club patrons. Even when well organised, the very idea of a club connotes a

privileged group pursuing activities outside the normal run of the college curriculum and that is not how drama in education should operate (Mumma, 1987). In addition, the language used in some of drama scripts is too heavy and at times not disciplined this down plays the spirit of drama of inculcating positive moral and cultural values to the young (Kasigwa, 2000).

To this end Musyoki (2000), recommends training drama teachers and giving them incentives. Mweseli, (2003); Mumma, (1987) recommend the inclusion of drama in the curriculum, more awareness raising on its importance as well as the availing of drama studios in all schools as some remedies to these challenges.

Summary of the Literature Review

The literature review shed light based on the extent of the drug abuse problem in learning institutions. Drug abuse was qualified as a social evil and an emerging issue that needed to be addressed since it has culminated to high drop out rates, strikes, vandalizing of school property and loss of life.

The concept of drama and theatre and the role of drama in tackling other social/emerging issues and its registered success in this endeavor were looked into. The role of drama in eradicating drug abuse and the challenges it was facing was then highlighted.

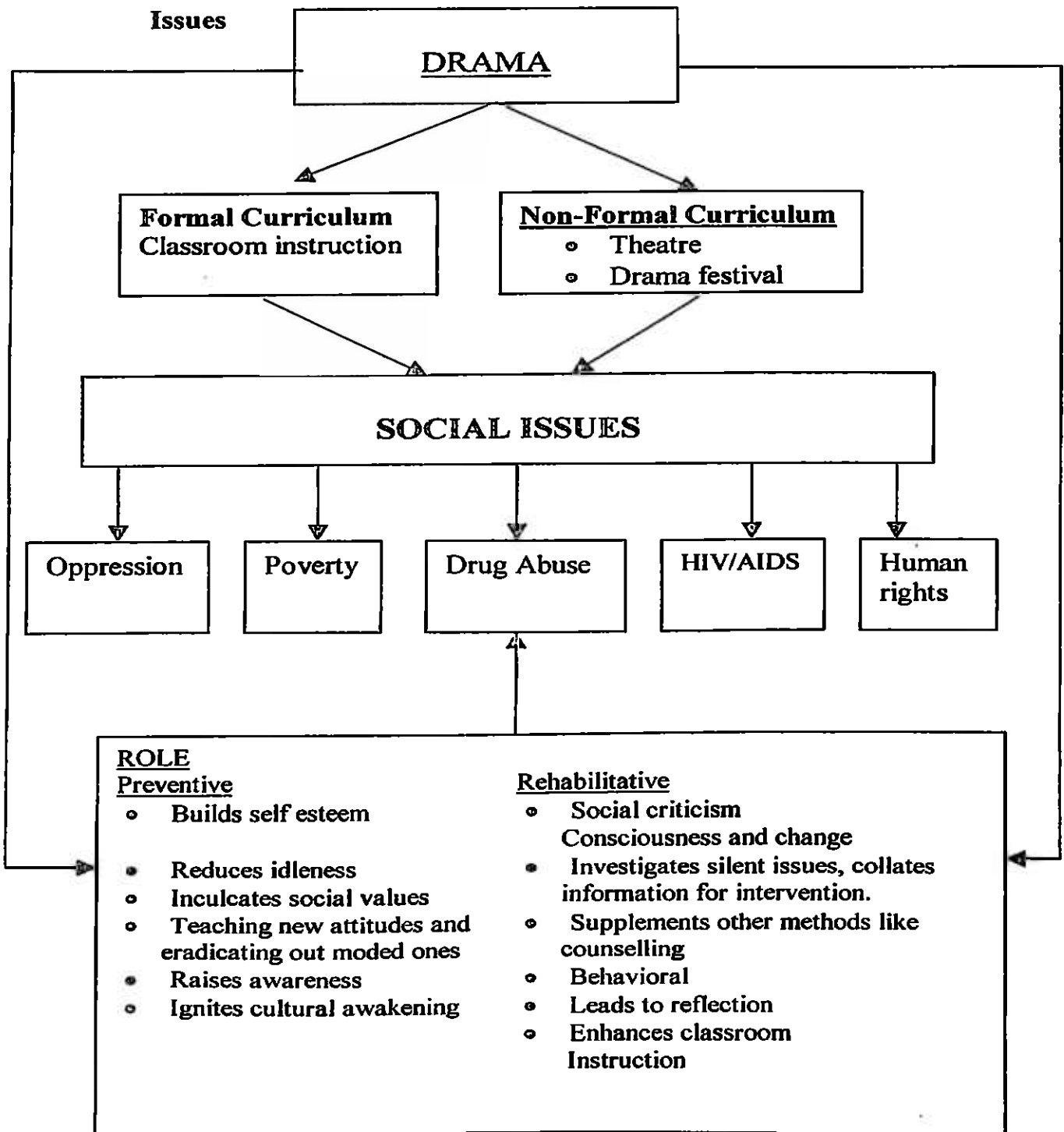
Avenues that have been exploited to fight this evil were presented. It was apparent that conventional methods like classroom instruction, disciplinary action, preaching and counseling had been used in the fight against drug and substance abuse yet drugs and substances continue being abused. In spite of various authorities advocating and recommending the use of drama in curbing drug and substance abuse, its use in this regard was minimal.

The researcher therefore sort to establish the reasons as to why drama was not been extensively used by highlighting the challenges that face drama as a tool in fighting drug and substance abuse. The research hence delved into the viability of the recommendations theoretically proposed regarding drama in fighting drug and substance abuse to come up with relevant programmes that will aid in curbing the evil. In addition the role drama can play in curbing drug and substance abuse due to its non-conventional nature was explored.

Conceptual Framework

The conceptual framework overleaf presents a summary of the role drama plays through the formal and non-formal curriculum in addressing social issues and in particular drug and substance abuse.

Figure 5: Conceptual Framework on the Role of Drama in Addressing Social



The researcher perceives drama here, as a method used in both the formal and non-formal curriculum. The use of drama in the formal curriculum is manifested through classroom instruction. Conversely, its use in the non-formal curriculum is manifested through theatre and Drama Festivals at either inter-school or intra school levels. Through these fora in the curriculum, social issues are tackled in schools using drama. A few social issues are highlighted in the study where drama has been used successfully. These social issues are given impetus in the conceptual framework for illustrative purposes. Drug abuse is put in perspective as a social issue where drama can play either preventive roles to warn or educate against drug abuse or rehabilitative roles for those students already abusing drugs. These roles emanate from drama as represented by the arrows.

It is important to note that, although the roles of drama presented, apply to other social issues, drug abuse which is the major issue under study is given central focus. Drug abuse as a social issue, would have been obscured, if these roles of drama were focused in all the social issues presented in this diagram, as much as, drama plays a significant role in addressing them as well.

CHAPTER THREE

RESEARCH METHODOLOGY

Introduction

This chapter discussed research methodology in the following sections: research design, target population, sample and sampling procedures, research instruments, data collection procedures and data analysis.

Research Design

The design for this study was ex-post facto. Kerlinger (1973) defines ex-post facto research as a systematic empirical enquiry where the researcher does not have direct control of the independent variables due to the fact that their manifestations have already occurred or are inherently not manipulatable. Consequently, the investigator examined the variables without manipulating them (Tuckman, 1978). The design was suitable for this study because the variables involved in the study such as; knowledge, attitudes, gender, drug abuse and drama were not manipulated by the researcher. For example, drug abuse already existed as a problem, similarly the knowledge and attitudes that were examined were those already formed in the students and teachers.

Target Population

Considering that the main purpose of the study was to determine the role drama played in eradicating drug and substance abuse, the most appropriate target population was the group of students in Form two and three, half of whom were members of the drama club. The form ones were excluded from the study since their exposure of drama was minimal in secondary school because they are admitted at the middle of the drama season, which is first term. The Form 4 students were also excluded since they normally leave the drama club during the examination year in most schools. In addition, the drama club members were found suitable since they had more exposure to drama by virtue of being in the club.

The public secondary schools in Starehe and Kamukunji Divisions consisted of three *girls only* schools one of which was a day school, 8 *boys only* schools two of which were boarding schools, while six (6) were day schools. The other two schools were day schools of mixed gender (MoEST, Nairobi Province, 2003). The target student population consisted of all the 3930 form two and three students in these public secondary schools in Starehe and Kamukunji Divisions, Nairobi, in 2004 (Ministry of Education, Nairobi Province, 2003). To collaborate the opinion of students, teachers and head teachers were included in the target population. Each of the 13 public schools in Starehe and Kamukunji divisions has one head

teacher; therefore, the target population of the head teachers was estimated at thirteen.

Sample and Sampling Procedures

This section described the procedure to be used in sampling, and gave the sample size for the schools, teachers and head teachers.

To determine an appropriate sample size of students, a table provided by Krejcie and Morgan in Mulusa (1988) was used. This table provided a formula for estimating sample size (S) needed relative to a population of a known size (N). The target population of 3930 form 2 and 3 students from this table required a sample size of 352 students. Five methods of selecting the student sample were used. They included stratified random sampling, systematic random sampling, purposive, random and intensity sampling. To start with, the stratified random sampling method was used to determine the number of sample schools from each of the divisions. Stratified random sampling caters for various strata in the population so that; each is included in sufficient numbers (Mulusa, 1988).

The category of school was the criteria used in determining the strata. First, of the two *boys only* boarding schools one was purposively selected since the other one did not have a drama club in existence. Then, three *boys only* day schools out of the six in the two divisions, which is one per division were selected randomly. The *only 'girls only'* day school was purposively selected and the two girls boarding schools were also purposively selected to balance the gender

composition of the sample. Finally, one mixed day school of the two in the area of study was randomly selected. This gave a total of eight schools.

The actual selection of subjects involved simple random sampling of 44 students from Form 2 and 3 from each of the schools. Each form had 22 subjects, 11 of whom were members of the drama club who were selected randomly. This choice of drama club members was in line with intensity sampling, which implies that a researcher picks a sample from a group, which has a concentrated characteristic that the researcher is observing (Patton, 1990). The other 11 non-members of the drama club in each form were selected using systematic random sampling from class lists excluding the drama members.

Teachers were selected purposively. Purposive sampling allows the researcher to use cases that have the required information with respect to the research objectives (Mugenda, 1999). The teacher in charge of drama, the teacher counsellor, the discipline master, the Head of languages and the Head of the science Department were purposively sampled in the schools already selected. Therefore, a total of 40 teachers was arrived at. The Head of languages and science were selected because their subjects are carrier subjects of drama and drug abuse respectively. The discipline master was important since drug and substance abuse is a discipline problem. The teacher counsellor directly dealt with cases of drug abuse while the teacher in charge of drama directly dealt with drama and is usually instrumental in the choice of issues to be addressed using drama. The

Head teachers were purposively sampled from the eight sampled schools consequently, the Head teachers' sample consisted of eight (8) head teachers.

Research Instruments

Data was generated using questionnaires and an interview schedule for the teacher in charge of drama.

a) Student Questionnaire

A student questionnaire (Appendix F) was used to solicit information with regard to demographic and background variables as well as the attitude of the students towards the use of drama in fighting drug and substance abuse. The questionnaire items were, formulated by the researcher based on the objectives of the study. The supervisor assisted the researcher in formulating the questionnaire. The questionnaire for the students was preferred to other instruments because the instrument would facilitate obtaining a lot of information in a short time. It was also more economical than using an interview schedule considering the large number of students in the sample.

The questionnaire was divided into sections. Firstly, section A consisted of five items soliciting personal information from the students. Secondly, section B consisted of items that measured the student's knowledge of the problem of drug and substance abuse, its effects and the methods being used to fight the drug abuse problem in their schools. Thirdly, section C consisted of 5 main items that measured the student knowledge of drama, the functions of drama, the extent of

the use of drama in fighting drug and substance abuse, challenges facing drama as well as the role drama played in this regard. Finally, the 12 items in section D sought information on student's attitudes towards the use of drama in the fight against drug and substance abuse. In this section the likert summated rating method was used.

b) Teacher Questionnaire

This questionnaire (Appendix C) was designed to solicit information on teacher's demographic and background variables as well as the area they were in charge of. The same questionnaire provided for teacher's responses on the knowledge of the drug and substance problem, knowledge of drama and its role in the fight against drug and substance abuse as well as their attitude towards the use of drama in this regard.

The first part on background information consisted of six (6) items, while the second part on the knowledge of drug and substance abuse and the methods being used in fighting it, consisted of (4) main items. The third part on knowledge of drama and the extent of its use in the fight against drug and substance abuse consisted of 5 main items.

The last section consisted of 12 items in the likert scale which, solicited information on the teacher's attitude towards the use of drama in the fight against drug and substance abuse. Some of the data solicited for, was qualitative while the rest was quantitative.

c) The Head Teacher Questionnaire

This questionnaire (Appendix F) was designed to seek information on the head teacher's background variables as well as their administrative experience. The same questionnaire also solicited information on the head teacher's knowledge of the problem of drug and substance abuse, knowledge of drama and their attitude towards the role of drama in the fight against drug and substance abuse.

The first part of the questionnaire contained 7 items; while the second part on the head teacher's teacher knowledge on drug and substance abuse and the methods used to fight it consisted of 5 items. The third part, which was on the headteachers' knowledge of drama and their attitude towards its role in fighting drug and substance abuse, consisted of 7 items. The last part consisted of 12 items in the Likert type attitude scale to solicit information on the head teacher's attitude towards the use of drama in the fight against drug and substance abuse. Three (3), open-ended items concluded the last part.

d) The Drama Teachers' Interview Schedule

This interview schedule (Appendix D) consisted of 7 items, which were all open ended. The interview schedule enabled the researcher to probe further and understand in depth the use of drama in the fight against drug and substance abuse. Consequently, information from the questionnaire was enriched. The rationale for the choice of the teachers of drama for the interview was due to the fact that they determined to a great extent whether drama was used to address the

problem of drug and substance abuse. They are also key in deciding on whatever theme(s) would be addressed in the various drama genres that the students participated in or watched.

Validity of the Research Instrument

Validity is the degree to which results obtained from analysis of data actually represent the phenomena under study (Mugenda, 1999). The questionnaire and interview schedule were appraised by the supervisor to find out if they measured what they claimed to measure. In addition, a pilot study was conducted in a population similar to the target population. The objective of pre-testing the questionnaire and interview schedule in this pilot study was to assess the clarity of the instruments items so that those that failed to measure the variables they were intended to, were modified or discarded altogether. For example, some questions in all the questionnaires were restructured. Consequently, the validity of the instruments was ensured.

For an ex-post facto study design, a minimum of thirty (30) respondents is recommended (Roscoe, 1975). Therefore three schools were randomly selected from Dagoretti Division, which had similar categories of schools to the area of study. Ten (10) students per school were selected to participate in the pilot study. The small number of students used in the pre-test ensured manageability of the exercise. Two Head teachers and fifteen teachers from the three selected schools

participated in the pre-test. Moreover, three of these fifteen teachers selected were teachers of drama who were interviewed to help pre-test the interview schedule.

Reliability of the Research Instrument

To determine reliability, the split-half technique was used. This technique involved splitting the instrument into two halves, scoring them separately and determining the correlation coefficient (r) between the sets of scores (Best, 1989).

The *Spearman* – Brown prophesy formula was then used to compensate for the reduction of the instrument to one-half of its final length. The approach taken was the odd-even approach where the odd-numbered items constituted the first half while the even numbered items were treated as the alternate half. The correlation coefficient (r) was calculated from the formula below.

$$r = \frac{\sum XY}{(\sum X^2 \sum Y^2)^{1/2}}$$

Where

X – represents odd – numbered scores

Y – represents even – numbered scores

$\sum X^2$ = The sum of the \bar{X} subtracted from each X score squared $(X - \bar{X})^2$

$\sum Y^2$ = The sum of the \bar{Y} subtracted from each Y score squared $(Y - \bar{Y})^2$

$\sum XY =$ The cross - products of the mean subtracted from the score,
 $(X - \bar{X})^2 (Y - \bar{Y})^2$ (Best, 1989: 249).

The reliability coefficient (r_c) for the full test was calculated using the formula presented below.

$$r_e = \frac{2r}{1+r} \quad \text{Where } r = \text{correlation coefficient between the two halves.}$$

The values obtained were 0.93 and 0.81 for the students' and teachers' questionnaires respectively.

Data Collection Procedure

Data was collected through the use of questionnaire as well as face-to-face interviews. After seeking a permit from MoEST, the researcher administered the student questionnaire herself in six schools while in the remaining two schools they were administered via the class teachers and a time frame of one week was given. The physical presence of the researcher was to guide the students and clarify where need be. The teachers' questionnaires were self-administered and the respondents were given a time frame of a week. The teachers of drama and head teachers were interviewed when free. The headteachers gave the researcher appointments.

Data Analysis

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Analysis of data began with sorting out the questionnaires to identify those that were properly completed. This process of sorting out helped identifying spelling mistakes and the questionnaire items incorrectly filled. A series of themes was then developed to categorize the questionnaire items by type of information sought. The qualitative data from open-ended questions was coded to enable quantitative analysis, then the coded data and quantitative data were coded using descriptive statistics. The statistics calculated included: measures of central tendency like mean, mode and median as well as frequencies percentages and standard deviations. These descriptive statistics were used to analyze all the questions except for question five (5). Descriptive narration was used for the interview schedule. In addition, an inferential statistic (t-test) was also used in data analysis of question five. This (t) statistic was used to measure the difference in attitude towards the role of drama in fighting drug and substance abuse between the student members of the drama club and non-members.

The t – value was obtained from the following formula.

$$t = \frac{\bar{X}_1 - \bar{X}_2}{\left(s.d_1^2 / N_1 + s.d_2^2 / \frac{N}{2} \right)^{1/2}}$$

Where:

\bar{X}_1 = Mean score in the attitude of the first group

\bar{X}_2 = Mean score for the second group

s.d₁ = Standard deviation for the first set of scores.

s.d₂ = Standard deviation for the second set of scores

N₁ = Number of cases in the first sample

N₂ = Number of cases in the second sample (Borg and Gall, 1989)

The statistical package for social sciences (SPSS) computer programme was used due to the volume of data.

CHAPTER FOUR

DATA ANALYSIS AND INTERPRETATION

Introduction

The chapter presents the findings of the study beginning with the demographic and other general information on the students, teachers and head teachers who participated in the study. Subsequently, the findings are organised under various sub headings according to the research questions. Finally, the findings related to the underlying quest of the study, which is the role of drama in fighting drug and substance abuse, are given impetus. A summary of the findings is then given.

Questionnaire Return Rate

The study involved a sample of 352 students, 40 teachers and eight head teachers. Thirty-one teachers', 304 students' and 7 head teachers' questionnaires were returned duly filled. This means that 86.4% of the students, 77.5% of the teachers and 87.5% of the headteachers returned completed questionnaires on average. Therefore, 85.5% was the average questionnaire return rate, which was adequate for the study.

Biographic Data of Respondents

Gender Distribution of Respondents

The gender distribution of the respondents who included head teachers, teachers and students was as follows.

Table 1: Distribution of Respondents by Gender

Gender	Headteachers		Teachers		Students	
	N	%	N	%	N	%
Female	2	28.6	16	51.6	127	41.8
Male	5	71.4	15	48.4	177	58.2
Total	7	100.0	31	100.0	304	100.0

The study showed that the number of male head teachers (71.4%) was higher than that of the female head teachers (28.6%) who participated in the research. This was a reflection of the area of study, which had four out of the total thirteen schools headed by female head teachers, while the remaining nine were headed by male head teachers. As regards the student respondents, there were more male respondents compared to female respondents. This portrays the actual picture of the distribution of schools by gender in the area of study. Where male students were more than female students (MOEST, Nairobi Province 2003).

Age Distribution of Respondents

From the data it was found that the ages of the respondents were as follows:-

Table 2 a: Age Distribution of Headteacher and Teacher Respondents

Age category in years	Headteachers		Teachers	
	N	%	N	%
Over 40	6	85.7	6	19.4
36 – 40	1	14.3	14	45.2
31 – 35	-	-	10	32.2
26-30	-	-	-	-
20 – 25	-	-	1	3.2
Total	7	100.0	31	100.0

The data tabulated above shows that all the headteachers 100% were above 36 years. In addition, most of the teachers were above thirty-one years of age, majority being in the 31– 40 years bracket (77.5%). These age brackets impact positively on the study since at this age the two sets of respondents are exposed to student related issues like drug abuse and the measures being used to curb it like drama; assuming that they have been in the teaching profession since graduation. In addition, young teachers are not usually appointed as head teachers soon after

college and a head teacher's age is usually a general measure of his experience (UNESCO, 2000).

Table 2 b: Age of Students Respondents

Age Bracket	Frequency	Percent
13 – 14 years	9	3.0
15 – 16 years	103	33.9
19 – 18 years	162	53.3
19 – 20 years	24	7.8
20 and above	6	2.0
Total	304	100.0

The findings of the study indicated that the student respondents that participated in the study were between ages 16 to 18 (87.2%). This is the age identified by various researchers as the period when youth are exposed most to drug and substance abuse and also abuse these drugs at a high rate. Most notably Baya (1994); Nacada (2004); Gacicio (2003) who reiterated that most youth are inducted to drug abuse from ages 15 – 18.

Student Class

The student respondents that participated in the study were drawn from Form 2 and 3. One hundred and fifty 150 students (49.3%) and 154 (50.7%) were drawn

from form 2 and 3 respectively. This positively impacts on the study since the participating students had been in school long enough (two years and above) and were therefore exposed to drama as a method of fighting drug and substance abuse. They were thus well placed to give information on the role of drama in combating drug abuse in their schools.

Membership of the Drama Club by the Students

The students' respondents were asked to indicate whether they were members of the drama club. One hundred and forty-seven (48.4%) indicated that they were not members of the drama club while 157 (51.6%) indicated that they were members. The representation of the two groups was fruitful since their attitude was contrasted in an endeavour to look for ways to use drama across the board.

Table 3: Professional Qualification of Head teachers' and Teachers' Respondents

Highest level attained	Headteachers		Teachers	
	N	%	N	%
MED	2	28.6	3	9.7
BED	4	57.1	21	67.7
BSC/BA with PGDE	1	14.3	4	12.9
KACE with Diploma	-	-	3	9.7
Total	7	100.0	31	100.0

From the findings tabulated above, it is apparent that all the teacher and Headteachers respondents that participated in the study had attained professional training in education. Consequently, they can detect and interpret students' behavioural change occasioned by drug abuse and other causes, and apply appropriate methods of dealing with this inappropriate behaviour. In addition, they can rate drama among other methods of fighting drug and substance abuse.

Teaching Experience of the Teacher / Headteacher Respondents

The study established that all the teacher and headteacher respondents who participated in the study had a teaching experience of over six years. The bulk of the head teacher's population 6 (85.7%) had a teaching experience of 11 years and above with only 1 (14.3%) having an experience of 6 – 10 years. On the other hand, majority of the teacher respondents had an experience of 6 – 10 years, 16 (51.6%) while 48.4% (15) had an experience of 11 years and above. This indicates that they have had exposure to students' behaviour and issues, drug abuse inclusive. Moreover, by virtue of their teaching experience they have varying experiences, which may be fruitful to this study.

Administrative Experience of Headteachers

The study established that all the headteachers who participated in the study had an administrative experience of 3 years and above. Two, (28.6%) had experience

of 3 years, 3 (42.9%) had an experience of 4 years and 2 (28.6%) had an experience of 7 years.

Experience of headteachers usually indicates a capacity to develop school level governance and higher order management skills (UNESCO, 2000). This implies that an experienced administrator will be able to select and apply the most effective method of dealing with drug and substance abuse and would hence give fruitful data on drama as a method of curbing drug and substance abuse.

Table 4: Teacher Respondent's area of Responsibility

Area of Responsibility	Frequency	Percent
Drama	10	32.2
Discipline	7	22.6
Guidance and Counselling	6	19.4
Languages	5	16.1
Sciences	3	9.7
Total	31	100.0

From the table above, it is apparent that more than 50% of the teacher respondents were in-charge of drama, guidance and counselling and discipline. These areas are relevant to the topic under study. Moreover, the variety of areas related to drug abuse and drama that were focused on above enriched the study due to this variation.

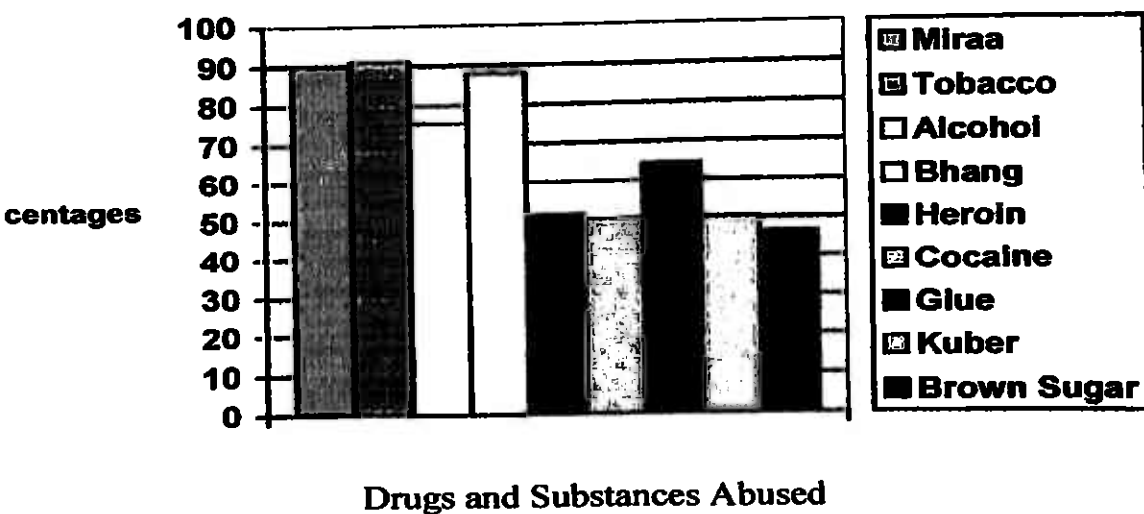
Answers to Research Questions

To realise the objectives of the study, research questions were formulated to which answers were sought through administering questionnaires to the three groups of respondents. Interview schedules were also used to elicit in depth information from the teachers of drama. The findings are summarised below under the various research questions.

What is the Students' Knowledge of Drug and Substance Abuse?

The focus in the question above centred not only on knowledge of the drugs of abuse per se but also the extent of the drug abuse problem in secondary schools. To establish students' knowledge of drug and substance abuse, they were asked to tick from a list of drugs, the ones that they knew about.

Figure 6: Students Knowledge of Drugs and Substances Commonly Abused



From the histogram above, it is apparent that knowledge of the commonly abused drugs by students was rating at 75.3% - 91%, which is quite high. On the other hand, their knowledge of the psychotropic drugs such as cocaine and heroine was above 50%. Although Nairobi Province was rated as leading in students' abuse of inhalants, it is apparent that some students did not seem to perceive inhalants as drugs of abuse as evidenced by 64.3% of respondents who indicated that they were aware of inhalants.

To probe further on students' knowledge of drug and substance abuse, the student respondents were asked to indicate whether certain effects of drugs were true or false in their view. The responses are tabulated below.

Table 5: Responses to Statements on the Effects of Drugs on the Lives of Students

Effects of Drug Abuse	True		False	
	N	%	N	%
Discipline improves	37	12.2	267	87.8
Absenteeism occurs frequently	209	68.7	95	31.3
Health deteriorates	230	75.7	74	24.3
Academic performance improves	67	22.0	237	78.0
Relationships with parents strengthened	32	10.5	272	89.5
Relationships with teachers weakened	231	76.0	73	24.0
Relationships with peers weakened	95	31.3	209	68.7
Truancy (sneaking) decreases	0	0.0	304	100.0

N = 304

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Table 5 overleaf reveals that the students are also aware of the effects of drugs and substance abuse. The students who contradicted the norm may have been abusers or held sceptical notions towards conventional thinking against drug and substance abuse. This showed a lack of conviction of the dangers posed by drug abuse to the lesser percentage of the students. To elicit more information, teachers were asked if their students were aware of drugs of abuse, 31 (100%) confirmed that their students had knowledge of drugs and substances of abuse. This tallies with the findings of the report on indiscipline in Kenyan schools that asserted that drug abuse was rampant in Kenyan schools and was the cause of frequent student unrests (Republic of Kenya, 2001). In addition, the students were asked to indicate the symptoms of drug abuse they were aware of. The responses are tabulated below.

Table 6: Students' Knowledge of Symptoms of Drug and Substance Abuse

Symptoms	Frequency	Percentage
Cracked lips	161	53.0
Restlessness	195	64.1
Red-rimmed eyes	192	63.2
Shaggy /Haggard look	172	56.6
Truancy / Sneaking	147	48.4
Absenteeism	133	43.8
N =304		

Note: The percentages could not add up to 100 % since some of the respondents

Indicated knowledge of more than one symptom.

The symptoms that had an affirmative response were cracked lips 53.0% red-rimmed eyes (63.2%) restlessness (64.1%) and shaggy haggard looks (56.6%). Truancy and absenteeism had relatively low percentages, so they could be attributed to other factors other than drug and substance abuse. These findings show that students were aware of the symptoms of drug and substance abuse.

To probe further, students were asked if their fellow students abused drugs. Eighty-eight students (28.9%) answered in the affirmative, while 216 students (71.1%) answered in the negative. However, the teacher and head teacher respondents were of a different view. Thirty-one teachers (100%) and all the headteachers respondents (100%) confirmed that drug abuse among students existed in their schools with 100% of the headteachers decrying that they had detected deviant behaviour in their schools attributed to drug abuse. Moreover, the teachers confirmed that they had noticed these symptoms of drug abuse in their schools as shown in the Table 7.

Table 7: Symptoms of Drug Abuse Noticed in Schools by the Teacher

Respondents

Symptoms noticed	Frequency	Percentage
Cracked Lips	20	64.5
Burnt Fingers	19	61.3
Restlessness	23	74.2
Neglect of Hygiene	29	93.5
Mood Swing	24	77.4
Aggression	19	61.3
Drop in Performance	28	90.3
Red Rimmed Eyes	21	67.7

N = 31

Note: The percentages do not add up to a 100% since the respondents were required to give more than one response in some cases.

The teacher respondents were given more symptoms of drug abuse to respond to, than the students and their responses ranged from 61.3% to 93.5% as shown in the table above. This confirms the awareness of their students and themselves of the symptoms of drug and substance abuse. In fact, these responses of the three respondents portray knowledge not only of drugs and substances abused but also the extent of the drug and substance problem in schools. This tallies with several research findings most notably the report on indiscipline in schools, where cases like arsonist cases in schools like Nyeri high and Kyanguli were attributed to drug abuse.

However, the discrepancy in the responses of the headteachers' and teachers' vis a vis those of the students suggest that the conventional methods of addressing drug and substance abuse need to be complemented with more creative, less intimidating and non conventional methods so that students can own up to the problem of drug and substance abuse. Drama is one of those methods, indeed, Wessels (1987) candidly depicts drama as the only method that can shake students into reality due to its non-conventionally since it breaks down barriers and inhibitions.

What Knowledge of Drama as a Tool of Fighting Drug and Substance Abuse do Teachers and Students Possess?

To establish respondents' knowledge of drama as a tool of fighting drug and substance abuse, they were asked what drama was in their view. Two hundred and sixteen students (71.1%) gave their view of drama as using dances, verses and stories to pass messages on life situations. Two hundred students (65.8%) agreed that it was not just watching movies or a set book studied in class and 233 students (76.6%) disagreed with the fact that it meant just being a member of the drama club. These findings denote a proper definition of drama.

In addition, 25 teachers (80.6%) perceived drama as enactment of life situations using plays and verses to entertain and pass messages that are a reflection of real life situations. They also perceived it as a co-curricular activity to inculcate moral

teaching to students. This was the correct view of drama. However, the head teacher respondents unlike the other respondents did not seem to perceive drama correctly. The study showed that 4 (57.1%) of the headteachers perceived it as entertainment that may at times help in communicating and 3 (42.9%) perceived it as mere entertainment. This confirms inappropriate knowledge of drama by some of the headteachers.

To further probe their knowledge of drama as a tool of fighting drug and substance abuse, several items were presented to the respondents and their opinion sought.

Table 8: Students' Response to Items on the Use of Drama in Fighting Drug and Substance Abuse

Statement	Student(s)									
	SA		A		U		D		SD	
	N	%	N	%	N	%	N	%	N	%
Drama is a good method of combating drug and substance abuse since its entertaining.	192	63.2	102	33.6	9	2.96	1	0.3	0	0
Drama is of no learning value, it is mere entertainment.	0	0	18	5.9	6	1.97	180	59.2	100	32.9
Other methods of combating drug and substance abuse do not have a lasting impression compared to drama.	208	68.4	84	27.6	7	2.4	4	1.3	1	0.3

N = 304

Key: SA - Strongly Agree A - Agree U - undecided D - Disagree

SD - Strongly Disagree

From Table 8 above, 63.2% and 33.6% of the students strongly agreed and agreed respectively that drama was a good method of fighting drug and substance abuse.

Fifty nine point two percent (59.2%) and 32.9% of the students disagreed and strongly disagreed respectively that drama was of no learning value. These findings point to adequate knowledge of drama in fighting drug and substance abuse. In addition a greater percentage of the students agreed that drama was a potent method of communicating anti drug messages since it has a lasting impression.

The teachers' and head teachers' responses are indicated in Table 12. These findings in Table 12 indicate that 100% of the teachers and head teachers' respondents agreed that drama was a good method of addressing drug and substance abuse. Twenty-four (77.4%) of the teachers agreed that drama had a more lasting impression in tackling drug and substance abuse than other methods while only 1 (14.3%) head teacher agreed. On the statement that drama was of no learning value 29 (96.8%) of the teachers' respondents disagreed. On the other hand, 4 (57.1%) of the head teachers agreed that it was of no learning value. This finding implies that headteachers lack knowledge of the potential of drama as a tool in fighting drug and substance abuse.

The findings in Table 8 and 12 indicate that all the three sets of respondents had adequate knowledge of drama as a tool of fighting drug and substance abuse. In deed, the teachers and students were more versed on this use of drama than the headteachers. However, if drama was not being used in fighting drug and

substance abuse, this could be attributed to other factors rather than knowledge. For example, 100% of the headteachers acknowledged that it is an appropriate and good method of fighting drug and substance abuse. However, their attitudes towards drama in this regard, as reflected in the subsequent statements presented in Table 11 and 12 override their knowledge.

To what extent is drama being used as a method of curbing drug and substance abuse?

To address the question above, all the three sets of respondents that is teachers, students and headteachers were asked to indicate the methods they had used to address the problem of drug and substance abuse from a given list.

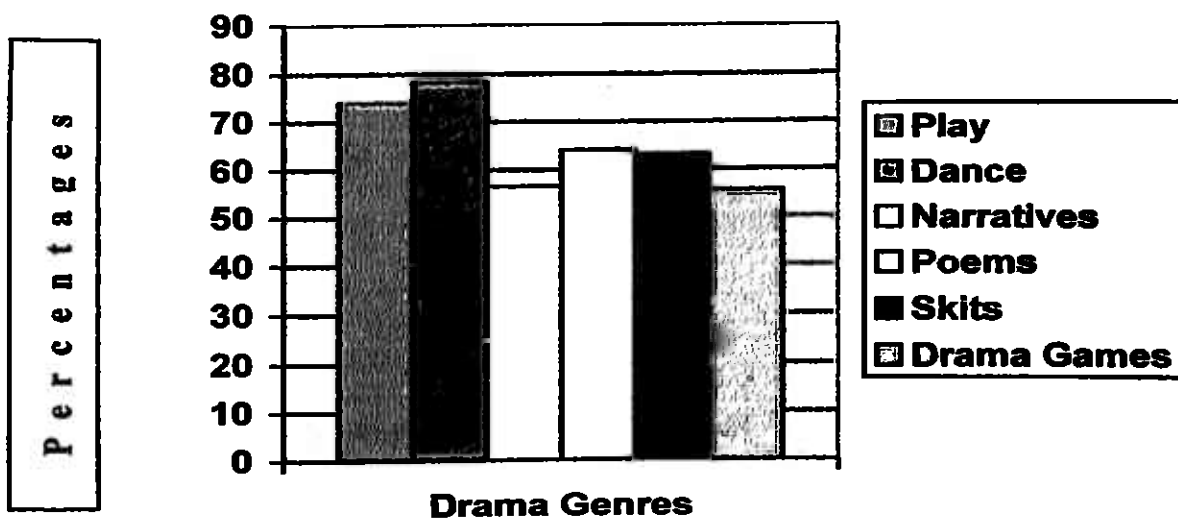
Table 9: Methods being used by Teachers and School Administrators to Combat Drug and Substance Abuse in Schools

Method	Students		Teachers		Headteachers	
	f	%	f	%	f	%
Drama	204	67.1	21	67.7	3	42.9
Guidance and Counselling	248	81.6	31	100	6	85.7
Classroom instruction	159	52.3	17	54.8	2	28.6
Preaching	205	67.4	21	67.7	2	28.6
Suspension/Punishment	185	60.9	21	67.7	3	42.9
Expulsion	168	55.3	10	32.3	0	0
Inviting Resource People	217	71.4	25	80.6	6	85.7
	N = 304		N = 31		N = 7	

Note: The total percentage could not total up to a 100% since each method was treated separately. Moreover, respondents gave more than one method.

The researcher established that although drama was indicated as one of the methods to fight drug and substance abuse, alternate methods were more extensively used as tabulated in Table 9. To probe further into the question above, students were asked to indicate the categories of drama they had participated in or watched. The responses are indicated in the histogram below.

Figure 7: Student Respondents Participation in the Genres / Categories of Drama



The findings in the histogram above indicate that students had participated either actively or passively in most of the drama genres extensively except in the drama games. In addition, when asked where they had participated in drama, the responses are as tabulated in Table 10.

Table 10: Fora Where Students Participated in Drama

Forum	Frequency	Percentage
Schools Drama Festival	254	83.6
Classroom Lesson	125	41.1
National Theatre	183	60.2
Inter-house / Class Drama Competition	167	54.9
Drama Group Invited to School	166	54.6

N = 304

From the Table 10, most of the student respondents 83.6% had participated in the drama festival. This agrees with Abiero (2003) who asserted that the Kenya Schools and Colleges Drama Festival was the largest theatre forum south of the Sahara. It is in this regard that the Minister for Education chose the Kenya Schools Drama Festival as forum for advocacy on the dangers of drug and substance abuse to students and indeed the youth (Osiako, Daily Nation, April 13th 2004).

The National Theatre was the 2nd most popular forum. Moreover, students were also aware of other fora where they could participate in drama as evidenced in the Table 10 above. However, the most popular forum, which is the Schools Drama Festival, reaches only a few of the students and teachers. It is thus imperative that other fora like classroom instruction which had 41.1%, visiting theatre groups

54.6% and inter-house / class drama competitors 54.9% that will capture a larger audience be expanded.

Furthermore, to zero in on the use of drama in specifically tackling drug and substance abuse, students were asked if they had participated in a drama item with anti drug abuse messages. One hundred and ninety-nine students (65.5%) answered in the affirmative while 105 (34.5%) answered in the negative. These responses denote that drama is being used in the fight against drug abuse but not so extensively. This is because the general use of drama depicted in the histogram (Figure 7) is higher than that of the students' exposure to the use of drama in fighting drug and substance abuse.

What is the Attitude of Teachers and Head teachers Towards the Use of Drama in Curbing Drug and Substance Abuse?

To elicit information on the question above, the teacher and headteacher respondents were asked to indicate whether certain attributes of the use of drama in fighting drug and substance abuse were true or false.

Table 11: Responses of Teachers and Headteachers Towards Statements on the Use of Drama in Fighting Drug and Substance Abuse

Statements	Teachers				Headteachers			
	True		False		True		False	
	N	%	N	%	N	%	N	%
Drama creates awareness	31	100	0	0	2	28.6	5	71.4
Drama reduces idleness which is a cause of drug abuse	27	87.1	4	12.9	3	42.9	4	57.1
Drama inculcates positive values	26	83.9	5	16.1	4	57.1	3	42.9
Drama teaches new attitudes and eradicates outmoded ones.	25	80.6	6	19.4	2	28.6	5	71.4
Drama leads to behavioural change	24	77.4	7	22.6	1	14.3	6	85.7
Drama leads to reflection	27	87.12	4	12.9	0	0	7	100
Drama helps to investigate hidden / silent issues like drug abuse	26	83.9	5	16.1	7	100	0	0
Drama enhances classroom instruction	20	64.5	11	35.5	2	28.6	5	71.4
	N = 31				N = 7			

Note: The percentages could not add up to a 100 since each item was treated differently, however, they add up to 100% in each item's response.

The findings in Table 11 revealed that an overwhelming majority of teachers 64.5% - 100% had a positive attitude towards the use of drama as a method of curbing drug and substance abuse. Contrary to the teachers, more than 50% of the headteachers held a negative attitude towards most of the attributes of the use of drama in fighting drug abuse.

To probe into the respondents' attitudes further, items in the Likert summing scale were used.

**Table 12 (a): Teachers Responses to Statements Concerning the use of
Drama in Addressing the Problem of Drug and Substance Abuse**

Key: SA - Strongly Agree A - Agree UD - Undecided
D - Disagree SD - Strongly Disagree

Statement	Teachers									
	SA		A		UD		D		SD	
	N	%	N	%	N	%	N	%	N	%
Drama is a good method of fighting drug and substance abuse since it is entertaining.	20	64.5	11	35.5	0	0	0	0	0	0
Drama festivals are fora where students indulge in drug and substance abuse.	3	9.7	4	12.9	3	9.7	10	32.3	11	35.5
Drama is expensive financially hence can't be applied given limited finances.	6	19.4	20	64.5	2	6.5	3	9.7	0	0
Drama is time consuming hence can't be used adequately to address drug and substance abuse.	10	32.3	9	29.0	0	0	8	25.8	4	12.9
Drama is of no learning value, it is mere entertainment so it is not appropriate in addressing drug and substance abuse.	0	0	0	0	1	3.2	9	29.0	20	64.5
Drama is childish and students won't take is seriously in curbing drug and substance abuse.	0	0	0	0	0	0	7	22.6	24	77.4
Other methods of combating drug and substance abuse do not have a lasting impression compared to drama.	23	74.2	3	9.6	1	3.2	3	9.6	1	3.2

N=31

From the Table12 (a) overleaf, the teachers' attitude towards the use of drama in fighting drug and substance abuse was apparently positive. Apart from a majority

of the teachers who acknowledged that drama was expensive, the responses to the other statements were largely pro drama. For instance, 100% of the teacher respondents reported that drama is a good method of fighting drug and substance abuse and 96.8% disagreed that drama was unsuitable in addressing this menace since it was mere entertainment.

Table 12 b): Responses to Statements Concerning the use of Drama in Addressing the Problem of Drug and Substance Abuse by Headteachers

Key: SA - Strongly Agree A - Agree UD - Undecided
D - Disagree SD - Strongly Disagree

Statement	Headteachers									
	SA		A		UD		D		SD	
	N	%	N	%	N	%	N	%	N	%
Drama is a good method of fighting drug and substance abuse since it is entertaining.	4	57.1	3	42.9	0	0	0	0	0	0
Drama festivals are fora where students indulge in drug and substance abuse.	2	28.6	5	71.4	0	0	0	0	0	0
Drama is expensive financially sets can't be applied given limited finances.	4	57.1	2	28.6	0	0	1	14.3	0	0
Drama is time consuming hence can't be used adequately to address drug and substance abuse.	5	71.4	1	14.3	0	0	0	0	1	14.3
Drama is of no learning value, it is mere entertainment so it is not appropriate in addressing drug and substance abuse.	3	42.9	1	14.3	0	0	1	14.3	2	28.6
Drama is childish and students won't take is seriously in curbing drug and substance abuse.	1	14.3	1	14.3	1	14.3	3	42.9	1	14.3
Other methods of combating drug and substance abuse do not have a lasting impression compared to drama.	0	0	1	14.3	0	0	4	57.1	2	28.4

N = 7

From Table 12 (b) above, it is noteworthy that the head teachers' attitude towards the use of drama in fighting drug and substance abuse was largely negative.

Though 100% of the headteachers acknowledged that drama is a good method of fighting drug and substance abuse, they disagreed with most of the positive attributes of drama. For example, 100% of the headteachers agreed that the drama festivals are fora where students indulge in drug abuse. In addition, 85.7% perceived it as expensive and times consuming to be adequately used while over 50% of the headteachers did not see any learning value in drama but regarded it as mere entertainment. This negative attitude of the headteachers is not in tandem with the teachers' otherwise positive attitude towards the use of drama in combating drug and substance abuse reflected in Table 12 (a). This state of affairs connotes consequent lack of administrative support to the use of drama in this regard. The finding thus affirms Mumma (1987) assertion which pointed out that lack of administrative support and will to support drama was related to administrators' negative attitudes towards drama..

What differences exist in the attitude of drama club members and non-members towards drama as a tool of eradicating drug and substance abuse?

To elicit information on the question above, the students were asked to give their opinion on various items on the use of Drama in combating drug and substance abuse that were presented in the Likert summating scale. Consequently, a t-test was carried out. The results are as tabulated below.

Table 13: Differences in Attitude Between Students in the Drama Club and Non-Drama Club Members

Attitude	Drama club members N = 157	Non-members N = 147
Mean		
Score (M)%	40.27	38.78
SD	16.47	14.76
t (302)	= 0.832, P < 0.05	
t – critical = 1.645 p < 0.05		

From the results, it was revealed that there was no significant difference in the attitudes of members of the drama club and non-members towards the use of drama in fighting drug and substance abuse. Indeed, the margin between the means of the two groups was minimal. In addition, the t-score obtained is much less, at 0.832 than the critical value of 1.645 at 0.05 level of significance. This state of affairs would therefore be positively harnessed to use drama across the board and diversify fora where all students could access drama items on drug and substance abuse. This is against the backdrop where the most popular drama forum had been identified as the schools Drama festival. This festival is more accessible to members of the drama club, thus other fora that can reach a larger student audience would be effectively harnessed.

What Challenges are Facing Drama as a Tool of Curbing Drug and Substance Abuse?

To gather information regarding the question above, the teachers and headteachers were asked whether they had experienced any challenges while using drama as a tool to address the problem of drug and substance abuse. Twenty-seven of the teachers (87.1%) and 6 of the headteachers (85.7%) answered in the affirmative.

To probe further all the respondents were asked to state the challenges they had experienced. The findings are tabulated below in tables 14 (a)-14 (d).

Table 14(a): Challenges Facing the Use of Drama in Fighting Drug and Substance Abuse

Challenge	Students		Teachers		Headteachers	
	N	%	N	%	N	%
Drama is time consuming in preparation of items.	216	71.1	19	61.3	6	85.7
Drama is expensive so, lack of resources may hinder it.	165	54.3	20	64.5	6	85.7
Lack of trainers / inadequately skilled trainers.	233	76.6	23	74.2	5	71.4
	N=304		N=31		N=7	

According to Table 14 (a) overleaf, there was consensus from the three groups of respondents that drama as a tool of fighting drug and substance abuse faced various challenges such as: being time consuming, this concurs with Wessels (1987: 24) who asserts that “drama as a technique even in the classroom requires a lot time in planning and the right condition and atmosphere.

Lack of resources since it is expensive was also reported as an impediment to the use of drama in fighting drug and substance abuse. This finding tallies with Alembi (2003), who posits that lack of finances to cater for costume, décor, training and sometimes transport among other requirements impedes on the use of drama in this regard. He further observed that the school administration sometimes was not able to meet these costs consequently, inhibiting the use of drama.

Moreover, 76.6%, 74.2% and 71.4% of the students, teachers and head teachers respectively cited lack of trainers as a challenge facing drama as a tool of fighting drug and substance abuse. This finding concurs with Mweseli (2003) and Mumma (1987) who had earlier noted that, lack of trainers affects production and the quality of drama items produced. This training is not adequately catered for in the institutions of higher learning. Besides, there is no comprehensive training for teachers on drama and this impacts on their skills in production of drama items

The challenges tabulated in tables 14 (b),- 15 were unique to specific groups.

Table 14 (b): Challenges Unique to Teacher Respondents

Challenges	N	%
Students conform to the message rather than getting transformed. They may in turn become drug abusers.	20	64.5
Parents at times do not like their students participating in drama items on sensitive issues like drug and substance.	15	48.4
Lack of administrative support	16	51.6
Students fear to be perceived as drug abusers; consequently they shy away.	8	25.3
Drama is not taken seriously; it is just taken as a club	10	32.3

N = 31

Note: The percentages do not add up to 100% since the respondents gave multiple challenges at times.

From Table 14 (b) above the teacher respondents lamented that students would conform to the message after watching items on drug and substance abuse. Besides they lacked administrative support, as Mumma (1987) observed that there is lack of administrative will power to fund drama.

Table 14 (c): Challenges Unique to the Drama Patrons

Challenges	N	%
Ensuring the audience take the lessons learnt from performance beyond the moment of delivery / lack of follow-up mechanism.	5	62.5
Many drama producers do not take drug abuse seriously as a theme worth producing for.	6	75.0
Forum where the targeted audience would be got is not readily available.	3	37.5
Cut throat competition hinders drama's educative ability.	7	87.5

N = 8

Note: The percentages do not add up to 100% since the responses were diverse.

As indicated Table14(c) above, most drama patrons (87.5%) said that drama is hindered in its educative capacity since most institutions perceive it as mere competition, this finding tallies with Kasigwa B. (2000) who observed that cut throat competition demeans the role of Kenya Schools Drama Festivals. The drama patrons further reported that drug abuse is not taken seriously as a theme and even if it were to be taken seriously there was lack of a follow up mechanism and a readily available target audience.

Table 14 (d): Challenges Facing the Use of Drama as Presented by the Headteachers

Challenges	N	%
Lack of interest in some teachers.	4	57.1
Drama festivals is a forum where students indulge in drug abuse.	6	42.9
Only a small section of students are involved, thus the message may not reach the actual and potential abusers.	3	85.7

N = 7

Among other challenges, 85.7% of the head teachers said that only a small section of the students were involved thus the message may not reach the actual and potential abusers, this is coupled with the challenge that Drama and Music Festivals have been fora where students have indulged in drug and substance abuse as reported in the Daily Nation, August 9th 2004.

Table 15: Challenges Facing the Use of Drama in Fighting Drug Abuse as Expressed by Students

Challenges	N	%
Actors in drama items on drug abuse are harassed by drug abusers.	109	35.9
The language in the scripts is above the student's level. At times it is too sophisticated for the audience to grasp.	136	44.7
Audience especially the students take drama as mere entertainment, so the intended message is not grasped.	168	55.3

From the responses in Table 15 above the researcher found out that drug messages in drama items were not well internalised, since the students perceived drama as mere entertainment. This finding concurs with (Mumma, 1987) who pointed out that drama has been taken as a mere club whose role is merely entertainment.

Moreover, 44.7% of the students reported that drama language is at times too sophisticated for the performers and the audience to comprehend the message therein. Thirty five percent of the students further lamented that sometimes drug abusers harass performers in drug and substance abuse items. It is therefore apparent that drama faces a myriad of challenges hence inhibiting its role as a tool of fighting drug and substance abuse.

Possible Remedies to the Challenges Facing Drama in Fighting Drug and Substance Abuse

The researcher also probed into possible remedies to the challenges discussed in Tables 14(a-d) and 15. The respondents were given an open ended item in which they were asked to give their opinion on what could be done to overcome these challenges. The responses are tabulated in Table overleaf

Table 16: Possible Remedies to the Challenges Facing Drama as a Method of Fighting Drug and Substance Abuse by Teachers and Head teachers

Remedy / recommendation	Teachers		Headteachers	
	N	%	N	%
i Allocation of more resources to drama	23	74.2	4	57.1
ii Training of teachers	29	93.5	6	85.7
iii Motivation of participants, both teachers and students	20	64.5	3	42.9
iv Use of media to promote drama / create awareness on the role of drama in fighting drug and substance abuse	15	48.4	3	42.9
v Well prepared drama items to pass intended messages	28	90.3	6	85.7
vi Inclusion of drama into the formal curriculum	11	35.5	1	14.3
vii Formation of drug abuse prevention clubs like the existing HIV/AIDS clubs in schools	16	51.6	3	42.9
viii Multifaceted approach or complementing of drama with other methods so that it is taken seriously c.g. counselling	20	64.5	5	71.4
ix Follow up mechanism to assess if drama items on drug abuse have achieved their intended objective	6	19.4	1	14.3
x Sensitising of stakeholders across the board especially headteachers on the role of drama in fighting drug abuse.	16	51.6	2	28.6
xi Need for a forum where teachers of drama can get hands on experience on dynamics in drama that change with time.	5	16.1	1	14.3
	N = 31		N=7	

Note: The percentages could not add up to 100% because of the diversity of the responses. From the findings tabulated overleaf, several recommendations were cited by the two sets of respondents. Featuring prominently was the need for properly prepared drama items on drug and substance abuse in order to avoid misinterpretation of the intended messages. Provision of more resources and training of teachers was also recommended, these tally with Mumma's (1987); Munene (2003) assertion that the two factors are crucial if drama was to succeed

in any endeavour. Subsequently, sensitising head teachers among other groups and a multifaceted approach were also recommended.

In addition, formation of drug abuse preventive clubs, though suggested by a small number of respondents would be significant, as drama would be used in these clubs more intensely. Indeed, this was one of the major recommendations of the Drug Abuse Preventive Education Programme (Amayo and Wangai, 1994). Moreover, inclusion of drama into the formal curriculum was also recommended as well as an elaborate follow up mechanism. Mweseli (2003), is also of the same view as she asserts that it is imperative that drama should be included in the formal curriculum and that theatre for development should also be encouraged country wide.

The Role of Drama in Fighting Drug and Substance Abuse

The underlying quest of the study was to establish the role of drama in fighting drug and substance abuse; the respondents were given a set of roles of drama and were asked to indicate whether they viewed them as true or false. See Table 11 for the results.

Other roles reported by three sets of respondents are as tabulated overleaf.

Table 17: Roles of Drama in Fighting Drug and Substance Abuse

Role	Students		Teachers		Headteachers	
	N	%	N	%	N	%
Gives information on dangers of drug abuse and how to stop abusing drugs.	181	59.5	25	80.6	5	71.4
Instil confidence in students	189	62.2	21	67.7	3	42.9
Forms personality, type and models that students can emulate.	-	-	11	35.5	2	28.6
Drama can be used to instil discipline.	51	16.8	4	12.9	-	-
Reflects the society and leaves a lasting memory / impression.	209	68.8	20	64.5	5	71.4
	N=304		N=31		N=7	

From Table 17, it is apparent that drama plays rehabilitative and preventive roles in the fight against drug and substance abuse. Featuring prominently were; giving information, that was reported by 59.5%, 80.6% and 71.4% of the student, teachers and head teachers respectively. Other roles reported were: instilling confidence in students, forming personality, type and models that students can emulate and reflecting the society, enlightening and principally educating students on drug and substance abuse. These findings tally with Onyuka (2004) who pointed out that drama and indeed, performing arts helps create awareness on drug and substance abuse. The L.R.F (2002) also concurs with this view when

they assert that Drama is one method that has made content and educator accessible to the communities. In addition, advocacy, reducing idleness and unearthing hidden issues like drug abuse were other roles reported (LRF, 2002); Saitoti (2003); Amayo and Wangai (1994).

From the two tables (11 and 17), it is apparent that the teacher respondents are to a greater extent aware of the roles drama plays in combating drug and substance abuse unlike the other two respondents. Subsequently, it is apparent that students are fairly exposed to these roles. This could be attributed to the possibility that teachers though aware of these roles may not be using drama in fighting drug abuse extensively. The headteachers on the other hand seemed to be over ridden by their negative attitude towards drama to the extent that this negative attitude had inhibited their acceptability of the role drama plays in this regard. Nevertheless, from the foregoing it is apparent that drama plays a myriad of roles in combating drug and substance abuse.

Summary of Data Analysis

The data analysis of the study established that students had adequate knowledge of drug and substance abused. Most students were aware of drugs commonly abused, causes and effects of drug and substance abuse. However, they were reluctant to own up to the existence of drug abuse in their schools, which the teacher and headteachers overwhelmingly agreed existed. It was also established

that most respondents except for a small number of head teachers, had adequate knowledge of drama as a tool of fighting drug and substance abuse. Moreover, the study revealed that drama was not being used as extensively as other methods of fighting drug and substance abuse.

The study revealed that the head teachers' attitude was mainly negative unlike the other respondents whose attitude was positive. Moreover, the study established that there was no significant difference in the attitude towards the use of drama in fighting drug and substance abuse between the members of the drama clubs and non-members.

In addition, it was established that drama was facing several challenges. They included inter alia, lack of adequate time to prepare items, lack of finance and lack of administrative support. Consequently, the study identified ways of addressing these challenges. These remedies included; training of teachers on theatre skills, allocating more and adequate resources to drama and motivating participants of drama items on drug and substance abuse among others. Moreover, several roles of drama in the fight against drug and substance abuse were established. Some of these roles included: creating awareness on drug abuse, educating, enlightening on drug abuse, unveiling hidden issues on drug abuse as well as leading to positive behavioural change with regard to drug abuse among others. From the findings the research questions posed were satisfactorily answered.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Introduction

This chapter presents the summary of the study, conclusions drawn from the findings of the study and recommendations for possible action and for further research.

Summary

The main aim of this study was to investigate the role played by drama in eradicating drug and substance abuse in secondary schools in Starehe and Kamukunji Divisions, Nairobi Province, Kenya. The impetus for the study was the rising cases of drug and substance abuse in schools and resultant behaviour. The researcher therefore sought to establish what role a non-conventional method like drama would play in eradicating this vice. This is against the background of the successful use of drama in combating other societal evils and emerging issues like education on human rights, HIV/AIDS among others.

This study investigated the various aspects of both variables that is, drug abuse and drama. These aspects included: knowledge of both variables, extent of the use of drama in fighting drug and substance, attitude of all respondents towards

the use of drama in fighting drug and substance abuse and the difference in attitudes between students in drama club and non-drama members, The challenges facing drama in this regard and their possible remedies were also investigated.

Related literature focused on the following aspects; the concept of drug and substance abuse, drama and theatre. Subsequently, the extent of the drug and substance abuse problem was looked at and the normative dimension of the drug and substance abuse menace in schools. In addition, the use of drama in other emerging issues was looked at and its registered success. Then the consequent use of drama in eradicating drug and substance abuse and the challenges facing it in this endeavour were presented.

An ex-post-facto design was used in the study whose target student population was 3,390. A sample of 40 teachers, 352 students and 8 headteachers were involved in the study. Of these, 7 headteachers, 304 students and 31 teachers duly completed the questionnaires. Collection of data was therefore done through the use of pupils', teachers' and headteachers' questionnaire and an interview schedule for the teachers of drama. The research questionnaires used were tested and established as reliable at (0.93 and 0.8) for the student and teacher questionnaires respectively.

A Likert type attitude scale was used to investigate respondents' attitude towards the role of drama in fighting drug and substance abuse. Both descriptive and

inferential statistics were used to analyse the data obtained. In particular percentages and frequencies of the gathered data were analysed to answer the research questions and thus achieve the study's objectives. The t-test on the other hand, was the inferential statistic used to establish whether there were differences in attitudes of drama and non-drama members in eradicating drug and substance abuse.

The following were the findings of the study:

What is the students' knowledge of drug and substance abuse?

The study revealed that the students had adequate knowledge of the drugs and substances abused. Indeed, their knowledge of commonly abused drugs rated at 75.3% to 91%, which is quite high. They were also aware of the extent of the drug and abuse problem in Kenyan schools. The teachers and headteacher respondents confirmed the students' knowledge of drugs and substances of abuse with 100% of both teachers and headteachers acknowledging students' knowledge of drug and substance abuse. However, the students were apparently reluctant to own up to the existence of drug abuse in their respective institutions. Seventy one point one percent (71.1%) of the students claimed that their fellow students never abused drugs unlike a 100% of both headteachers and teachers who acknowledged that deviant behaviour related to drug abuse existed in their schools.

What knowledge of drama as a method of fighting drug and substance abuse do teachers and students possess?

It was revealed from the study that most of the three sets of respondents (above three quarters) had adequate knowledge of drama as a tool of fighting drug and substance abuse. However, 42.9% of the head teachers did not seem to have adequate knowledge of drama as a significant tool of fighting drug and substance abuse since they perceived it as mere entertainment. Thus, if drama was not being used to fight drug and substance abuse, it could be attributed to other factors apart from knowledge of drama.

To what extent is drama being used as a method of curbing drug and substance abuse?

The study established that drama was being used to fight drug and substance abuse with 67.1%, 67.7% and 42.9% of the students, teachers and headteachers respectively, indicating that they had used it. However, compared to other methods being used to fight drug abuse, drama rated lower than methods such as counselling and use of resource people according to all the three respondents in the study. For instance, 81.6%, 100% and 85.7% of the students, teachers and headteachers respectively acknowledged having used counselling. These responses on the use of counselling are much higher than those on the use of drama.

On the other hand, the use of drama in general rated rather high, with the Schools Drama Festival appearing as the most popular / accessible forum for participation in drama where, 83.6% of the student respondents indicated participation in this festival. This indicated therefore that drama was being used to a large extent in addressing other social issues but was being used to address drug and substance abuse to a lesser extent. Indeed, some teacher respondents (drama patrons) admitted that drug abuse was not a popular choice of theme in production of drama items in their responses during the interviews.

What is the attitude of teachers and headteachers towards the use of drama in fighting drug and substance abuse?

It was revealed from the study that an overwhelming majority of teachers (64.5% -100%) had positive attitudes towards attributes on the use of drama in fighting drug and substance abuse. However, the headteachers' attitude was found to be mainly negative towards most of the attributes on the use of drama in fighting drug and substance abuse. For instance, 2 (28.6%) of the headteachers perceived drama as able to create awareness on drug and substance abuse, while only one (14.3%) acknowledged drama as leading to behavioural change. In addition, none of them (0%) thought drama could lead to reflection. This was considered a challenge because the negative attitude of the headteachers was seen to have an impact on administrative support, which is vital in effectively using drama to fight drug and substance abuse.

What differences exist in the attitude of drama club members and non-members towards drama as a tool of eradicating drug and substance abuse?

It was revealed that there was no significant difference in the attitudes of the students who were members of the drama club and non-members towards the use of drama in fighting drug and substance abuse. Indeed, the margins between the means of the two groups were minimal. In addition the t-score obtained was much less, at 0.832 than the critical value of 1.645 at 0.05 level of significance. The researcher established that, this state of affairs would be positively harnessed to use drama across the board and diversify fora where all students could access drama items on drug and substance abuse.

What challenges are facing drama as a tool of curbing drug and substance abuse?

Drama in this endeavour was established to be facing a myriad of challenges. The most pressing of these challenges were: lack of adequate time to prepare items which 71.1%, 61.3% and 85.7% of the students, teachers and headteachers respectively acknowledged as a challenge. In addition, over 50% of the all the three sets of respondents noted that lack of finance and lack of trainers were also challenges in this endeavour. Fifty one point six percent (51.6%) of the teacher respondents noted lack of administrative support as a challenge and 62.5% of the drama patrons reported lack of a follow-up mechanism as a challenge among

others. In addition, 55.3% of the students reported that their fellow students took drama as mere entertainment thus impeding on their grasping of the anti-drug messages in the drama items. They also reported that at times the language used in drama items was above the students' level and that, performers in drama items on drug abuse were sometimes harassed by drug abusers.

Remedies to the challenges facing drama as a method of fighting drug and substance abuse by the teachers and headteachers.

Featuring prominently among the remedies from the teachers and headteachers was the need for well-prepared drama items on drug abuse so as to pass the intended message, which was recommended by 90.3%, and 85.7 of the teachers and headteachers respectively. Moreover, provision of more resources, training of teachers and motivation of participants (teachers and students) were remedies brought fourth. Fifty one point six percent (51.6%) and 28.6% of the teachers and headteachers respectively recommended sensitisation of the headteachers and students on the significant role that drama could play in fighting drug and substance abuse. In addition, reinforcing drama with other methods like counselling so that it does not appear like mere entertainment was given focus. Indeed, a multifaceted approach in the fight against drug abuse was recommended in the study.

The Role of Drama in Combating Drug and Substance Abuse

This being the underlying quest of the study, several roles were revealed in the study. Featuring prominently were: instilling confidence, reducing idleness, creating awareness and advocacy. In addition, the fact that drama carries anti drug abuse messages and presents them creatively and that it can unearth hidden issues like drug abuse were brought fourth. Other roles like educating people on drug and substance abuse and complementing other methods like counselling was also established from this study. The study also revealed that the teachers were aware of the significant role drama played in fighting drug and substance abuse more than the other respondents. The students were fairly exposed to these roles while the headteachers acceptability of the role drama played in this regard was over-ridden by their negative attitude towards drama.

Conclusions of the Study

From the findings, several conclusions were arrived at: -

The study revealed that the students had adequate knowledge on drug and substance abuse right from the drugs commonly abused, effects of drug abuse and the extent of the drug abuse problem in secondary schools in Kenya. However, the students were reluctant to own up to the abuse of drugs in their respective institutions. It is apparent therefore that in the fight against drug and substance

abuse, conventional methods used have not effectively led to student ownership of the drug and substance abuse menace, hence emphasis needs to be placed on more proactive methods like drama.

Secondly, all the respondents it was established had adequate knowledge of drama as a tool of fighting drug and substance abuse. However, 57.1% of the head teachers perceived drama as entertainment which can at times help in communicating, while the rest (42.9%) perceived it as mere entertainment. This indicates lack of adequate knowledge of drama as a tool in fighting drug and substance abuse among the headteachers, hence there is need for a deliberate effort in their sensitisation and advocacy on the potential of drama in curbing such evils.

Thirdly, the study revealed that, although drama was to some extent used as a method of fighting drug and substance abuse, other methods for instance guidance and counselling were being used more intensively. It can therefore be concluded that drama's potential has not been fully exploited.

Fourthly, the challenges facing drama as a tool of fighting drug and substance abuse were found to be numerous and they were compounded by the negative attitude of the headteachers towards drama as a method of curbing drug and substance abuse. Consequently, these have impeded on the realisation of the role of drama in fighting drug and substance abuse.

The study revealed strategies for enhancing the role of drama in fighting drug and substance abuse. Among them were: the need for well prepared drama items, a follow up mechanism on drama items on drug and substance, provision of more resources, training of teachers in production of drama items and sensitising students and headteachers on the potentiality of drama in fighting drugs and substance abuse. Put in place, these strategies would go a long way in boosting drama in fighting drugs and substance abuse.

In addition, the study established that there was no significant difference in the attitudes towards the use of drama in combating drug and substance abuse between students in the Drama club and non-members. This lack of difference suggests an improper conceptualisation of drama even by drama club members. It also indicates that this lack of difference in the non-member's attitudes can be taken advantage of in using drama to communicate anti drug abuse messages to all students.

The study also revealed that use of drama in general was evident, with the Schools' Drama Festival being one of the most popular forum as depicted in the 83.6% of students who had claimed to have participated in the festival. This therefore being the case, there is need for more intentional focus on drugs and substance abuse in the Schools Drama Festival

Lastly, the study established certain roles that drama plays in the fight against drug abuse. They included: advocacy or creating awareness, positive behavioural change, unearthing hidden issues on drug abuse, educating and complementing other methods like counselling among others, however these exist in theory and not practice, therefore emphasis needs to be placed on drama due to its potency in fighting the drug menace.

Recommendations of the Study

From the data and subsequent analysis, the study recommended that:-

- i) There is need for institutions of learning to emphasise on the use of non-conventional methods like drama to address the issue of drug and substance abuse. The MoEST and KIE should ensure that drama is in the formal and non-formal curriculum. This will help in doing away with inhibitions students have in regard to drug abuse so that they own the problem. Drama will help collate information that would lead to appropriate intervention strategies.
- ii) The Ministry of Education and other willing stakeholders should put in place a curriculum to train teachers on drama. This training can be catered for right from the pre-service stage where theatre and production of drama items would be given more time in the college syllabus.

- iii) Regular in servicing of teachers of drama should be made deliberate and tailored to give the drama patrons a hands on experience on dynamics in drama that change with time. The Ministry of Education in conjunction with other interest groups should organise and fund these in-service programmes. Consequently, drama items will be tailored better to fighting drug abuse.
- iv) Head teachers should be sensitised through KESI and Head of schools' conferences on the important role drama can play in eradicating drug and substance abuse. This will then lead to a positive attitude and consequent administrative support of drama by the administrators who are in-charge of resource allocation to drama in schools.
- v) There is need for a deliberate effort to reinforce drama with methods like counselling and classroom instruction among others by schools, churches and the media; this would forestall the perception that drama is mere entertainment.
- vi) The Ministry of Education should deliberately enlarge the fora where students can be exposed to drama. The Schools Drama Festival does not reach most students though it caters for the use of drama in fighting drug and substance abuse. Thus classroom instruction and other fora that can reach more students should therefore be given impetus in this regard.

- vii) Drug Abuse Prevention Clubs should be encouraged in learning institutions under the patronage of teachers who are well versed in drama. These drug abuse preventive clubs should be used in both advocacy and rehabilitation by organising anti-drug campaigns and giving incentives to students that successively get rehabilitated from drug abuse.

- viii) Incentives for the teachers involved in using drama to eradicate drug and substance abuse should be provided by MoEST, TSC and other willing partners in lieu of the drug and substance abuse menace. Although NACADA motivates drama teachers who produce outstanding items on drug abuse, it should also ensure these items are used to educate the public by funding them. Indeed, this would ensure a departure from the entirely conventional methods of eradicating drug and substance abuse.

Suggestions for Further Research

From the study the following issues are recommended for further investigation.

- i) A longitudinal study of the use of drama in specific cases of students who are abusers or non-abusers could yield interesting data where the change in the students involved could be observed or researched on over time.

- ii) An evaluation of the role of drama in eradicating drug abuse could also be carried out. This would help identify through research the strengths of drama and its weaknesses with a view to strengthening it.
- iii) A comparative study of drama and other methods of combating drug and substance abuse would also be an interesting area to research on. It will help to rate drama better in this regard and consequently lead to making relevant adjustments to enrich drama as one of the non-conventional methods that can help fight drug and substance abuse.
- iv) A study of the role of drama in eradicating drug and substance abuse in another area of study preferably a rural setting (Province, Division, District) would suffice. This would help in comparison and enriching the use of drama in fighting drug and substance abuse as new information would be solicited.
- v) A study on the role of drama in eradicating drug and substance abuse could also be carried out in selected private schools that have drama in their curriculum. This would help in qualifying the recommendation of inclusion of drama in the curriculum as a way of strengthening drama in this regard.

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APPENDIX A

INTRODUCTION LETTER TO PRINCIPALS

Charity Wamuyu Muraguri
University of Nairobi
Department of Educational
Administration and Planning
P.O. Box 92
KIKUYU

The Principal

_____ Secondary School.

Dear Sir/Madam,

RE: INVESTIGATION INTO THE ROLE OF DRAMA IN COMBATING
DRUG AND SUBSTANCE ABUSE IN SECONDARY SCHOOLS IN
STAREHE AND KAMUKUNJI DIVISIONS, NAIROBI PROVINCE.

I am a postgraduate student in the University of Nairobi, pursuing a Master of Education in Administration and Planning. I am conducting a study on the role of drama in combating drugs and substance abuse in secondary schools in Starehe and Kamukunji Divisions. I hereby request you to allow me interview your students through questionnaires.

The questionnaires are meant for this research only, therefore the responses will be confidential. No name is required from the Respondent or Institution.

Thank you in advance.

Yours sincerely,

Charity Muraguri

APPENDIX B
LETTER TO TEACHER RESPONDENTS

Charity Wamuyu Muraguri
University Of Nairobi
Department of Educational
Administration and Planning
P.O. Box 92
KIKUYU.

Dear Teacher Respondent,

Dear Sir/Madam,

**RE: INVESTIGATION INTO THE ROLE OF DRAMA IN COMBATING
DRUGS AND SUBSTANCE ABUSE IN SECONDARY SCHOOLS IN
STAREHE AND KAMUKUNJI DIVISIONS, NAIROBI PROVINCE.**

I am a postgraduate student in the University of Nairobi, pursuing a Master of Education in Administration and Planning. I am conducting a study on the role of drama in combating drugs and substance abuse in secondary schools in Starehe and Kamukunji Division. I therefore request you to answer the questions as honestly as possible.

The questionnaires are meant for this research only; therefore the responses will be confidential. No name is required from the Respondent or Institution.

Thank you in advance.

Yours sincerely,

Charity Muraguri

APPENDIX C

TEACHERS' QUESTIONNAIRE

This questionnaire is designed to gather information about yourself and your school. This will be used to source information on the role of drama in fighting drug and substance abuse. You are assured that your responses will be treated confidentially. It is not necessary that you indicate your name. Please indicate the correct opinion by putting a tick and fill in the blank spaces where necessary

PART A (Background)

1. Indicate your sex

(a) Male ()

(b) Female ()

2. Indicate your age in years

(a) 20 – 25 ()

(b) 26 – 30 ()

(c) 31 – 35 ()

(d) 35 – 40 ()

(e) 40 and above ()

3. Indicate your highest academic qualification (Tick appropriately)

(a) MEd ()

(b) BED ()

(c) BA with PGDE ()

(d) BSC with PGDE ()

(e) KACE with diploma ()

(f) KCE / EACE/KACE with S1 ()

Others (specify)

4. What is your school's category (Tick appropriately)

(a) Mixed day ()

(b) Mixed boarding ()

(c) Boys only boarding ()

(d) Girls only boarding ()

(e) Boys only day ()

(f) Girls only day ()

Other(s) specify

5. What is your teaching experience in years ? (Tick appropriately)

(a) Less than 2 years ()

(b) 3– 5 years ()

(c) 6 – 10 years ()

(d) 11 years and above ()

6. Indicate the area you are in charge of among the following (Tick appropriately)

(a) Guidance and counseling ()

(b) Drama ()

(c) Languages ()

(d) Sciences ()

(e) Discipline ()

SECTION B

1. (a) Are your students aware of the drugs and substances abused by students?

Yes / No

(b) If yes in 1 (a) above, please list them down.

.....
.....
.....

2. The following are symptoms of drug abuse; tick against those you have experienced in your school.

Symptom	Frequency		
	Often	Sometimes	Rarely
Truancy (sneaking)			
Charred Lips			
Burnt fingers			
Restlessness			
Neglect of hygiene			
Mood swings			
Aggression			
Drop in performance			
Red rimmed eyes			

3. Why do students abuse drugs and substances? List them down

.....

.....

.....

4. Which methods have you used to address the problem of drug and substance abuse in your school?

- (i) Drama ()
- (ii) Guidance and counseling ()
- (iii) Classroom instruction ()
- (iv) Inviting resource people ()
- (v) Preaching ()
- (vi) Suspension/punishment ()

- (vi) Expulsion ()
- (vii) Other (specify)

SECTION C

- 5. What in your view is drama? Explain briefly
.....
- 6. To what extent is drama a suitable method of fighting drug and substance abuse? Explain briefly.
.....
- 7. The following are statements concerning the use of drama in addressing the Problem of drug and substance abuse .Indicate whether they are true or false in your view with a (T) for true and (F) for the false statements.

Drama:

- (a) Creates awareness ()
- (b) Reduces idleness ()
- (c) Inculcates positive social values ()
- (d) Teaches new attitudes and eradicates old ones. ()
- (e) Leads to behavioral change ()
- (f) Leads to reflection ()
- (g) Helps to investigate hidden silent issues like drug abuse ()
- (h) Enhances classroom teaching ()
- 8. (a) How often do you use the following categories of drama to address the problem of drug and substance abuse? Kindly respond by indicating with a tick (✓) whether you use the method always (A) Often (O) sometimes

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(ST) rarely (R) very rarely (VR)Method	A	O	ST	R	V.R
Plays					
Dances					
Skits (short plays)					
Acted poems					
Oral narratives (stories)					
Drama games					
Musical drama					
T.V drama					
Puppetry					

(8b.) In 8 (a) above, where do the drama activities take place? Tick as many as applicable.

- (i) During classroom lessons ()
- (ii) A theatre group invited to school ()
- (iii) National theatre ()
- (iv) Drama festival ()
- (v) Inter house / class drama competition ()
- (vi) Other(s) (specify).....

9a. How often do your students participate in the Schools' Drama Festivals? Tick appropriately

- (i) Often ()
- (ii) Sometimes ()
- (iii) Rarely ()

9b. Indicate the level of festival your school participated in last in 9a above. Tick appropriately

- (i) Zonal ()
- (ii) Provincial ()
- (iii) Nationals ()

10 (a). How long has drama been used to address the problem of drug and

substance abuse in your school? Tick appropriately

- (i) Less than 2 years ()
- (ii) 2 – 5 years ()
- (iii) 5 years and above ()
- (iv) Has not been used ()

11(a). Have you noticed any significant change in the number of cases of drug abuse in your school for the period of time that drama has been in use?

- (a) Yes ()
- (b) No ()

(iii) If Yes in 11 (a) above, what changes are these? Please list them down.

.....

SECTION D

12. Each of the following statements requires your opinion on various aspects of the use of drama in drug and substance abuse. For each, kindly respond by indicating with a tick whether you strongly agree (SA) agree (A) undecided (U) disagree (D) or strongly disagree (SD) with the statement.

STATEMENT	SA	A	UD	D	SD
1) Drama is good method of fighting drug and substance abuse since it is entertaining.					
2) Drama is a time consuming exercise hence cannot be used adequately to address drug and substance abuse.					
3) Drama festivals are fora where students indulge in substance abuse.					
4) Drama reduces idleness, which is a cause of drug abuse.					
5) Drama carries anti-drug messages, which are remembered long after the performance.					
6) Drama is childish and students won't take it seriously in arresting drug and substance abuse.					

6)	Drama is childish and students won't take it seriously in arresting drug and substance abuse.					
7)	Other methods of combating drugs and substance abuse do not have a lasting impression compared to drama.					
8)	Drama enhances positive behavioral change so it is appropriate in the fighting drug and substance abuse					
9)	Drama promotes indiscipline amongst students.					
10)	Through skits, teachers can unearth students' involvement in drugs and substance abuse.					
11)	Drama has no learning value; it is mere entertainment, So it is not appropriate in addressing drug abuse.					
12)	Drama is expensive financially so cannot be applied given limited finances.					

13(a) Have you experienced any challenges (problems) while using drama to address the problem of drug and substance abuse?

(a) Yes ()

(b) No ()

13 (b).If Yes in 13 (a) above, please list the challenges down.

.....

.....

.....

14. In your opinion what can be done to enhance the role of drama in fighting drug and substance?

.....

.....

APPENDIX D

INTERVIEW SCHEDULE FOR THE DRAMA PATRON

1. In your opinion what is drama?
.....
.....
2. To what extent is drama a suitable method of addressing the problem of drug and substance abuse?
.....
.....
3. What mode of training in production of drama items have you undergone?
.....
4. Which genres of drama have you or your students produced items on?
.....
.....
5. List down the themes you have addressed using drama
.....
.....
6. What functions do you think drama plays in combating the problem of drug and substance abuse?
.....
.....
7. (a) In using drama to combat drug and substance abuse what challenges is one likely to encounter?
.....
.....
7. (b) Give suggestions on how the challenges in 7(a) above can be addressed.
.....
.....

APPENDIX E

STUDENTS' QUESTIONNAIRE

INTRODUCTION

This questionnaire is designed to seek your views concerning the use of drama in fighting the drug and substance abuse problem in schools. Please read the questions carefully and respond to each question as required.

Note that the information collected will be strictly used for research purposes and will be kept in confidence. Consequently, do not write your name anywhere in this questionnaire.

Indicate in the boxes provided by a tick (✓) your response(s) and write any other information in the spaces provided.

Background information (personal information)

Please put a tick in the appropriate space given.

1. Indicate your gender

(a) Male ()

(b) Female ()

2. Indicate your class

(a) Form 2 ()

(b) Form 3 ()

3. Indicate your age in years

4. Which category is your school in?

(a) Mixed day ()

(b) Boys only day ()

(c) Boys only boarding ()

(d) Girls only day ()

(e) Girls only boarding ()

(f) Other (s) specify.....

5. Are you a member of the drama club? Yes () No ()

SECTION B

1. The following are types of drugs and substances that are commonly abused.

Tick the ones that you know about.

(i) Miraa ()

(ii) Tobacco/cigarettes ()

(iii) Brown sugar ()

(v) Beer/spirits/kumi kumi ()

(vi) Bhang ()

(vii) Heroine ()

(viii) Cocaine ()

(ix) Gluc ()

(x) Kuber/ Ghutica ()

(xi) Other(s)(Specify)

2. Do your fellow students abuse drugs?

(i) Yes ()

(ii) No ()

(b) If yes, which ones?

.....
.....

3. How would you tell whether a fellow student is abusing drug?

(i) Truancy (sneaking)

(ii) Cracked lips

(iii) Restlessness

(iv) Red-rimmed eyes

(v) Shaggy / haggard look

(vi) Aggression

(vii) Absenteeism

(vii) Other (s) (specify)

.....

4. Why do students abuse drugs? Tick as many as appropriate.

- (i) Peer pressure
- (ii) To improve academic performance
- (iii) Stress
- (iv) Family break up / disharmony
- (v) Influence from mass media for example, T.V.
- (vi) Parental influence
- (vii) Availability of drugs
- (viii) Other(s) specify

5. The following are statements of the effects of drugs on the lives of students. Indicate whether the statements are **True** or **False** in the spaces provided with a (T) for true statements and (F) for false statement.

- (i) Discipline improves
- (ii) Absenteeism Occurs frequently
- (iii) Health worsens/deteriorates
- (iv) Academic performance improves
- (v) Relationship with parents strengthened
- (vi) Relationship with teachers weakened
- (vii) Relationship with peers weakened
- (viii) Truancy (Sneaking) Decreases

6. At what age do students first abuse drugs or substances?

.....

7. What methods have been used to address the problem of drugs and substance abuse in your school? Tick as many as appropriate.

- (i) Drama
- (ii) Guidance / counseling
- (iii) Preaching

- (iv) Suspension / punishment ()
- (v) Classroom instruction ()
- (vi) Expulsion ()
- (vii) Other(s) (specify)

8. Where did you first get information on the dangers of drugs and substance abuse? Tick as many as applicable.

- (i) Radio / T.V ()
- (ii) Newspaper/magazine ()
- (iii) Guest/visiting drama group ()
- (iv) Family member ()
- (v) Classroom teaching ()
- (vi) Drama festival ()
- (vii) Others (specify)

SECTION C

9. What in your view is drama? Tick appropriately

- (i) Being a member of drama club ()
- (ii) Plays, dances, verses, stories performed to a group of people (audience) ()
- (iii) T.V / movies ()
- (iv) Methods of teaching where students act roles during classroom lessons ()
- (v) A set book to be studied during language lessons. ()
- (vi) Others (specify)

10. (a) What categories of drama have you participated in or watched? Tick as many as appropriate.

- (i) Plays ()
- (ii) Dances ()
- (iii) Narratives/stories ()

- (iv) Dramatised / Acted poems ()
- (v) Skits ()
- (vi) Drama games ()
- (vii) Any other specify

10.(b) Where did you watch or participate in the drama items ticked in 10(a)?

Tick as many a applicable

- (i) During a classroom lesson ()
- (ii) A drama group invited to school ()
- (iii) National theatre ()
- (iv) Drama festival ()
- (v) Inter-house / class drama competitions ()

Other(s) specify.....

11. During your participation / watching drama, how have you benefited? Tick as many as applicable.

- (i) Reduced idleness ()
- (ii) Recreation / Entertainment ()
- (iii) Self confidence / Esteem boosted ()
- (iv) Got new information ()
- (v) Learnt new values like honesty ()
- (vi) Enabled me change bad behaviour / reflection ()
- (vii) Improved language skills ()
- (viii) Enhanced / enabled me to remember what was learnt in class. ()
- (x) Any other(s) (specify)

12. (a) Have you ever watched or participated in a drama item tackling the problem of drugs and substances abuse?

- (i) Yes ()
- (ii) No ()

12.(b) If yes in 12 (a) indicate where you watched or participated .Tick

appropriately

- (i) T.V ()
- (ii) Movie / video ()
- (iii) A visiting drama group ()
- (iv) Drama festival ()
- (v) Classroom lesson ()
- (vi) Any other (specify).....

12.(c). What did you learn from these drama item(s) in 12 (b) in so far as drug and substance abuse is concerned? Tick as many as applicable

- (i) Types of drugs that are abused ()
- (ii) What drug abuse is ()
- (iii) Effects/dangers of drug abuse ()
- (iv) Consequences of handling illegal drugs. ()
- (v) Causes of drug abuse ()
- (vi) Where to get help if one was abusing drugs ()
- (vii) The causes of drug abuse I should avoid ()
- (viii) How to build self esteem so as to avoid drug abuse ()
- Any other(s) (specify)

13. In your opinion what role can drama play in combating drug and substance abuse in secondary schools?

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.....

.....

14. What problems in your view can one encounter in the use of drama to fight drug and substance abuse?

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.....

SECTION D

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1. Each of the following statements requires your opinion on the part played by drama in the fight against drugs and substance abuse. Indicate your response by ticking whether you Strongly agree (SA) Agree (A) Undecided (U) Disagree (D) Strongly disagree (SD)

STATEMENT	SA	A	U	D	SD
1) Drama is good method of fighting drug abuse since it is entertaining.					
2) Drama is childish and students won't take it seriously in addressing drug and substance abuse.					
3) Involvement in drama reduces idleness, which causes drug abuse.					
4) Drama has no learning value. It is mere entertainment.					
5) Drama boosts self-esteem/ builds confidence, so one need not abuse drugs to be confident.					
6) Drama is used to address other social problems like HIV/AIDS so it can also be used to fight drug abuse.					
7) Drama promotes indiscipline among students					
8) Drama is time wasting and many students would not want to be involved in it.					
9) Drama items on drug abuse could help one stop abusing drugs.					
10) Drama items on drug abuse could warn one never to abuse drugs.					
11) Drama festivals are fora where students indulge in drug abuse.					
12) Drama is easy to remember so it is appropriate in addressing drug and substance abuse.					

APPENDIX F

HEAD TEACHERS' QUESTIONNAIRE

This questionnaire is designed to gather information about yourself and your school. This will be used to source information on the role of drama in fighting drug and substance abuse. You are assured that your responses will be treated confidentially. It is not necessary that you indicate your name. Please indicate the correct opinion by putting a tick (✓) and fill in the blank spaces where necessary.

PART A (Background)

1) Indicate your gender

- (a) Male ()
- (b) Female ()

2) Indicate your age in years

- (a) 20 – 25 ()
- (b) 26 – 30 ()
- (c) 31 – 35 ()
- (d) 35 – 40 ()
- (e) 40 and above ()

3) Indicate your highest academic qualifications

- (a) MEd ()
- (b) BEd ()
- (c) BA with PGDE ()
- (d) BSC with PGDE ()
- (e) Diploma ()
- (f) KCE / EACE/KACE with S1 ()
- (g) Other(s) (specify)

4) What type of school do you lead?

(a) Mixed day ()

(b) Mixed boarding ()

(c) Boys only boarding ()

(d) Girls only boarding ()

(e) Boys only day ()

(f) Girls only day ()

(g) Other(s) specify

5) How many streams does each class in your school have?

(a) One ()

(b) Two ()

(c) Three ()

(d) Four ()

(e) Over four ()

6) What is your teaching experience in years

a) Less than 2 years ()

b) 3– 5 years ()

c) 6 – 10 years ()

d) 11 years and above ()

7) What is your administrative experience in years?

.....

SECTION B

1) (a) Are your students aware of the drugs and substances abused by students? Yes () No ()

(b) If yes in 1 (a) above, please list them down.

.....
.....

2) Have you ever detected deviant behavior in your school caused by drug abuse

Yes ()

No ()

3) The following are symptoms of drug abuse; tick against those you have experienced in your school.

Symptom	Frequency		
	Often	Sometimes	Rarely
Truancy (sneaking)			
Charred Lips			
Burnt fingers			
Restlessness			
Neglect of hygiene			
Mood swings			
Aggression			
Drop in performance			
Red rimmed eyes			

4) What factors have you gathered from you administrative experience cause drug and substance abuse ?Please list them down

.....

5. Which methods have you used to address the problem of drug and substance abuse in your school? Tick as many as applicable

- (i) Drama ()
- (ii) Inviting drama and theatre groups ()
- (iii) Classroom instructions ()
- (iv) Guidance and counselling ()
- (v) Expulsion ()
- (ii) Suspension/punishment ()

- (ii) Inviting resource people ()
- (iv) Preaching ()
- (v) Other(s) (specify).....

SECTION C

6. What in your view is drama? Explain briefly

.....

7. The following are statements concerning the use of drama in addressing the problem of drug and substance abuse. Indicate whether they are true or false in your view with a (T) for true and (F) for the false statements.

Drama:

- (i) Creates awareness ()
- (j) Reduces idleness ()
- (k) Inculcates positive social values ()
- (l) Teaches new attitudes and eradicates old ones. ()
- (m) Leads to behavioral change ()
- (n) Leads to reflection ()
- (o) Helps to investigate hidden silent issues like drug abuse ()
- (p) Enhances classroom teaching ()
- (I) Others (specify).....

9. (a) How often do you use the following categories of drama to address the problem of drug and substance abuse? Kindly respond by indicating with a tick (✓) whether you use the method always (A) Often (O) sometimes (ST) rarely (R) very rarely (VR)

Method	A	O	ST	R	V.R
Plays					
Dances					
Skits (short plays)					
Acted poems					
Oral narratives (stories)					
Drama games					
Musical drama					
T.V drama					
Puppetry					

(8b.) In 8 (a) above, where did the drama activities take place? Tick as many as applicable.

- (i) During classroom lessons ()
- (ii) A theatre group invited to school ()
- (iii) National theatre ()
- (iv) Drama festival ()
- (v) Inter house / class drama competition ()
- (v) Other(s) (specify.....)

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9. How often do your students participate in the Schools' Drama Festivals?

- (i) Often ()
- (ii) Sometimes ()
- (iii) Rarely ()

10. How long has drama been used to address the problem of drug and substance abuse in your school? Tick appropriately

- (i) Less than 2 years ()
- (ii) 2 – 5 years ()
- (iii) 5 years and above ()

11(a).Have you noticed any significant change in the number of cases of drug abuse in your school for the period of time that drama has been in use?

(a) Yes () (b) No ()

11. (b) If Yes in 11 (a), what changes are these? Please list them down.

.....
.....

12. Which resources does drama require to address the problem of drug and substance successfully? Please list them down.

.....
.....

13. How would rate the expenses of drama compared to other activities that address the problem of drug and substances abuse? Explain briefly.

.....
.....

SECTION D

12. Each of the following statements requires your opinion on various aspects of the use of drama in fighting drug and substance abuse. For each, kindly respond by indicating with a tick (✓) whether you strongly agree (SA) agree (A) undecided (U) disagree (D) or strongly disagree (SD) with the statement.

STATEMENT	SA	A	UD	D	SD
1) Drama is a good method of fighting drug and substance abuse since it is entertaining.					
2) Drama is expensive financially so it cannot be applied given limited finances.					
3) Drama festivals are fora where students indulge in substance abuse.					
4) Drama reduces idleness, which is a cause of drug abuse.					
5) Drama carries anti-drug messages, which are remembered long after the performance.					
6) Drama is childish and students won't take it seriously in arresting drug and substance abuse.					
7) Drugs are abused to improve performance in drama					
8) Drama enhances positive behavioral change so is appropriate in the fighting drug and substance abuse					
9) Drama promotes indiscipline amongst students.					
10) Through skits, teachers can unearth students' involvement in drugs and substance abuse.					
11) Other methods of combating drugs and substance abuse do not have a lasting impression compared to drama.					
12) Drama is a time consuming exercise hence cannot be used adequately to address drug and substance abuse					

13 (a) In your opinion what roles can drama play in addressing the problem of drug and substance abuse

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.....
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.....

14. In your view what challenges are encountered in the use of drama in combating the problem of drugs and substance abuse?

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15. In your opinion what can be done to enhance the role of drama in fighting drug and substance?

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