



Grooming teachers in training for the practice of children's theatre in a digital age

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Abstract

Theatre Arts is one of the many fields of study that have maintained relevance to life and living by finding relevance in other fields such as engineering, technology, psychology, sociology, medicine (therapy) education, and others. The purpose of this study is to prepare Theatre Arts student teachers-in-training, in Colleges and Universities of Education to approaches that will equip them to engage the practice of Children's Theatre in schools. Therefore, This paper accounts for a Children's Theatre field trip experience involving researchers and NCE Theatre Arts students in Adeniran Ogunsanya College of Education, Oto/Ijanikin. This was done by using technologically based digital gadgets as teaching methodologies for the practice of Children's Theatre in primary schools. It adopted qualitative methods involving visits to select primary schools within Badagry Local Government Area where pupils were engaged in creative engagements and educative entertainment (Edutainment) of learners which were interactive during this period. Findings revealed that significant changes were noticed in the participatory level of learners at the end of the experiment compared to their attitude at the beginning of the study. It also pointed to the fact that digitalizing approaches to Children's Theatre are synonymous not only with learners but also with teachers to have a paradigm shift by exploring digitalization in the classroom, especially with young learners. The study concludes that it is high time theatre arts teachers in training diversify, embrace, and provide special creative visuals that will deliver lessons to learners in distinct ways through digital technologies.

Keywords: Children's theatre, Digital age, Edutainment, Pupils, Teachers in training, Technology

1. Introduction

Training of trainee teachers in their early years determines their level of development, performance, and output later on. Teacher preparation has therefore become core and needs to be taken seriously for the various programmes available for study in tertiary institutions in Nigeria. Teacher Education in Nigeria has a long history dating back to the introduction of schools in Nigeria by early missionaries. By recruiting more students into schools, Nwachukwu (1986) in Arikpo, Inaja and Arikpo (2014) attributes it to a quest and deliberate attempt on the part of the colonial masters to propagate the gospel and win more converts. Training teachers is a conscious effort on the part of the Government to produce seasoned, competent and qualified teachers as great influencers for the classroom to ensure quality teaching and learning. Succinctly put, the quality of an educational system is a product of the quality of teachers. Teacher Education is a process for nurturing prospective teachers and retraining and updating already qualified teachers' knowledge and skills as a form of continuous professional development (Anho, 2011). This is a fact further supported by Arikpo, Inaja and Arikpo (2014: 1), in their view of Teacher Education as "an institutionalized procedure designed for professional training of those who engage in the act of teaching in preparation of competent teachers who are knowledgeable in specialised area of knowledge and professional practice". The key words in their submission are "specialisation and professionalism and these have become the driving forces of diversification of different areas of study in teacher training institutions. It is on this premise that the training of Theatre Arts student teachers to become skilled professional teachers became a major prerogative of Colleges of Education in Nigeria offering the course. The same can be said of Universities offering Theatre Arts (B.A.Ed.) as a course of study. The major objective here is to produce qualified and competent graduates who can creatively combine methodologies with specialised areas of Theatre Arts, as a discipline by employing result oriented activities and situations in the classroom. This approach to teaching will endear students to learning in simple ways through exploration and expression of feelings, ideas, and actions. Although this main objective in studying Theatre Arts

at NCE has almost defeated in recent times given the obsession for fame and glamour to become popular which has now become core interest of students in training.

In lieu of this, the National Commission for Colleges of Education (NCCE) has put in place a Curriculum for Theatre Arts students comprising several courses to achieve this purpose. Students in Colleges of Education (COE) are exposed to all aspects of theatre during their three years course, even though they do not specialize in any. According to Abe, (2021: 93), "effective teaching of Theatre Arts can only be achieved through a curriculum that softens the rigidity in making the curriculum an educationally oriented one... but puts into consideration students engagement in more challenging practical courses that may eventually channel their paths..". One such course in the NCCE curriculum THA 212- Drama in Education/ Children's Theatre and in the University's BMAS curriculum THA 208- Children's Theatre Education, have been identified as contributing primarily to preparing them for the teaching profession, using drama and its attendant arts. These courses adequately prepare students to effectively and creatively adopt several methodologies in teaching to meet the ever changing demands in teaching and learning. Theatre students in COE's and Universities are therefore open to vast opportunities which Theatre provides to properly position them for the teaching profession particularly in primary, junior and senior secondary schools. This is achievable because theatre arts is rated as "...a fundamental human activity, it involves people working together in order to communicate ideas and explore social issues in response to the various situations affecting them...Given this circumstance, the theatre arts is a discipline that commands respect and there is every need to learn and teach it" (Asen, 2016: 110).

Drama in Education/Children's Theatre is one of the courses that enable theatre students utilize their creative abilities in the classroom to make teaching practical. While Drama in Education is focused on interrelationship and interdependence between drama and education the second aspect of the course, Children's Theatre is synonymous with developing dramatic activities to make learning easy for children. This course has also been found to be of great importance in producing theatrical activities in primary and junior secondary schools for termly yearly events such as dramatic club activities, end of term/year parties, special occasions and so on (Asen, 2016). The course serves as a middle ground to combine theory with practice for theatre students especially in the practice of Children's Theatre. Irrespective of the relevance of this course to learners, it has become imperative to devise new approaches to the study and practice of the course for student teachers to enhance their skills in the classroom.

A most current and thriving approach among children has been identified and dimmed appropriate for this study. With the evolution of technology and media in the age of digitalisation, it has become imperative for teachers to be compliant, most especially when learners seem to be way ahead in the use of such. Teachers cannot afford to become endangered species of analog age which will make them outdated and moribund. Definitely the interactive nature of the digital era is of significant impact in the arts for its diverse possibility to disseminate information and public engagement with artwork. Digital technology "allow information and processes to be created and stored in digital form, with the possibility of distribution over electronic networks" (Poole & Le-Phat, 2011: 9). The advent of digitalisation has in no little measure transformed performance and practice of arts, which Theater Arts is one of them. The traditional mode of theatre practice is gradually becoming obsolete and digital age now offers new hopes to artistic disciplines and practices like, film, video, life performance, music and so on. It is based on this that that this research was embarked upon to experiment digital approaches to upgrade the training of students of theatre arts in the practice of Children's Theatre for NCE students in Adeniran Ogunsanya College of Education, Oto/Ijanikin, Lagos, now Lagos State University of Education.

2. Children's theatre as education and entertainment

Many researchers have provided different definitions of children's theatre as it suits their purpose. One of them is that, "children's theatre is specifically created and performed for children's audience, either by children actors or professional adult actors or a combination of both". (Eluyefa, 2019: 82). Although this statement implies that a performance can either be done by child actors or professional adult actors, it can only be regarded as children's theatre if it specifically focuses at children audience. This is because children's theatre "is a theatrical genre that focuses on shows designed for young audience... Full of cartoony characters, scenery music and choreography. Children's theatre provides children with great entertainment and teaches them the importance of reading" (Sol children, 2022: n.p). Children's theatre is aimed mostly at stimulating children to learn by exciting them with various aesthetics in children's theatre. Morals are also equally learned by children as they get entertained. It is as "a type of theatre that specialises in performances that are family friendly and target young audience. These stories derive from folk tales, fairy tales, real life issues and many historical events" (Hartley 2013: n.p). Akpodiete (2021) acknowledges age range as a major characteristics of children's theatre to be 0-14, between childhood and early adolescence. Accordingly, "it is an era of development and social change in the life of youths... This is the age they are open to take instructions, explore their environment ask question before growing to form an opinion that will either be positive/ negative" (Akpodiete, 2021: 9). An outstanding feature in meanings is the fact that this term literarily describes a theatre that involves children participation. Eluyefa (2019: 79), identifies three categories of this concept to be, "Theatre for children, theatre with children, and theatre by children" (Eluyefa, 2019: 79). Although this study is not hinged on differentiating terminologies, yet they will be noted as in examining and determining approaches, processes and expected outcomes of this research. For Children's Theatre to thrive, it requires a high level of professionalism and exploration of creative abilities, required skills and techniques for actualisation. Maguire and Schuitema, (2012) in Eluyefa says, "Children's theatre is classified as an art form" and "...is specifically created and performed for children audience either by children actors or professional adult actors or a combination of both" (Eluyefa, 2019: 82).

The practice of Theatre in schools is mainly to stimulate interests of learners through entertainment. It is also an avenue for moral development, personality discovery and outlet for expression. The context of "Entertainment" in children's theatre simply implies fun, pleasure or delight. It is synonymous with children especially, to generate their interest in learning. When children learning is devoid of entertainment, the process becomes boring and the product becomes unattractive. This explains why researchers in education have continuously sought out means of embedding entertainment into learning for permanence. In order to encourage enthusiasm and interest of children in learning, learners need activities that appeal directly to their world, experiences, interests and pleasures. Besides aesthetics, learners need to be exposed to children's theatre which is germane to functional education and learning. It gives them exposure to various art forms that will improve their cognitive, affective and psychomotor skills. The goal of children's theatre is to provide the best possible theatrical experience for the child audience. This explains Osakue's conceptualization of children's theatre as "an educational instructional approach which focuses on development through drama" (Osakue, 2013: 9). He further sees it as an exceptional resource that combines all many artistic forms such as, dance, music, games, design, poetry, mime, puppetry, graphics and many others. This attribute of Children's Theatre makes it open-ended for education and entertainment. This "Edutainment" (learning while being entertained) context of Children's Theatre is the endearing factor to this research. By failing to realize the educational potential in Children's Theatre, "we may be overlooking the rich opportunities that play provides for children to make choices, develop new skills, solve problems and make sense of the world they live in (Hamilton & McFarlane, 2005: 10). It is in search of methods and mechanisms to form new spaces for Children's Theatre, that this study is conceptualised as education and entertainment with special consideration to the target audience.

3. Children's theatre practice in a digital Age

According to Akinyemi and Mobolaji (2022), Nigeria has the largest population of youth in the world, with a median age of 18.1 years. About 70% of the population are under 30, and 42% are under age 15" This means that a portion of NCE students belong to the 70% and are conversant with the use of technology in the modern age. Therefore it would not be difficult for them to inculcate technology to their profession. From the beginning of the 21st century, world history has witnessed upsurge in innovations in the technological field at an unprecedented rate. In this process, the mass media is a game changer for life styles, relationships, perceptions, and expressions and communication thereby reformatting human minds all over again. Based on this peculiarity and outstanding feature, this century has earned itself a cliché, as the 'digital age'. Digital technology is characterized with communication, education, internet shopping, entertainment, games, films and many more. Mention must be made of the disruption caused by Covid 19 to the lifestyles of humans which made the acceptability of digitalisation wider. This pandemic era brought innovations and introduced varieties of on line educational activities cutting across all tiers and levels of education globally. It was a period when the shortfalls and shortcomings of digital technology were brought to fore on Nigerian landscape. However, theatre practitioners braced up to the challenge by employing the many facets of Theatre as interventions and evolving performances to meet the yearning demands of the teeming populace. There was an astronomical increase in global access to cell phones, laptops, iPads and other digital electronic devices used for educational theatrical experiences to meet the expectations of the target audience during this period (Chukwu-Okoronkwo & Ajiwe, 2023). This opens up a flood gate of access to large quantities of materials beneficial to children through participation and involvement which at the same time could encourage vices. In recent times, children tend to spend more time online and they are exposed to associated risks and threats. It is a further indication that the use of technology by Nigerian children will still be on the increase and will culminate in increased benefits as well as increased risks. There is therefore no better time than now, to re-invent and re-brand Theatre for children in schools to integrate as methodology as one of the blessings of the digital age.

Bearing in mind that today's children are born into a technological world which has become a trend for literacy and knowledge (Abdullah & Adebayo, 2020); this study is a calculated effort geared toward the infusion of technology in children's theatre in primary schools to appeal to the various senses of pupils. "In particular, the digital technologies and new media enabled the emergence of totally new forms of arts and challenged the way how (sic) the arts are delivered to audiences" (Tajtakova, 2014: 1). Relating this to children's theatre, Al Ta'ai and Al-Zaidi (2022: 125) posits that "digital technology offers all the possibilities in producing a homogeneous and integrated pictorial unit between the manufacture of the digital scene and its employment in the theatrical presentation prepared for children". It is no longer an impossibility to develop dramatic activities in accordance with the modern developments in a world that the child is familiar with by introducing the child to these areas in terms of form and content in much wider terms, without losing theatrical character (Al Ta'ai & Al-Zaidi, 2022). In line with this thought, this study employs technology, particularly electronic media in theatrical presentations dedicated to children who are conversant with digital technology. This digital transition allows arts to replace physical items with electronic files and distribute them instantaneously among a vast audience. Apparently, digital techniques is disruptive to the traditional art world and in many instances have changed the taste and expectations of audiences. (Tajtakova, 2014).

Following this trend, the emergence of digital interactive virtual reality has become a norm in theatre practice. (Thompson, Purcell & Rainie, 2013). This has also changed the face of participation of learners in a digital age from passive to becoming active collaborators in the process. This participatory culture is an area of interest in this study. It seeks to explore digitalisation for teaching to recreate and transform learning experiences in far more educative and entertainment modes. This is in spite of many challenges and limitations encountered in the use of digital technology in the classroom. This research is a truism that both teachers and pupils are learners when it comes to innovation in children's

theatre in primary schools. The study adopts aesthetic awareness in technology as attraction, stimulation, and innovation, and presents it in a way that it will improve the learning process and exploit its potential. This will be a digression from the usual stage drama that pupils are conversant with in the school environment basically for entertainment. It is also possible to make sophisticated presentations using technology with little financial implications. By so doing, Theatre Arts students in training will be encouraged and motivated to employ technology for teaching during the Teaching Practice exercise.

4. Methodology

DIE/Children's Theatre is offered by 200 level Theatre Arts students. This course is an added advantage to these set of students during their Teaching Practice Exercise in the first semester of 300 level. Four primary schools were randomly selected given considerations to logistics like, proximity, finance, time and accessibility. These schools include two Public and two Private Primary schools which will be represented as A1, A2 (for Public) and B1, B2 (for Private).

The research methodology adopted for this study is purely qualitative. After receiving consent from heads of schools, class teachers and pupils, data was collected from focus groups of various learners in four different primary schools. The observation method was used to gather insights into the experiential aspect of digitalized teaching methods from participants after series of workshop (teaching and learning) sessions. Digital tools and platforms suitable for age of learners were evaluated based on the appropriateness, accessibility and interactivity. These include games, music, radio drama and storytelling. Themes and narratives related to the experience of digital teaching methods were drawn and analysed based on the curriculum for some identified subjects namely, Mathematics, English Language, Yoruba and Social Studies. Breakdown of stages, components, activities, process and practice of digital teaching and learning involved in the study are fully discussed in the preceding sections.

Table 1: Population of Study

Schools	research assistants	No of pupils	Category	Male	Female
A1	10	66	Public	28	36
A2	10	71	Public	25	41
B1	10	28	Private	15	13
B2	10	28	Private	10	12

Source: Adedina, (2023)

Table 2: Details of Subjects taught by groups.

Groups	Subject	Topic	Approach
A	Mathematics	Addition and Subtraction of money and everyday business transaction	Games
B	English	Guided Composition on Motor Park	Music
C	Yoruba	Omoluwabi: Ikini lede Yoruba (greetings in Yoruba Language)	Radio Drama
D	Social Studies	Roles of family members (Graphics)	Storytelling

Source: Adedina (2023)

5. Findings and discussions

First stage

The first phase of this experiment lasted four weeks of lectures for theatre student teachers in Colleges. During this period students were taken through the concept, basic tools, approaches, and methods of DIE/ Children's Theatre. There were workshops, seminars, and short presentations which were subjected to constructive criticism by researchers and research assistants. Methods of presentation were properly mapped out, to suit the purpose of the experiment. Student teachers were also put in four groups of ten members each to work as a team in achieving set goals. After obtaining permission from heads of schools, they proceeded to prepare lesson notes on Mathematics, English, Yoruba, and Social studies according to the curriculum of Basic Three classes in chosen subjects.

Second stage

It was conducted over another period of four (4) weeks on the field in the identified four (4) Primary schools all within the Oto/Awori Local Council Development Area (LCDA). Public schools are represented by A1 and A2 while Private schools are represented by B1 and B2. Forty research assistants took part in alternate teaching of the same subject and topic adopting the same methods and approach to Children's Theatre over the four-week period. Each group took turns to teach the same subject, topic, and class during the four-week period. Lesson notes were written to conform to the curriculum and various digital approaches to children's theatre in the classroom.

Group A: Mathematics

Topic: Addition and Subtraction of money and everyday business transactions

Approach: Games

Procedure

Games are incorporated into drama, Physical Education (PE) activities or circle time activities to create fun and excitement. Games are easier to organize and readily enjoyed by children but rules must be set by the teacher from the

onset as a guide. Games can serve as a medium to meet specific aims and objectives of drama teaching. Naira notes were designed in all denominations from #5 to #1000, and a clock-like instructional material using a battery was used to display various products and prices in a supermarket. Pupils were then put in groups (two to four) headed by two group members to compete among themselves. Once a pupil turns the arrow in the middle of the clock and it rests on a particular product with the cost price, the opposing group will hand over any denomination of their choice to them. It is now left to the team in question to quickly calculate the difference in cost price and cash at hand by adding or subtracting to arrive at the best answer within 30 seconds. If the answer is correct, they earn two marks but if it is not then the opponent is given a chance to earn extra marks in 15 seconds. At the end of the game, the best team is declared winner and presented and awarded with a star badge.

Group B: English Language

Topic: Guided Composition on Motor Park

Approach: Music

Procedure

Songs were composed for this topic to enable pupils to easily comprehend and sing along. Some of the songs were accompanied with musical instruments like drums, tambourine, gong, and clapping of hands while others were recorded on phones and played over a speaker. The lyrics were simple and short and were introduced to pupils at different stages of learning. Some were at the beginning to set the mood, while others came halfway through the class for buttress and emphasis. Others were taken at the end of the learning at the conclusion of the lesson. These songs were recorded and played over phones using speakers to amplify the sound. The speakers are rechargeable and accept Bluetooth appliances to play the music. Also, at the initial stage or during the first two sessions with pupils, lyrics of the composition were boldly written on the boards for pupils to sing along. After a while, this was no longer necessary as pupils had mastered the songs and could sing them offhand.

This is an example of one of the compositions

Motor Park, Motor Park (4ce)

You take me places I don't know

Driver drive safely

Dad and mum, I'll be back soon

Right on time for moonlight tales

Figure 1: Musical Transcription of Guided composition; Motor Park

MOTORPARK

Mo tor Park Mo tor Park Mo tor Park Mo tor Park You

3
take me pla ces I don't know Dri ver drive safe ly Dad and Mum I'll be back soon

6
right on time for moon light tales

Group C: Yoruba

Approach: Radio Drama

Topic: *Omoluwabi: Ikini lede* Yoruba (greetings in Yoruba Language)

Procedure

Radio is one of the oldest forms of entertainment introduced in the early 20's. The quest for inventions birth a new art form within this medium known as Radio Drama. Huwiler (2010: 131) establishes a "strong connection between radio art and literary drama... In radio pieces, both dialogues (showing mode) and narrative discourse, told by the voice of a

narrator (telling mode), are represented, and even when there are only sequences with dialogues of personalized voices set in a realistic audible setting". Radio drama, often referred to as the blind man's theatre has the potentials of shaping stories in analytical formats to generate narrative meanings. Researchers prepared well-edited, pre-recorded ten minutes radio drama in Yoruba Language, from script to production. The radio piece was transferred to a phone and connected through Bluetooth to a rechargeable speaker device in the classroom. The drama centers on two children, Segun and Sade, and their parents at home. Their parents teach them greetings for different periods of the day as part of moral training for their upbringing. The radio drama begins with an instrumental theme song devoid of lyrics and proceeds with an introduction about the topic for the day by the presenter, *Ikini Lede* Yoruba (Greeting in Yoruba language). The short script is played out mentally creating visual pictures in the minds of learners.

Song	Meaning
Bayi la se n ki rawa (2ce) nile wa	This is how we greet in our land
Ma dobale ma ki baba	I will prostrate to greet father
Ma dobale ma ki mama	I will prostrate to greet father
Asa ile wa ni	It is our culture

Bayi la se n ki rawa (2ce) nile wa	This is how we greet in our land
Ma kunle ma ki baba	I will kneel to greet mother
Ma kunle ma ki mama	I will kneel to greet mother
Asa ile wa ni	It is our culture

Greeting	Situation
E kaaro	Good morning
E kasan	Good afternoon
E kale	Good evening
O daaro	Good night
E ku ise	Well done
E ku ile	On arrival home
E kaabo	Welcome
E ku otutu	Cold weather
E ku oye	Harmattan
E se	Thank you

At the end of teaching, pupils are called upon to repeat greetings for different situations and also demonstrate postures for greetings in Yoruba land.

Group D: Social studies

Topic: Story telling

Approach: Story telling

Procedure

The age-old practice of storytelling is one of the most effective tools that people can use. Storytelling is an old art form of teaching and learning. It creates avenues to learn, vocabulary, pronunciation, fluency, and mastering of language and language codes, signs, and symbols. Working with stories is one of the best ways to teach morals. It is a medium for recalling, recapturing, and remembering events or activities before literary arts came into existence. From one generation to the other, stories are told to preserve the history, culture, traditions, values, and norms of their social groups. "No matter what situations we are in, storytelling is a very useful skill one can possess, or develop and master... In storytelling, it is not so much what you tell, but how you tell it" (Karopec, 2021: 107).

Children were taken through a process of telling their own stories taking cues from their different family backgrounds. Their relationships within the family circle they belong to inform the pattern of narratives which are analysed by the class as well as lessons derived from them. While these stories are told, other students pay close attention, make suggestions, ask questions, answer questions, and take notes. These stories are strung together and compiled by researchers and recreated by adding visual aids to them in terms of graphical illustrations. They are then retold by children during the final phase.

Researchers presented visuals of the characters in the story with inscriptions at the bottom of each drawing. These inscriptions further paint a vivid picture of the narration. A major story emanated during this experiment and has bits and pieces of all stories told by children to arrive at a final story with the title, "I have a Future". The story is about Toby and Rhoda. Both hail from different backgrounds and ethnic groups. In the story, they both share various experiences of roles played by their family members. Rhoda is an only child to a single mother while Toby belongs to a family of five, father, mother, and three children (two girls and a boy). The story reveals the different experiences encountered by these two main characters which were informed by their background and exposure to family life. It reaffirms the place of family in society as an institution that needs to be nurtured and fostered for emotional stability, human relations, personality development, and academic achievement for a well-rounded individual. As the narration goes on, slides of graphically illustrated drawings are displayed on laptops to children seated in groups.

There are no hard and fast rules to the exact time that any of these methods are introduced during the lesson period. This is strictly determined by researchers as they may decide to launch them at the beginning, middle, or end of lessons.

Third stage

This is the final stage where research assistants write and present their reports on the field trip based on observations during the experiment. In the report they re-capture their experiences, strengths, weakness, challenges and prospects on adopting Children's theatre for classroom teaching. For accuracy, reference was constantly made to video clips and recordings made in the classroom to elicit responses, reactions and participation of target audience. This experiment is an eye opener to Theatre Students in the practice of Children's Theatre. It gave them opportunity for hands on training during workshop sessions by going through the process and procedure of attaining set objectives for the study.

6. Contributions of the study

The teaching profession is in search of competent teachers abreast with technological developments. Students are part of youths that presently comprise the largest group of population in Nigeria. Their fingers are light and swift in the use of equipment and gadgets. On this premise, this study proves that it could serve as a springboard to teachers in training to ignite their interest and equip them as professionals in digital content provision of teaching aids for young learners. This will be a novel area of providing employment in case some of them would rather prefer not to go into teaching after completion of NCE programme. It will provide a platform for them to practice their artistic craftsmanship, theatrical presentations which will be of attraction and excitement for a new generation of learners.

7. Implication of the study

The advent of digital technology has opened a wide gate for creativity in all areas of artistic endeavours. This research is useful in introducing digital technology to teachers in training to enhance their performances in the practice of Children's Theatre and other subjects before they become fully trained teachers ready to practice. Therefore, it is a preparatory ground in lieu of meeting the changing demands of teaching and learning in digital age and being adequately armed to proffer solutions to challenges of methodology. Moreover, they are conversant with digital technology and have easy access to most of the gadgets and can conveniently maneuver their application and production without necessary seeking any external intervention. This will make them competent teachers of the 21st Century, a world of innovation and creativity.

Also, it is beneficial to young learners at the Primary level of Education for interactive and participatory learning in the classroom at a time when there is a global call for interactive learning by making learners the centre of classroom activities instead of the teacher as opposed to previous practices. This study reveals that digital technology is an influencer that can be adopted in the teaching and learning process for optimum output for learners. It creates an avenue for integrating innovative artistic aesthetics and theatrical presentations as a link for teaching and learning in an academic environment.

8. Conclusion

The study has been able to provide a solution to how to teach Children's Theatre as an area that can aid learners' productivity. It establishes it as a method of teaching and learning that is timely, relevant, and acceptable to both teachers in training and young learners. This is coming at a time when stage productions have almost lost its essence and are on the brink of extinction paving the way for novel theatrical presentations. As trained Theatre Arts teachers, teachers need to explore opportunities to create and recreate theatrics to suit the new age and offer solutions to the ever-increasing challenges of education. The outcome of this field trip is a strong indication that NCE Theatre Students can achieve more in the use of technology as teachers in modern times by infusing theatre skills. They can conveniently cover a vast experiment through the use of audio and visual electronic gadgets because of their expressive potential capacities and dexterities. It has therefore become imperative to tilt the interest of students in training towards dazzling global theatrical children's presentations to improve learning outcomes. It is a new dawn to embrace and provide a special creative vision by producing theatrical artistic discourse; and deliver it to the recipients of the present age in a distinct way and manner. Children's theatre provides the platform for scholars, researchers, and theatre arts students in training to influence artistic, technical, and aesthetics performances of children's theatre. Learners could identify with innovations through digital technology which they were already familiar with through the use of phones, iPads, iPods, tablets, and laptops as major mediums of converting ideas of Children's Theatre.

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