

Drama-based pedagogy for preschoolers: A narrative inquiry of Nepali educators

Dolma Lama¹, Niroj Dahal², Pushpa Kumari Sunar³

Abstract: Drama-based pedagogy has become a widespread approach in early childhood education worldwide. However, in the context of Nepal, drama-based pedagogy is a new concept in early childhood education, as conventional teaching is highly influential in pedagogical practices. This study explores the early-grade teachers' understanding of drama-based pedagogy, privileges, and challenges. This study subscribes to narrative inquiry as a method and social constructivism and experiential learning as theoretical referents to present the stories of two early-grade teachers of a private preschool in Lalitpur, Nepal, regarding their experience of knowing and using drama-based pedagogy in the classroom. Data was collected through in-depth interviews with the participants and analyzed using themes—drama-based pedagogy for conceptual-building, drama-based pedagogy for holistic development, and time constraints as a hindrance in drama-based pedagogy. The study argued that drama-based pedagogy supports holistic development and strong conceptual building in early graders. Thus, it enhances their cognitive, psychomotor, socioemotional, and language skills. However, this study also revealed that teachers find time constraints significantly hinder practising drama-based pedagogy. Despite the challenges, this study strongly recommends using drama-based pedagogy for meaningful engagement of early graders.

Article History

Received: 14 March 2024

Accepted: 12 August 2024

Keywords

Drama-based pedagogy;
Early childhood; Roleplay;
Narrative; Preschool
teachers

Introduction

Early childhood is an essential and crucial phase in one's life as it is a foundation phase to build one's life and future. Early Childhood Education (ECE) provides an education program focusing on children's developmental stages, personal differences, and capabilities (Maharjan et al., 2024; Street, 2021). In Nepal, the Government and private sectors are operating ECE programs with similar goals of providing quality education and care to children in their early years. Education during the early years of development has a life-long impression on children's development, and researchers especially emphasize the significance of quality education during these phases (Haslip & Gullo, 2018). The primary objective of early childhood education is to maximize the prospective a child inherits by birth or, in other words, to foster holistic development in a child. Different pedagogies, like experiential learning, project-based learning, play-based learning, inquiry-based learning, and drama-based pedagogy (Laverie et al., 2022) are applied in preschools in Nepal. However, the primary concern of this article is to explore and understand the preschool teachers' experience of using drama-based pedagogy in Nepal. It also helps understand the importance of drama-based pedagogy in preschool classrooms.

Early childhood is the most significant phase in human life. Irwin et al. (2007) stated that achieving a successful life course becomes problematic if the window of opportunity provided by early years is missed. So, as educators, we are responsible for creating better learning opportunities for young children at school. Preschools in Nepal have been trying to provide child-friendly and developmentally appropriate learning environments. With trained teachers and various teaching-learning resources, preschools have implemented child-centric learning activities to some extent. Subedi and Shrestha (2020) have argued that

¹ Kathmandu University, School of Education, Lalitpur, Nepal, e-mail: dolma_mpsteam22@kusoed.edu.np, ORCID: <https://orcid.org/0009-0009-6520-4745>

² Kathmandu University, School of Education, Department of STEAM Education, Lalitpur, Nepal, e-mail: niroj@kusoed.edu.np, ORCID: <https://orcid.org/0000-0001-7646-1186>

³ Kathmandu University, School of Education, Lalitpur, Nepal, e-mail: pushpa_mpsteam22@kusoed.edu.np, ORCID: <https://orcid.org/0000-0001-6765-1703>

sociocultural barriers still obstruct the creation of a learner-friendly environment. In our society, children are expected to read and write once they are admitted to preschool. To fulfill these expectations, teachers focus on the academic achievement of a child rather than skill development, leading toward implementing a traditional approach to teaching and learning. Namaziandost and Çakmak (2020) argued that there is no opportunity to adapt the pace of learning to the students' different learning capabilities in the traditional teaching approach. One of the significant drawbacks of the conventional teaching approach is that it does not promote 21st-century skills among learners. The 21st-century skills are communication, collaboration, critical thinking, problem-solving, and creativity (Wrahatnolo, 2018). These skills help preschoolers build a strong foundation for their future. These skills can be obtained through implementing different innovative pedagogies in classroom teaching, such as drama-based pedagogy. Based on our engagement, preschools in Nepal still need to catch up and implement innovative pedagogies like drama-based pedagogy in their classrooms.

Drama-based pedagogy is a blend of teaching techniques (including activating dialogue, theatre games as metaphor, image work, and role work) designed for classrooms aligned with the curriculum (Dawson & Lee, 2018; Lamichhane et al., 2023). Teachers can use drama-based pedagogy in several academic areas. It can launch a new concept or theme, check students' knowledge, or expand their learning. For instance, a teacher can introduce roleplay activities while introducing family members under the theme "My Family," where the students will play the role of different family members and learn about the distinguished characteristics of each family member. The central concept of Drama-based pedagogy is that the educator acts as an artist, collaborating with students who each bring unique characteristics shaped by their varied life journeys and cultural contexts (Ma & Subbiondo, 2022). Students from various social and cultural backgrounds come together in a classroom to achieve shared learning goals. These students have their own diverse experiences and prior knowledge. Drama-based pedagogy allows these students to express and share their experiences and learn from each other by engaging meaningfully.

Drama-based pedagogy activities help students acquire skills in communication, cooperation, and critical thinking to work in groups, challenge traditional ideas about texts, and raise questions (Dunn & Jones, 2022). When students get the opportunity to perform, they also get the opportunity to express themselves. Creative drama supports the natural development of early-grade learners (Lindberg, 2015). Through creative drama, young learners develop their imagination and communication skills. Implementing drama-based pedagogy in preschool helps young students develop socially and emotionally as they get to know themselves and their emotions and live in harmony within society. Usakli (2018) stated, "Drama gives children opportunities to explore, discuss and deal with difficult issues and to express their emotions in a supportive environment." (p. 13). Drama-based pedagogy is about more than just performing. It is also about creating, discussing, and planning, which allows the students to develop several skills along with knowledge development. When students get involved in role plays, they get opportunities to enact characters and conceptualize the idea of the theme they are learning. Guided by the question—how do early-grade teachers narrate their experiences of knowing and doing drama-based pedagogy in their classroom practices? This study explores the understanding and experiences of drama-based pedagogy by early-grade teachers. Thus, this study incorporates narrative inquiry to narrate the participants' stories through the lens of social constructivism and experiential learning as theoretical referents.

Theoretical Referents

The authors have adopted social constructivism and experiential learning as the theoretical referents for this study. Social constructivism posits that learning occurs through interaction, particularly social interaction (Vygotsky, 2011). Scholars like Kim (2002) and Amineh and Asl (2015) emphasize that humans develop meaning through interactions with others and their environment. Amineh and Asl (2015) define social constructivism as a theory of knowledge in sociology and communication, examining individuals' jointly developed understandings of the world. Aligning with these perspectives, the researchers also interacted with the participants (preschool teachers) to generate meanings from their lived experiences

regarding drama-based pedagogy. Similarly, Adams (2006) asserts that social constructivism views learners as active co-constructors of knowledge and meaning. In this study, students construct knowledge by communicating and interacting with peers and teachers, aligning with social constructivist perspectives.

Additionally, we view the study through the lens of experiential learning. Kolb et al. (1984) propose that experiential learning theory (ELT) provides a holistic model of the learning process and adult development. Experience plays a central role in learning and educating the learners (Dewey, 1986). For instance, how have teachers experienced integrating drama as a pedagogical tool? Did they find it effective in developing learning skills among students, or did they encounter challenges in implementing drama-based pedagogy? Teachers' experiences significantly impact this study. Participants' views on drama-based pedagogy are subjective and shaped by their experiences. Alongside the researchers' interest in drama-based pedagogy, newly generated knowledge becomes intersubjective. Boggs et al. (2007) highlight that drama is a powerful mode of teaching and learning, drawing students into an experiential process. Kolb (1984) further emphasizes that learning is a continuous process grounded in experience. Meaningful learning occurs when individuals engage in social activities. Intersubjectivity, a shared understanding based on common interests and assumptions, forms the foundation for communication among individuals.

Method

This article sought to explore how preschool teachers incorporate drama-based pedagogies in their classrooms, using narrative inquiry as the research method. Clandinin et al. (2007) added, "Narrative inquiry is a methodology that frequently appeals to teachers and teacher educators. Part of the appeal is, no doubt, the comfort that comes from thinking about telling and listening to stories" (p. 21). Hence, narrative inquiry was applied to capture early-grade teachers' lived stories regarding drama-based pedagogy's application in their pedagogical practices. Further, Clandinin (2022) has stated that narrative inquiry is a process of conceptualizing and studying individuals' experiences over time and in context. Through this study, the authors have explored how the implementation of drama-based pedagogy has helped early graders understand what they are learning through the narratives of two preschool teachers. This article further highlights the importance and scope of drama-based pedagogy in preschool or early childhood education. As the first author has been working in the Early Childhood Education (ECD) sector for over two decades, she found that young learners benefit more through innovative pedagogies that engage them in learning. For example, children who play different characters conceptualize the drama's theme through play. Since the authors planned on writing a drama-based pedagogy article, they considered exploring the benefits and challenges of implementing drama-based pedagogy in preschool. To serve the purpose of the article, the first author conducted the fieldwork with assistance from the second and third authors. The second author provided critical and constructive feedback, shaping the article's overall structure by offering comments here and there. Similarly, the third author acted as a critical friend, adding observations and editing the article. We valued each of our contributions from the beginning to the final stage of the article. The selected site was a preschool at Gokarneshwor Municipality in Kathmandu. The site was purposively selected because the authors had positive experiences from previous cooperation in the same school, so it was technically easier for them to conduct the research. Moreover, the authors knew the school had been applying innovative pedagogies to engage the learners. The authors chose two early-grade teachers from this school as research participants because they wanted to get the participants' in-depth narratives. Aligning with the above, Cresswell (2013) stated that "narrative research is best for capturing the detailed stories or life of a single individual or the lives of a small number of individuals" (pp. 73-74). Thus, before conducting the interview, the researchers verbally obtained consent from the participants and assured them their identity would be kept confidential by using pseudonyms.

The first participant was a grade teacher of Senior Kindergarten (SKG). She has been teaching in this school since its establishment. She started teaching in this school as a grade teacher of Play Group; later, she was upgraded, and currently, she has been a grade teacher of the SKG for the past two years. The interview started with her brief introduction. She was pursuing her master's degree in humanities from Tribhuvan University. The second research participant was new compared to other teachers working in

the school; she was teaching Junior Kindergarten (JKG) students. She has just completed her one year of teaching in the school. She was studying in a second-year bachelor's program; thus, she used to go to college in the morning from 6 am to 9 am and work in the school from 9:30 am to 4:30 pm.

Before the interviews, the authors briefly studied drama-based pedagogy and its importance in preschool education and prepared the in-depth interview questions. In-depth interview was the tool used to explore the experiences and understanding of the research participants. In-depth interviews help co-produce knowledge, collaborating with participants, researchers, and other aspects of their encounters (Dahal, 2023; Djenontin & Meadow, 2018). Hence, the authors used an in-depth interview as a research method, where we prepared and asked open-ended questions to the participants with the help of the first author. The first author was responsible for conducting the interview. The first author got involved in the dialogical process during the interview, which offered a deeper understanding of how the participants understood and implemented drama-based pedagogy in their classrooms. Before the interview, the authors obtained consent from the school and the teachers (research participants) and took their appointment. The questions asked during the interview were guided by the main research question, "How do early-grade teachers narrate their experiences of knowing and doing drama-based pedagogy in their classroom practices?" The authors listened and captured all the responses through recording and field notes. The narratives derived from the interview recordings were transcribed, coded, categorized, and interpreted under suitable themes, along with literature support. After listening to the recorded interviews, we found that the teachers were not trained in drama-based pedagogy, so they were initially unaware of it. However, they have been practicing roleplay activities in their school as an influence on different social media platforms like Facebook and YouTube.

Participant's Vignette of Drama-based Pedagogy

This section of the article unleashes the experiences and sharing of preschool teachers in terms of the use of drama-based pedagogy in their classrooms.

First participant: The Senior Teacher

The first author shared the purpose of taking the interview and took the participant's consent. She then started the interview by asking the first participant (Senior teacher) whether she had heard about the term 'drama-based pedagogy'. The senior teacher said she had not heard about it but guessed that maybe using drama to teach is a drama-based pedagogy. Next, again, the first author asked the participant about the different types of activities that she has been doing in her classroom. The teacher said she uses flashcards, videos, and chart papers to teach the students. Further, the first author asked her if she had ever conducted roleplays or storytelling sessions in the classroom because the participant was unclear about drama-based pedagogy and its varieties. In response to the question, the senior teacher said she has been using roleplay activities in her classroom to teach concepts like 'My family and my home'. She further shared one of the incidents of using roleplay activity, which is narrated below:

Recently, when I taught the "My Family and My Home" theme, I conducted a roleplay activity where students were asked to perform a drama about the roles and responsibilities of different family members. For this particular activity, I prepared a head crown with the names of different family members on it. Before the roleplay, I told the students about the roleplay activity we would do. I briefly told them that the roleplay is about the roles and responsibilities of different family members at home. I told them that some of them would be doing the roleplay activity, whereas others would watch and observe the act. I further told them that those performing students would be given head crowns with the names of family members they would be portraying in the roleplay, and they must act accordingly. Then, I asked the students to volunteer their names for the roleplay. After selecting the performers, I gave them crowns and asked them to act accordingly. I was very astonished by the act they had come up with. Everyone enjoyed the roleplay activity; even the ones who were watching loved the activity. I found that this particular activity was very helpful in making the learning process fun, and I found the students more attentive. The concept that the students learned from this roleplay activity was more effective than the one they received from other types of activity. I will use these activities whenever I get enough time.

Second Participant: The Junior Teacher

Similarly, the first author shared the purpose of taking the interview and asked the participant

whether she knew what drama-based pedagogy was. The Junior teacher also responded that she had not heard about it. Next, the first author asked the Junior teacher whether she was also doing roleplay activities or dramas in her classroom. The junior teacher responded that initially, she was confused about how to teach small children. However, as time passed, she started spending time with other fellow teachers, and with their support and guidance, she began conducting roleplay activities in her class. The junior teacher said she started using roleplay as one of the activities inside the classroom after her seniors suggested it to her.

I am very new in this field of education. Although I recently completed my three months of Montessori teacher's training, I have no teaching experience. Hence, I have been getting help from my seniors and coordinator, ma'am, in terms of making lesson plans and designing activities for my classes. We have been using different varieties of teaching-learning activities in our classroom to give the concept of the same content. We mostly use flashcards, audio, rhymes, videos, display charts, and concrete materials or models to teach in our classes. We also use roleplays for some themes, but as the roleplay activity is a bit time-consuming, we do not use it frequently. My students love roleplay activities, as they are more engaging and entertaining. Last year, in the 'animal' theme, we did a roleplay activity where all the students (12 students) in my class were asked to pick the name of an animal. Then, they were asked to act and make the sound of that particular animal and share some information about it. I also made each child prepare a facemask of the particular animal that they had chosen. All the students loved that roleplay activity. All the children in my class talk about this activity, and I also love to have these kinds of activities in class, but sometimes time constraints are an issue. We also have to prepare for these types of roleplay activities. Because of that, we cannot do these kinds of fun activities in our class frequently.

Meaning-Making of the Narratives with Themes

This section of the article presents and explores the understanding of the ideas or knowledge generated from the above narratives in the form of different themes based on the formulated research problem, research question, and purpose of the study.

Drama-based Pedagogy for Conceptual-building

Children need concepts to help them understand and handle the world around them (Magolda, 2023). Preschools help children learn different concepts through child-centric learning approaches. Drama-based pedagogy, being a child-centered approach, promotes artistic experiences among students. Rather than the final product or theoretical outcome, it emphasizes the pedagogical approach to how learners engage and learn concepts and skills (Lee et al., 2020). Unlike the traditional teaching approach, drama-based pedagogy allows students to explore and engage their role as learners in the learning process. Drama is a valuable form of communication that enables students to work together cooperatively in a shared experience (Hawkins, 2021). Drama-based pedagogy in preschool promotes developing listening, speaking, and comprehension skills. It further focuses on the broader objectives of problem-solving and creative thinking by creating a kinesthetic and interactive experience. Cawthon and Dawson (2011) stated that drama-based pedagogy works as a catalyst for knowledge generation. In drama-based pedagogy, teachers approach students to have a direct role in teaching and learning through constructivist practices such as discussing and executing the drama. When students and teachers include drama-based pedagogy activities, discussions can be encouraged and created more passionately and knowingly (Caliba, 2022). Dialogue and communication help reserved or solitary students to become more poised about contributing to classroom learning. These students often lack confidence in their capabilities; drama-based pedagogy provides the students with the skills and confidence required to speak out their thoughts among their classmates. Drama also provides room for endless improvisation and experimentation. Hence, incorporating drama into classroom learning helps to increase the retention of information or knowledge shared. With the above, the Senior grade teacher says,

The concept that the students learned from this roleplay activity was more effective than the one they received from other types of activity. I use these types of activities whenever I get enough time.

As students get involved in the process of action and dialogue followed by a discussion of the topic taught through drama, it promotes lifelong learning. Conceptual building and knowledge retention are more effective when taught through drama-based pedagogy.

Drama-based Pedagogy for Holistic Development

Nordgaard (2023) has defined drama-based pedagogy as an umbrella term covering various drama activities: roleplay, writing-in-role, improvisation, theatre, creative drama, and process drama, to name. Children of all ages love roleplay, and preschools use it as one of the classroom pedagogies. Both the participants have shared how they have been using roleplay to introduce topics in their classroom. The senior teacher says, *'Everyone enjoyed the roleplay activity; even the ones who were watching loved the activity.'* Drama-based pedagogy helps to promote holistic development among learners. Holistic development in young learners refers to the comprehensive growth of a child across various areas, including physical, cognitive, and social-emotional development, connecting their feelings, doings, and thinking (Dahal, 2022; Ntshangase, 2022). The junior grade teacher mentioned in her sharing that once she had implemented a roleplay activity in her class, she asked her students to roleplay different animals. *'The students acted like their favorite animal, made their sounds, and shared the information they knew about the animal,'* says a junior-grade teacher.

Later, the teacher made them make face masks of that particular animal. All these activities that the teacher did were part of drama-based pedagogy. When the students were asked to act and make sounds like the given animal, they learned through experiential learning. The activity conducted by the Junior grade teacher, where the students enacted their favorite animal by making their sounds and gestures, helped the students to learn more about the animals. Further, the roleplay activity helped the students to remember the animals they knew about. Research has revealed that "Play is fundamental to cognitive development" (Bhagat et al., 2018, p. 130). These activities further helped the children develop their cognitive skills as they learned new concepts. It also promoted physical development among the children as they acted out animal roles through movements.

Along with these, the students also got the opportunity to express their emotions (joy and excitement) through this activity; hence, the roleplay activity, a form of drama-based pedagogy, helped promote holistic development (physical, cognitive, and social-emotional development) among the students. Through drama-based pedagogy, students learn gestures, develop socio-emotional skills, and enhance their speaking skills while boosting their creativity and imagination (Irugalbandara, 2023). Drama also engages learners from diverse backgrounds to share their unique perspectives and tales. The beauty of drama-based pedagogy is that it quickly engages students actively and instantly to help create a learning environment where their reasoning skills are acknowledged within multidisciplinary to transdisciplinary learning opportunities (Sotireli, 2019). Further, it supports students of different learning styles, such as learning by doing (Kinesthetic), learning through audio/visual (visual and audio), learning through collaboration and interaction (intra and interpersonal), and involving them actively in the learning process. Drama-based pedagogy seeks dynamic and dramatic methods to involve students in scholastic, emotional, and creative educational processes through discourse in all curriculum areas (Dunn & Jones, 2022; Lee et al., 2020). Thus, drama-based pedagogy promotes a child's holistic development.

Time Constraints as a Hindrance in Drama-based Pedagogy

Time is one of the essential factors that a teacher should consider while preparing lesson plans or classroom activities. In Nepali preschool, teachers are provided with a limited period to complete their lesson plan execution as there are other activities the child needs to spend time on, like refreshments and recreational activities. Moreover, they are strictly assigned course completion on time, and parents' expectations are more focused on writing and reading skills; therefore, teachers are skeptical about drama-based pedagogy due to losing class control, noise level, time constraints, and inability to achieve their learning goals. Both teacher participants have shared their views on how time plays a critical role as a constraint in the continuation of drama-based pedagogy in class, primarily when a single teacher handles twenty students in a class. According to government standards, the teacher-student ratio in Nepali preschools is 1:25, and access to primary education has improved (UNICEF, 2023).

Similarly, the school where the participants are teaching has a 1:20 teacher-student ratio. Thus, it becomes very challenging for the teacher to manage the time and run the class effectively. The Junior

teacher says, *'It needs a lot of time to plan, prepare, and execute role plays (drama) in a class, and frequently using it as classroom pedagogy is impossible.'* Planning and executing drama-based activities in the classroom is a very time-consuming activity. Dimililer et al. (2017) states that drama-based pedagogy is time-consuming. Designing and implementing drama with learners of an early age is challenging. The limited period to complete preplanned content delivery in the classroom with early-grade children is a tough job as things might not go as planned most of the time. Early-grade learners' behaviors are unpredictable, and working with them is challenging. Oktavia et al. (2022), in their study, found the unexpected characteristics of early-grade learners very challenging for teachers.

When a learner showcases unpredictable behavior or characteristics in a classroom while the teacher is teaching, the whole teaching-learning process gets disturbed, and the learning outcome is not achieved. The Junior teacher shared that while conducting the roleplay activity, students got so excited that the class was uncontrollable, and the teacher had to struggle a lot to complete the activity in a limited time frame.

Discussion

This study shows that drama-based pedagogy has gained the limelight for engaging and meaningful learning in the era of different innovative pedagogical approaches. Belanger (2022) says learners conceptualize better when actively engaging in the experience. Drama-based pedagogy enables students to actively participate in learning by putting them in the center (Köksal, 2020). In the roleplay activity the Junior grade teacher conducted, she asked the early-grade learners to choose their favorite animal and enact how it moves or makes sounds. The teacher could have allowed the students to enact any random animals of her choice, but she let them choose themselves by offering choices for the early-grade learners. This small gesture by the teacher helped the students gain ownership of the activity and led to their active involvement.

After the interview sessions with the research participants with the help of the first author, we researchers realized that drama-based pedagogy is not implemented in Nepali preschools. Although the Junior and Senior teachers have been using roleplay as a classroom activity, they are not using drama as a form of classroom pedagogy. In the Nepali context, educational awareness regarding the use and importance of drama as a form of art-based pedagogy, especially in the early years of education, is very much needed (Pant et al., 2023). Preschools claim to provide child-friendly and child-centered learning environments in preschool, but different innovative pedagogies that help early-grade learners learn more effectively and in a fun way have rarely been explored and implemented. The educational system is very much lacking in implementing different innovative educational pedagogies. Educational institutions still focus on implementing traditional rote learning methods, which disorients early-grade learners' learning.

One of the participants mentioned time as one of the constraints in the implementation of drama-based pedagogy. The authors knew preschool classes have a grade teaching system. When a school provides the facility of grade teaching, as an efficient teacher, one should manage time and promptly and effectively conduct classroom activities. Teachers struggle to manage time while incorporating drama-based pedagogy in their classrooms because they lack skills as they have not been well-trained. Teachers should learn and embrace innovative pedagogies to effectively engage early-grade learners. Most educational practitioners in Nepal are very comfortable continuing their traditional teaching approaches (Dahal et al., 2019; Sunar et al., 2024). They are not ready to leave their comfort zone and try new educational pedagogies (Luitel et al., 2022). It is high time that educationists jump into action and conduct teacher professional training programs that help create awareness about different innovative pedagogies like drama-based pedagogy so that our teachers will be aware of it, know its importance, and know how and why to implement it.

Conclusion and Implications

This article attempted to explore the use of drama-based pedagogy in preschools in Nepal. These explorations shall help those preschool teachers who want to understand drama-based pedagogy and its

importance in preschool. Among different forms of drama-based pedagogy, this article explored roleplay, its implementation in preschool, and its effect on early-grade learners' learning. Based on the experiences of the participants and the supporting literature, this article concludes that drama-based pedagogy promotes the holistic development of early-grade learners by enhancing their cognitive skills, psychomotor skills, social-emotional skills, and language; however, there are challenges of time constraints that a teacher experiences in their classroom.

This study can provide educators with remedial approaches to drama-based pedagogy, its importance, and its implications in Early Childhood Education (ECD). It also strongly recommends that in Nepal, drama-based pedagogy can be one of the practical, innovative pedagogies that early-grade teachers can use in their classrooms to promote the holistic development of children through life experiences. Similarly, it includes the stories of ECD teachers about their experiences of implementing roleplay and its effect on early-grade learners' learning; thus, it supports ECD teachers in adapting this innovative pedagogy. However, the challenges of using drama-based pedagogy in early-grade classrooms need further research on how it could be mitigated to be more effective and efficient.

Declarations

Authors' Declarations

Acknowledgements: We would like to express our gratitude to all research participants, anonymous reviewers, and language editors for their tremendous support throughout the fieldwork, article review process, and finalization of this article. Equally, we extend our thanks to the University Grants Commission (UGC), Nepal, for providing the MPhil fellowship for the first author, which facilitated the successful publication of research work on time. Last but not least, we appreciate everyone who directly or indirectly supported us in this journey.

Authors' contributions: All three authors made equal contributions from the beginning to the final stages of the article. The first author conducted the fieldwork with assistance from the second and third authors. The second author provided critical and constructive feedback, shaping the article's overall structure by offering comments. Similarly, the third author acted as a critical friend, adding observations and editing the article. The first author equally acknowledged the roles of all authors.

Competing interests: The authors declare that they have no competing interests.

Funding: The work was partially funded by the University Grants Commission (UGC), Nepal.

Ethics approval and consent to participate: Consent to the research instrument was granted by the Research Committee of Kathmandu University School of Education, Hattiban, Lalitpur, Nepal.

Publisher's Declarations

Editorial Acknowledgement: The editorial process of this article was completed under the editorship of Dr. Adrijana Visnjic Jevtic through a double-blind peer review with external reviewers.

Publisher's Note: Journal of Childhood, Education & Society remains neutral with regard to jurisdictional claims in published maps and institutional affiliation.

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Annexure

Interview Questionnaire

1. Can you please introduce yourself?
2. How long have you been working in the early education field?
3. Can you please share your academic background?
4. Have you taken any teacher training programs before?
5. Have you heard about drama-based pedagogy? What do you think it is?
6. What different activities have you been doing in your classroom?
7. How do you engage the learners in the learning process?
8. Do you integrate roleplay activities in your classroom teaching-learning?
9. How often do you do these activities?
10. How do students react to these activities?
11. What are the benefits of roleplays in early childhood?
12. What challenges or difficulties have you faced while conducting roleplay activities in your classroom as a teacher?
13. Would you suggest Drama-based pedagogy to other colleagues?