

# **Drama-Technology-Oriented Workshop Instructional Strategy and Students' Learning Outcomes in Three Component of Component of Creative and Cultural Arts (CCA) in Lagos State Junior Secondary Schools, Nigeria**

**Solomon O. Makinde; Yakubu. O. Awodele and Oladunni R. Omolade**

*Department of Language, Arts and Social Sciences Education, Faculty of Education,  
Lagos State University*

## **Abstract**

---

*The study investigated the effects of Drama-Technology-Oriented Workshop Instructional Strategy on Students' Learning Outcomes In Three Component of Component of Creative and Cultural Arts (CCA) in Lagos State Junior Secondary Schools, Nigeria. The study adopted the pretest-posttest control group quasi-experimental design. Data were collected using Creative and Cultural Arts Achievement Test ( $r=0.81$ ) and Creative Thinking Skills Assessment ( $r=0.79$ ) to evaluate students' creative abilities. Data were analyzed using descriptive statistics, paired and independent sample t-tests, and Analysis of Covariance (ANCOVA) to compare the pre- and post-intervention scores. The findings revealed that students in the experimental group demonstrated significantly higher performance in CCA, with notable improvements in creative thinking, problem-solving skills, and cultural awareness than the control group. It is recommended that teachers adopt this integrated strategy to promote experiential, student-centered learning.*

**Keywords:** Drama-technology-oriented workshop, Instructional strategy, Students' Learning outcomes, Creative and Cultural Arts

---

## **Introduction**

Creative and Cultural Arts (CCA) is a dynamic subject that integrates various forms of artistic expression, including visual arts, music, drama, and dance. It aims to nurture students' creative potential, cultural awareness, and appreciation of diverse artistic traditions. The National Policy on Education, (2004) lay emphasis on CCA programme objectives as follow to make students fully aware of the significance and roles of the Arts in culture and the importance of their artistic heritage; inculcate artistic and academic excellence in the provide opportunities for learning the skills of creative expression in some artistic (local/cultural) media as the skills of responding to the Arts, thereby promoting culturally prepared and well qualified personnel with adequate knowledge that they will be able to teach, appreciate and inculcate the right attitudes and values necessary for developing individuals and enhance national unity and national development. Also, to help students acquire adequate skills and competence for higher education in the Arts at the relevant

(Zana, Israeli, & Lapidot-Lefer, 2024).

However, it is discovered that some students struggle with understanding art history, critical analysis, and theoretical concepts related to different art forms due to a lack of focused instruction. According to Zengin (2022), students' performance of students in Cultural and Creative Arts (CCA) at the Junior Secondary School varies depending on several factors such as limited exposure to different art forms, perception that CCA may not be as academically "important" as other subjects. Studies like Addo & Adu (2022) and Owolabi (2021) have also explained the lack of parental support for the discipline, inadequate facilities and materials, a lack of qualified CCA teachers with proper pedagogical skills can significantly affect student learning outcomes. Duku, Owusu-Ansah & Aidoo (2018) added that there is a poorly structured curriculum that does not cater to diverse student interests and abilities. By implication, this invariably leads to suboptimal learning, the emphasis placed on academic subjects in examinations lead to students neglecting CCA due to perceived pressure to

prioritise other subjects, also some students or parents might not view CCA as a valuable subject, impacting motivation and participation.

Skills in CCA are diverse and encompass technical, cognitive, social, and emotional domains. Some of these skills are technical, cognitive, social and communication, cultural and aesthetic and emotional and reflective skills. It is technical as it refers to the hands-on abilities required to create art, such as drawing, painting, sculpting, acting, singing, and designing (Alao, Onah, & Alao, 2020). These skills involve mastering techniques, using tools effectively, and understanding the materials involved in different art forms. It is cognitive skills are related to creative thinking, problem-solving, and critical analysis (Addo & Adu, 2022). This is because students learn to generate original ideas, approach challenges from multiple perspectives, and apply innovative solutions in their artistic endeavors (Walzer, 2024). In the same vein, the cultural and aesthetic skills are also crucial in CCA. This is also because Students develop an appreciation for cultural diversity, learning to interpret symbols, traditions, and artistic styles from various societies (Ampomah & Osei, 2023). By implication, this fosters a sense of identity, respect for others, and global awareness.

In the same vein, there is also social and communication skills, which are enhanced through collaborative projects, performances, and group activities. Students learn to work effectively in teams, express their ideas clearly, and build confidence in presenting their work to an audience (Ogundiran, 2020). Emotional and reflective skills are developed as students engage with art on a personal level, using creative expression to explore their feelings, reflect on their experiences, and build resilience through constructive feedback and self-assessment (Song, 2021). The relationship between achievement and skills in CCA is dynamic and reciprocal. While achievement reflects the outcomes of learning, skills represent the competencies developed through the learning process (Zengin, 2022). Students' ability to achieve high performance in CCA is

often a result of the skills they have cultivated through practice, exploration, and reflection. For example, a student who excels in a painting competition demonstrates not only technical proficiency but also creative thinking, cultural awareness, and emotional expression. Similarly, success in a theatrical performance reflects cognitive understanding of dramatic elements, technical acting skills, and effective collaboration with peers (Swanzy-Impraim, Morris, Lummis & Jones, 2023).

The dynamic and interdisciplinary nature of Creative and Cultural Arts (CCA) demands innovative instructional strategies that foster creativity, cultural awareness, and active student engagement. Traditional teaching methods, often characterized by rote memorization and teacher-centered approaches, have been inadequate in stimulating students' interest and enhancing their creative potentials. As the world becomes increasingly digital, the traditional methods of teaching CCA face significant challenges in engaging students meaningfully (Adeyemi, 2020). It is to be noted that, innovative instructional strategies that combine drama, technology, and workshop-based approaches are gaining attention for their potential to enhance students' learning experiences. In response to these challenges, this study investigates the effect of the Drama-Technology-Workshop (DTW) strategy on students' performance in Creative and Cultural Arts.

The Drama-Technology-Workshop (DTW) strategy is an instructional approach that integrates three key components namely; Drama Strategy—which involves role-playing, improvisation, storytelling, and dramatization to promote active participation, creativity, and emotional expression (Zana, Israeli & Lapidot-Lefer, 2024). Technology Integration—which utilizes digital tools such as multimedia presentations, virtual reality, interactive apps, and online resources to enhance students' engagement and access to artistic content (Adeyemi, 2020). Workshop-Based Learning—which emphasizes hands-on activities, collaborative projects, and

experiential learning in a structured environment where students actively create, analyze, and reflect on artistic works. The synergy of drama, technology, and workshop methods aligns with contemporary educational theories, such as constructivism and experiential learning theory (Ndebilie & Onyebuchi-Igbokwe, 2020). Constructivist approaches emphasize active participation and the construction of knowledge through meaningful experiences, while experiential learning focuses on learning through reflection on doing.

The DTW strategy is an integrated pedagogical approach that combines drama activities (such as role-playing, improvisation, and storytelling), technology integration (including the use of multimedia tools, digital art platforms, and virtual learning environments), and workshop-based learning (which emphasizes hands-on activities, collaborative projects, and experiential learning) (Udofia, 2021). It has been explained that the drama component enhanced students' self-expression, emotional intelligence, and confidence; technology integration fostered digital literacy and broadened access to diverse cultural materials; while the workshop activities promoted collaboration, critical thinking, and hands-on learning experiences (Zengin, 2022). This is because teachers reported that the DTW strategy created a more interactive and engaging classroom environment, which motivated students to participate actively in learning activities.

However, challenges such as limited access to technological resources, varying levels of teacher proficiency with digital tools, and time constraints during workshops were noted. Despite these challenges, the DTW strategy proved effective in transforming the CCA classroom into a vibrant space for creative exploration and cultural appreciation. This is because developing skills in CCA requires intentional instructional strategies and opportunities for practical engagement. For instance, experiential learning, where students actively participate in art-making, performances, and cultural activities, is highly

effective (Sukadari & Huda, 2021). Also, project-based learning allows students to undertake creative projects that require research, planning, and execution, fostering both technical and cognitive skills. In the same vein, the cross-disciplinary approaches, integrating CCA with subjects like history, literature, and technology, broaden students' perspectives and encourage innovative thinking (Sukadari & Huda, 2021).

The use of technology in CCA, such as digital art tools, music production software, and multimedia platforms, provides new avenues for creative expression and skill development. Art exhibitions, competitions, and cultural festivals offer students opportunities to showcase their talents, gain recognition, and receive constructive feedback from peers, teachers, and the community. This study aims to investigate the effect of the Drama-Technology-Workshop strategy on students' creativity, cultural awareness, and academic achievement in Creative and Cultural Arts. The findings are expected to contribute to innovative pedagogical practices that foster artistic skills, cultural appreciation, and critical thinking among students. Gender plays an important role in determining how students engage with the different components of this strategy (Walzer, 2024). Boys often show higher interest in technology-based activities, particularly in areas related to video editing, animation, sound design, and digital effects (Addo & Adu, 2022). This interest can enhance their engagement with the technological aspects of the DTW strategy, leading to greater proficiency in digital tools.

On the other hand, girls may excel in content creation, storytelling, and design aesthetics, contributing strong narrative and artistic elements to multimedia projects. Gender may influence how students assume leadership roles in group-based DTW projects. Boys may gravitate toward technical leadership, managing equipment, software, and digital platforms, while girls may lead in organizing creative content, script development, and directing performances. These tendencies are influenced by socialization patterns but can be balanced through intentional instructional design that

rotates leadership roles (Ojo, 2020). The combination of drama and technology provides a platform where both genders can thrive, but confidence gaps may emerge, especially if one gender feels less competent with either the drama or technology components. Girls might initially be less confident with complex technology tools, while boys might be less comfortable with the expressive and emotional demands of drama. Over time, exposure and supportive instruction can help close these gaps.

### **Statement of the Problem**

Creative and Cultural Arts (CCA) is a vital subject designed to cultivate students' artistic talents, cultural consciousness, and creative thinking. However, despite its significance, the teaching and learning of CCA face several challenges that hinder the achievement of its educational objectives. In many schools, the subject is often taught using traditional, teacher-centered approaches, such as rote memorization, lecture-based instruction, and textbook-oriented methods. These conventional techniques limit students' active participation, creative expression, and appreciation of cultural diversity. One of the critical problems is the lack of engaging instructional strategies that can stimulate students' interest in CCA. Students often perceive the subject as monotonous due to repetitive teaching methods that do not reflect the dynamic nature of the arts. As a result, there is a noticeable decline in students' motivation, creativity, and overall performance in CCA. This issue is further compounded by the inadequate integration of technology in the classroom, despite its potential to enrich learning experiences through multimedia resources, virtual galleries, and interactive art applications.

Moreover, while drama-based instruction has shown promise in enhancing students' engagement and creativity, it is rarely combined with other innovative strategies such as technology and workshop-based learning. The absence of a holistic, integrated approach that merges these strategies limits the

development of students' artistic skills, critical thinking, and cultural competence. Teachers often struggle with how to effectively blend these methods, leading to fragmented learning experiences that fail to capture the interdisciplinary nature of CCA. Additionally, there is a lack of empirical research on the effectiveness of combining drama, technology, and workshop strategies in the teaching of Creative and Cultural Arts. While studies have examined the individual impact of drama or technology in education, few have explored how these strategies can be integrated to create a more comprehensive learning model. This gap in the literature makes it difficult for stakeholders to make informed decisions about curriculum design and instructional practices in arts education. Therefore, the central problem this study seeks to address is to measure the extent to which Drama-Technology-Workshop strategy improve students' achievement and skills in the three components of Creative and Cultural Arts compared to traditional teaching methods.

### **Research Objectives**

The objective of the study drama-technology-oriented workshop instructional strategy and students' learning outcomes in three component of component of Creative and Cultural Arts (CCA) in Lagos State Junior Secondary Schools, Nigeria were to:

1. Assess the effectiveness of drama-technology-oriented workshop instructional strategy on students' achievement in each of the three component of CCA
2. Assess the effectiveness of drama-technology-oriented workshop instructional strategy on students' skill in each of the three component of CCA

### **Methodology**

This study adopted the quasi-experimental research design, specifically the pretest-posttest control group design. The purposive sampling technique was used to select schools that offer Creative and Cultural Arts and have teachers willing to implement drama-based instruction. Within the selected schools, simple

random sampling was employed to assign students to the experimental and control groups. The primary instruments for data collection include Drama-Technology-Workshop Instructional Guide, Creative and Cultural Arts Achievement Test ( $r=0.81$ ) and Creative Thinking Skills Assessment ( $r=0.79$ ). Both the experimental and control groups took the CCA Achievement Test, Creative Thinking Skills Assessment before the intervention to establish baseline data. During the intervention, students in the experimental group received instruction using drama technology workshop strategy which lasted 6–8 weeks, with lessons designed to integrate CCA concepts. In the Control Group, students were exposed to the traditional teacher-centered approach, primarily lectures, note-taking, and textbook-based instruction.

After the intervention, both groups retook the assessments to measure changes in knowledge and skills. Data were analyzed using descriptive statistics (mean, standard deviation) and inferential statistics. Paired Sample t-tests will determine the significance of the difference between pre-test and post-test scores within each group. Independent Sample t-tests will compare the post-test scores between the experimental and control groups to assess the impact of the intervention.

### Results

**RQ 1:** How effective is the adoption of the drama instructional method in terms of post-test means scores of students in the three component of CCA in achievement?

**Table 1: Effectiveness of Drama and Technology-Oriented Workshop Instructional Methods In Terms of Post-Achievement Test Means Scores of Students in the Three Components of Cultural and Creative Arts**

Three Components	N	Mean		Mean Difference	Standard Deviation		St.D Difference
		Posttest	Pretest		Posttest	Pretest	
Performing Arts & Entertainment	60	12.13	5.35	6.78	2.604	1.725	0.879
Crafts	60	2.75	1.85	0.90	.807	.971	-0.164
Custom and Value	60	4.82	1.00	3.82	.680	.781	-0.101

Table 1 shows that there is a difference in the skill mean scores of Performing Arts & Entertainment, Crafts and Custom and Value taught using Drama and Technology-Oriented Workshop Instructional Methods. The post-test mean score of the Performing Arts & Entertainment ( $\bar{x}= 12.13$ ), Crafts ( $\bar{x}= 2.27$ ) and Custom and Value ( $\bar{x}= 4.82$ ) while the pretest mean ( $\bar{x}= 5.35$ ), ( $\bar{x}= 1.85$ ) and ( $\bar{x}= 1.00$ ) scores were respectively. By implication, there is a noticeable improvement as evident in the mean differences of ( $\bar{x}= 6.78$ ), ( $\bar{x}= 0.90$ ), and ( $\bar{x}= 3.82$ ). Also, using the standard deviation, when the post-test mean score is higher and the

standard deviation is lower, it suggests that the intervention was effective in not only improving performance on average but also in reducing differences among participants. This also explain that participants with initially lower scores caught up with those who initially scored higher.

**Research question 3:** What is the combined effect of drama and technology-oriented workshop instructional methods on students post–test mean scores in each of the component of CCA in (i) skill (ii) achievement?

**Table 2: Effectiveness of Drama and Technology-Oriented Workshop Instructional Methods In Terms of Post -Skills Means Scores of Students in the Three Components of Cultural and Creative Arts**

Three Components	N	Mean		Mean Difference	Standard Deviation		St.D Difference
		Posttest	Pretest		Posttest	Pretest	
Performing Arts & Entertainment	60	9.67	2.63	7.04	1.100	1.646	-0.546
Crafts	60	2.95	1.33	1.62	.220	.681	-0.460
Custom and Value	60	3.82	1.45	2.37	.390	.622	-0.232

Table 2 shows that there is a difference in the skill mean scores of Performing Arts & Entertainment, Crafts and Custom and Value taught using Drama and Technology-Oriented Workshop Instructional Methods. The post-test mean score of the Performing Arts & Entertainment ( $\bar{x}= 9.67$ ), Crafts ( $\bar{x}= 2.95$ ) and Custom and Value ( $\bar{x}= 3.82$ ) while the pretest mean ( $\bar{x}= 2.63$ ), ( $\bar{x}= 1.33$ ) and ( $\bar{x}= 1.45$ ) scores were respectively. The mean differences are ( $\bar{x}= 7.04$ ), ( $\bar{x}= 1.62$ ), and ( $\bar{x}= 2.37$ ). By implication, there is a noticeable improvement as evident in the means scores. In addition, the reduced variability revealed that the treatment provided a more standardized outcome across participants. It also implies that all participants reached a similar level of competence or understanding.

### Discussion

Effectiveness of Drama-Technology-Oriented Workshop Method In Terms of Post-Achievement Mean Scores of Students in the Three Components of Cultural and Creative Arts (Performing Arts and Entertainment; Arts and Craft; Custom and Value)

The result revealed that there was positive effectiveness of drama-technology-oriented workshop instructional method in terms of post-skill mean scores of students in the three component of cultural and creative arts Integrative Impact Across the Three Components. This is in line with the works of Elshof (2011), Maribe, (2016) and Ness, (2020). One of the most significant findings of this study is the seamless integration of performing arts, arts and crafts, and customs and values through a

blend of drama and technology-oriented workshops. This approach creates a holistic learning environment where students can explore the interconnectedness of these components. For example, a single project might involve dramatizing a cultural story (performing arts), designing costumes and sets (arts and crafts), and reflecting on the moral lessons embedded in the story (customs and values). Technology enhances each of these elements by providing tools for design, rehearsal, and presentation, ensuring a cohesive and enriched learning experience. This position was supported by the works of the Swanzy-Impraim, Morris, Lummis & Jones (2023); Watson (2014) which is in line with the result of this study.

It is to be noted that this integration not only deepens students' skills in each area but also prepares them for real-world applications, where interdisciplinary knowledge and collaboration are essential. The blend of drama and technology-oriented workshops offers an engaging and multifaceted approach to teaching Cultural and Creative Arts. This was supported by the works of Loveland (2012) and Li, Tak-Lam, Simon, Cheung, Jeanne Lam, and Kwan Keung (2015). By combining the experiential learning of drama with the innovative tools of technology, educators can achieve more comprehensive and lasting learning outcomes. This approach equips students with a diverse skill set that includes creativity, critical thinking, teamwork, and digital literacy. These skills are invaluable in today's globalized and technology-driven world. To implement this blended approach effectively, schools must invest in both

traditional drama resources and modern technological tools. Teachers also need professional development opportunities to learn how to integrate these methods seamlessly.

In the support of the result of the study, The research conducted by Malikova, (2022) explained when combining drama and technology, teachers can make cultural education more engaging and relevant. This approach not only preserves cultural heritage but also encourages students to think critically about its evolution and application in contemporary contexts. The use of multiple modes of teaching ensures that all students, regardless of their abilities or learning styles, can actively participate and benefit from the lessons. The integration of technology allows students to connect with peers, artists, and cultural practitioners worldwide, fostering cross-cultural understanding and collaboration. It is safe to say that the blend of drama methods and technology-oriented workshops is a highly effective strategy for enhancing students' skills in performing arts, arts and crafts, and customs and values. This blended style leverages the strengths of both methods, providing an engaging, interactive, and holistic learning experience. Thus, by adopting this blended strategy, teachers can ensure that students are well-prepared for the challenges and opportunities of the modern world while fostering a deep appreciation for their cultural heritage.

#### **Effectiveness of Drama-Technology-Oriented Workshop Method In Terms of Post-Skill Mean Scores of Students in the Three Components of Cultural and Creative Arts (Performing Arts and Entertainment; Arts and Craft; Custom and Value)**

The result revealed that there was positive effectiveness of drama-technology-oriented workshop instructional method in terms of post-skill mean scores of students in the three component of cultural and creative arts. Ojukwu & Onyiuke (2014), Zengin (2022), Oloko (2018), Oyelade (2017). It is corroborated by the works of Abdulrasaq &

Iheanacho (2016) whose study found that a blend of drama methods and technology-oriented workshops significantly enhanced students' skills in performing arts and entertainment. This is so because this combination leverages the strengths of both methods, merging the immersive, interactive nature of drama with the innovative tools of technology to create a dynamic learning experience. It is to be noted that by combining drama and technology, students are not only able to engage in traditional role-play and improvisation but also utilize digital tools like video recording, editing software, and virtual reality (VR) to refine and enhance their academic performances. For example, students can record their dramatic acts, review the footage, and identify areas for improvement in body language, voice modulation, and emotional expression. This iterative process fosters a deeper understanding of the nuances of performance.

Moreover, integrating technology allows students to experiment with digital elements such as soundtracks, special effects, and virtual stage settings. The result was supported by the works of Adams (2013). These tools elevate their performances, aligning their skills with the demands of modern entertainment industries. For instance, a drama workshop focused on storytelling might incorporate Virtual Reality (VR) to create immersive backgrounds for a scene, making the performance more engaging and realistic. The blend also facilitates collaborative projects where students use online platforms to co-create scripts, rehearse virtually, or share their work with a wider audience. This not only enhances their teamwork and adaptability but also exposes them to the broader possibilities of performing arts in the digital age. This result was at not at variance with the works of Adewale, Adisa, Ndububa, Olawoyin & Adedokun (2019). This is because the integration of drama and technology-oriented workshops also positively influenced students' skills in arts and crafts. It is to be noted drama activities often require the creation of visual elements like

costumes, props, and sets, providing a natural platform for students to apply their arts and crafts skills. When enhanced with technology, these activities become even more impactful.

For example, students can use graphic design software to create intricate costume designs or 3D modeling tools to develop prototypes of props. Workshops might involve designing a digital blueprint for a set that is later constructed using traditional crafting methods. This process not only enhances students' technical skills but also fosters their creativity as they learn to merge digital techniques with hands-on craftsmanship. An empirical study by Amin (2017) explained that dramatization of cultural stories or historical events can serve as inspiration for arts and crafts projects. For instance, students could design props that authentically represent a particular era or cultural practice, using research facilitated by digital tools. The work of Dawson & Lee (2016) puts it in proper contextual, that is, the application of arts and crafts not only enhances skill development but also deepens students' appreciation of the cultural and historical significance of their work. The integration also promotes inclusivity by offering multiple modes of participation. Students who may excel in digital design can collaborate with those skilled in manual crafting, fostering a sense of teamwork and mutual respect.

The blend of drama and technology-oriented workshops proved to be highly effective in teaching customs and values. This assertion supported the works of Duku, Owusu-Ansah & Aidoo (2018). This is because drama, with its emphasis on role-playing and storytelling, provides a powerful medium for exploring cultural norms and moral principles. When combined with technology, these lessons are brought to life in ways that are engaging, immersive, and accessible. For example, students can use augmented reality (AR) to simulate traditional ceremonies or create digital reenactments of historical events. These experiences allow them to actively participate in cultural practices, fostering a deeper understanding of their significance. The

reflective nature of drama, combined with the interactive capabilities of technology, encourages students to critically examine customs and values and consider their relevance in contemporary society. Digital storytelling platforms further enrich this process. Students can create multimedia projects that explore themes such as respect, honesty, or communal responsibility, drawing on cultural narratives dramatized in class. These projects not only reinforce the values being taught but also help students develop skills in digital literacy and creative communication. The participatory nature of this blended approach also encourages students to become cultural ambassadors. It can be concluded that when performing and sharing their digitally enhanced dramas with peers or community members, they actively contribute to the preservation and dissemination of customs and values.

### Conclusion

This study examined the interaction effects of gender and technology-oriented workshops, drama methods, a blend of the two, and conventional lecture methods on students' achievement and skill development in the three key components of Cultural and Creative Arts (CCA) which includes performing arts and entertainment, arts and crafts, and customs and values. The findings revealed significant effectiveness of the strategies. The technology-oriented workshop was particularly effective for male students, who thrived in technical aspects such as digital design, performance analysis, and multimedia production. This method engaged male students in precise, technical tasks, reflecting their interest in using tools and software for performance and design creation. On the other hand, female students showed higher achievement in creative expression, particularly in the areas of artistic design, choreography, and dramatic performance, which align with traditional strengths in creativity and emotional engagement. The interaction effect revealed that the technology-based approach helped students of both genders develop valuable skills, but the focus was

different: male students excelled in technical tasks, while female students were more successful in artistic expression and performance.

### Recommendations

The following recommendations were made

- i. Teachers should incorporate DTW instructional strategies into CCA to foster active student engagement.
- ii. Schools should invest in art supplies, musical instruments, digital tools, and performance spaces to create an environment that supports creative expression.
- iii. Continuous professional development programmes should be organized to equip CCA teachers with modern pedagogical techniques, including the effective use of drama and technology in arts education.
- iv. Training workshops and collaborations with professional artists can help teachers inspire creativity and guide students more effectively.

### References

- Addo, A. O. & Adu, J. (2022). Examining the use of folk resources for creative arts education in Ghana's basic tools. *International Journal of Education & the Arts*, 23(4), 1-27.
- Adebisi, T. A. (2022). Indigenous vocations as hereditary identity sites in southwestern Nigeria. In J. A. Bewaji, & R. Omosulu, *Fragmented Identities of Nigeria: Sociopolitical and Economic Crises* (pp. 231-242). Lanham, Maryland: Rowman & Littlefield.
- Adeyemi, O. (2020). The Impact of Digital Tools on Creative Arts Education in Nigeria. *Journal of Arts Education* 15(2), 45-58.
- Akinyemi, S. (2021). Digital Storytelling in Nigerian Schools: A New Approach to Teaching Creative Arts. *Nigerian Journal of Education and Technology*, 13(4), 56-67.
- Alao, O. E., Onah, N. F., & Alao, P. O. (2020). Instructional strategies and students' entrepreneurial empowerment through Marketing Trade subject in Lagos State, Nigeria. *Asian Journal of Assessment in Teaching and Learning*, 6(1), 62-71.
- Ampomah, T. k. & Osei, A. (2023). An investigation of assessment practices used by creative arts teachers. *African Journal of Emerging Issues*, 5(4), 27-38.
- Ndebilie, C. E. & Onyebuchi-Igbokwe, G. (2020). Repositioning CCA education through folklore teaching method in secondary schools in Imo state. *Multidisciplinary Journal of Research Development*, 30(1), 1-8.
- Khurshid, F. & Ansari, U. (2012). Effects of innovative teaching strategies on students' performance. *Global Journal of Human Social Science Linguistics & Education*, 12(10), 46-53.
- Dawson, K., & Lee, B. K. (2016). *Drama-based Pedagogy: Activating Learning Across the Curriculum*. Chicago: The University of Chicago Press Books.
- Duku, F. K., Owusu-Ansah, S., & Aidoo, J. B. K. (2018). Teaching of creative arts in Ghana. *The International Journal of Humanities & Social Studies*, 6(5), 234-240.
- Ebert, M., Hoffmann, J. D., Ivcevic, Z., Phan, C., & Brackett, M. A. (2015). Teaching emotion and creativity skills through Art: A Workshop For Children. *The International Journal of Creativity & Problem Solving*, 23-35.
- Owolabi, R. O. (2021). Adoption of integrated curriculum development as a tool to promote information profession in Nigeria. *Library Philosophy and Practice*, 1-16.
- Okpokwasili, C. (2023). The Traditional Dance in Nigeria: A Study of Selected Indigenous Dance. In *The Prodigious*

- Musicologist: Celebrating Professor Agatha Ijeoma Onwuekwe (Ugonabo) (pp. 574-587). Retrieved from <https://www.nigjbed.com.ng/index.php/onwuekwe/article/view/724>
- Ogundiran, A. (2020). *The Yoruba: A new history*. Bloomington, Indiana: Indiana University Press.
- Ojo, O. M. (2020). The involvement of CCA in the use of new information and communication technologies: A case study of Emmanuel Alayande College of Education, Oyo. *Journal of African Sustainable Development*, 20(2), 432-442.
- Song, Q. (2021). Research on the Teaching Reform of Tourism Vocational Education Based on the idea of "Integration of Teaching and Doing" - Taking the Handicraft Course of Batik Dyeing as an Example. *Journal of Contemporary Educational Research*, 122-126.
- Sukadari, S. & Huda, M. (2021). Culture sustainability through co-curricular learning program: Learning batik cross review. *Educ. Sci.*, 11, 736. <https://doi.org/10.3390/educsci11110736>.
- Sukadari, S., & Huda, M. (2021). Culture Sustainability through Co-Curricular Learning Programme: Learning Batik Cross Review. *Education Sciences*, 1-20.
- Swanzy-Impraim, E., Morris, J. E., Lummis, G. W. & Jones, A. (2023). Exploring creative pedagogical practices in secondary visual arts programmes in Ghana. *The Curriculum Journal*, 13(1), 558-577.
- Udofia, C. A. (2021). Traditional African Values. *Brolly. Journal of Social Sciences*, 113-130.
- Walzer, D. (2024). Considering leadership pedagogy in creative arts education. *Leadership Pedagogy*, 12(1), 91-107.
- Zana, S. G., Israeli, R., & Lapidot-Lefer, N. (2024). Creative education or educational creativity: Integrating arts, social emotional aspects and creative learning environments. *International Journal of Education & the Arts*, 25(3). <http://doi.org/10.26209/ijea25n3>.
- Zengin, E. (2022). Investigation of the effect of teaching with drama activities on students' achievement in social studies lesson and permanence of knowledge. *International Journal of Contemporary Educational Research*, 9(4), 751-761. <https://doi.org/10.33200/ijcer.1081342>
- Zana, S. G., Israeli, R., & Lapidot-Lefer, N. (2024). Creative education or educational creativity: Integrating arts, social emotional aspects and creative learning environments. *International Journal of Education & the Arts*, 25(3). <http://doi.org/10.26209/ijea25n3>.
- Zengin, E. (2022). Investigation of the effect of teaching with drama activities on students' achievement in social studies lesson and permanence of knowledge. *International Journal of Contemporary Educational Research*, 9(4), 751-761. <https://doi.org/10.33200/ijcer.1081342>
- Adewale, B., Adisa, O., Ndububa, C., Olawoyin, O., & Adedokun, A. (2019). Attitude of students and teachers towards vocational education in secondary schools in Ota, Ogun State, Nigeria. *Proceedings of 11th International Technology, Education and Development (INTED) 2017 Conference* (pp. 4480-4487). Valencia: International Academy of Technology, Education and Development (IATED).