



Research Article

RURAL PLAY PRODUCTION USING STUDENTS' CREATIVITY: A DOCUMENTARY

Nathaniel Gido¹, Alona B. Lagria² and Quivido T.Oregines³

¹Tagoloan Community College

²Department of Education Talisay City

³Liceo de Cagayan University

ARTICLE INFO

Article History:

Received 14th January, 2022

Received in revised form 29th

February, 2022

Accepted 05th March, 2022

Published online 28th April, 2022

Key words:

Creativity, initiative, play production, students, documentation

ABSTRACT

Play production education is a way of encouraging creativity in solving problem for the students. It can test students' awareness about their community and themselves. Observation can give students with a way out for their feelings and dreams in life, that in which, they may not likewise have a way to show it. Each individual can, if given a chance to explore through the use of play production. It can occur in a safe environment where actions can be observed, analyzed and documented through their performance in a play production. Schools of today need to improve creative heads, because the nation is depending on the capability to create and be creative. This study is aimed at documenting at documenting the students' creativity in play production at Jaclupan Elementary School. Although play production was the common strategy used by the teachers through learning, it had never gained a foothold in elementary school. The reasons for its absence as well as a definition of play reduction were among the subjects. This study has adoptive a qualitative methodology since the study only wanted to gain understanding of the program and to see how the participants utilized their creativity in play production. This study emphasizes the role of the pupils who themselves contributed to the data collection by providing written documentation of their participation in the play production. In this respect, this research study narrated everything from behind the scene, during rehearsal and in the presentation in the play production, and had documented the pupils' creativity through taking pictures and videos. The challenges encountered by the participants throughout the play production were written after a focused-group discussion. Creativity in rural play production in school had benefited the kinesthetic learners. The pupils were utilizing their creativity and initiatives during the planning stage and actual performance. The participants, in the play production got to know of themselves and proved to everyone that play production is possible even without money involved. Hence, this study found out that the students' creativity in inside the classroom is not dependent on the use of money.

Copyright©2022 *Nathaniel Gido et al.* This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

INTRODUCTION

There is a need of on-going challenges of the future. Therefore, schools today need to improve creative heads, because the nation is depending on the capability to create and be creative. According to a Chinese Proverb, "Tell me and I forget. Show me and I remember. Involve me and I understand." With this as a guidepost, the researcher undertook this study.

Furthermore, play production education is a way of encouraging creativity in solving problem for the students. It can test students' awareness about their community and themselves. Observation can give students with a way out for their feelings and dreams in life, that in which, they may not likewise have a way to show it. Each individual can, if given a chance to explore through the use of play production. It can occur in a safe environment where actions can be observed,

analyzed and documented through their performance in play production.

A friend of the researcher teaching in a civilized place once shared her experience in her class about a student who cannot submit projects, because the parents are unemployed. In other words, their means of living cannot afford to buy materials for the said project, but deep in her heart, she knew her student has the ability and the creativity in making or recycling things, compared to a student whose parents are professional and just buy all the things needed for the project to comply the requirements of the subject. The teacher did not see the student doing his or her best, but for the main reason that the student can easily pass the project, money makes it easier for the student to comply. It also made the researchers realize that as a teacher in Jaclupan Elementary School situated in one of the mountainous barangays in Talisay City, a rural place where

*Corresponding author: **Nathaniel Gido**
Tagoloan Community College

most of the students cannot submit projects, it is imperative that the teacher must be creative.

For instance, in the class with fifty six students, only one fourth of the class is able to pass projects as requirement in their subject. Complying the requirements in all the subject areas is a great help in attaining a passing grade, because 10 to 30 percent of the overall grade comes from the project. It is hard to accept the fact that there are students who cannot even submit a single project due to poverty. It is believed that they have the ability and the passion in promoting their creativeness, but are not given a chance to show or apply it.

As a teacher, it made the researchers promote the equality of each student by using their creativity without money involved, and the quality of education needed by the students in their future endeavors. It made the researchers think more that the best way of addressing this problem of the study is to let the students perform a play production without spending money, but instead through the usage of recycled and reused materials. To avoid biases among the students, why not experience them how is it to be in a real scenario where the students will present it in a form of play production depicting the problems in the community without spending a single centavo.

Play production is costly and takes a lot of time especially in the preparation not to mention all the materials needed. There is a possibility to present a play production without money involved using only pupils' creativity. Many believed that in play production, money takes a big role in the success of this kind of undertaking. This is the primary reason why pupils and teachers often than not neglect this kind of class activity.

In today's generation, children do not practice proper utilization of creativity especially in using play production as a learning method of the pupils. This is attributed to several factors lie for instance, pupils of low economic status who live in squatter areas and whose parent or parents are busy looking money may not have the time to support in developing their child's creativity. Rather than engaging in self-directed play with peers, many pupils turn to television as their source of recreation.

Others who come from more affluent backgrounds are often left behind with the helpers; parents just entrust their kids to them not knowing the needs of a child to do more experiments and explore things. This causes a lot of stress on the part of the children as it affects their being creative. Hence, children do not have the opportunities to utilize their creativity in all aspects. The overriding concern with achievement and the alleged failure to provide a proper education are only exacerbating what has become a manufactured crisis in the school. Pupils need and deserve education which prepares them for future success and in order to achieve this, they require a solid grounding basics and a certain amount of information which will allow them to meet the needs of the society.

At the same time, pupils must have enough support and encouragement to look at their loves positively and instill in their minds the importance of creativity and how it contributes greatly to them. The proper utilization of creativity is using play production as a means of learning. In a classroom setting as a way of helping the students absorb the important aspects of life using play production as a means of teaching I commonly used. It is believed that creativity should be utilized

properly in every classroom. It helps the students think in a challenging way on how to use the creativity without spending a peso in it.

AlexandreBellito once said that creativity is making out of nothing. This really motivated more the researchers to encourage the students to show off and develop their talents in being a creative human being. This prompted them more to conduct this study, even in this hazardous and very challenging moment in going through in order to reach barangay Jaclupan. This made them think as to how they can help the students to become more confident in showing their creativity by presenting a play production without involving money.

The researchers want to prove to them that poverty is not a hindrance to success, that one can achieve success no matter what his or her economic background is. It means that poor people can be successful, and that their poverty does not necessarily prevent them from being successful. As researchers, it prods them to go on and find out on how to present a play production without money involved in it, that they can be a way or an instrument for them to work hard in school despite being poor, and that they can use their creative skills in their daily activities. This will serve as their motivation and determination in fulfilling their dreams through creativity.

Learning new things have the value in today's world that it once did. Learning how to be more creative (and thus adaptable) prepares the students for life beyond the classroom, and that education promotes equality and lifts students out of poverty which is the greatest motivating factor in their lives. Nonetheless, this is the most important reason for the researchers to conduct the study.

Atheoretical stance

There is a momentary suspension of a prior assumption when using a qualitative research. To avoid biases, the researchers prevented themselves to view any related studies and literature and not using their own students as the participants. Lastly, there are no theories that are involved that the researchers need to understand. This study is observable with the use of a video and pictures as the source of documentation. The researchers' role is to document the creativity of the students from the beginning of the study until the end that includes behind the scene, rehearsal and the actual play production.

Philosophical stance

Qualitative researchers followed every step that inform every work and directly write it in research. According to John Creswell in his book "Qualitative Inquiry and Research Design," he narrated all the beliefs and mounted them into interpretative frameworks for the understanding of the importance of the research. In this study, the researchers were using all the possibilities of improving the creativity of the students by presenting a play production without money involved. Its philosophical underpinnings lie within the two research paradigms namely: Social Constructivism and Pragmatism.

Social constructivism proponents contend that the "understanding" of the world in which they lived and worked, the development of multiple meanings, wherein the researchers looked for complexity of viewpoints, from the students who performed their task and made the play production possible by

using recycled things depending on their imagination that fits the given role for them. In this approach, they were given the chance to interact with each other and learn from each other. The researchers in this study focus on the interaction of the participants, shape interpretation and interpret the meanings others have.

The researchers documented the students' creativity in a rural play production by taking pictures or videos throughout the study. The participants are very much involved in the play production with the use of their creativity which does not need any financial support coming from anybody. The participants were not allowed to spend a single centavo from their pocket, because in this study creativity was the focus on the presentation of their play production.

On the other hand, Descriptive Narrative Approach recognized and focused on the outcome as to what works to address a research problem and was there creativity in their play production, and the possibility of performing a play production without spending their money.

Philosophical stances as enumerated by Creswell (2014) are epistemology, ontology, axiology, rhetoric, and methodology. In epistemology concept, the researchers documented the presentation, behind the scene and during the play and observe everything including the materials they used in the play production without money involved.

However, in the ontological approach, the researchers discovers the creativity of the students in presenting the problems in the community through play production, how they use their initiative in performing their task. They were also given the opportunity to have an invited resource speaker with expertise about play production to do the seminar workshop for students. In play production, members in a group need right valued to become successful with their presentation; they need to learn how to work together, cooperate and to find the best way for each member of a group to contribute and to listen to and accept the viewpoints and contributions of others. This study helped students develop tolerance and empathy in order to play a role competently. The researchers wrote in a literary or informal style using the personal voice and uses qualitative terms and limited definitions.

Domain of Inquiry

This study aims to document the students' creativity in presenting a play production without the use of money in Jaclupan Elementary School, Jaclupan, Talisay City in the Academic Year 2015-2016.

Specifically, it seeks to answer the following questions:

1. What were the students' creativity in presenting a play production?;
2. What steps did the students make in presenting a play production?;
3. How did the students cope with these challenges encountered to the assigned task?;
4. Based on the findings of the study, what primer on conducting play production can be proposed without the involvement of money?

METHODOLOGY

Research Design and Method

The study mainly focused on descriptive narrative approach. The roles of the researchers were to document everything from behind the scene, the beginning until the end of the presentation. A descriptive type of method was used by the researchers in observing the outcome of the presentation of the pupils that focused on their creativity. The researchers set out to discover the creativity of play production's influence on pupils in Jaclupan Elementary School as the researchers explained in the introduction. The researchers were interested in documenting their creativity in presenting a play production without the involvement of money.

Research Environment

This was conducted at Jaclupan Elementary School, Jaclupan, Talisay City, Cebu. It is a village in a mountain barangay of Talisay City. It has 37 teachers and 33 classrooms. Grade six students are all residents of Jaclupan, Talisay City. Barangay Jaclupan is bounded by the City of Cebu in the North East, Barangay Camp 4 in the North West. Barangay Tapul in the South West and Barangay Maghaway, Lagtang and Candulawan in the South east. It has a land of 1,404 hectares with nine sitios. The barangay belongs to an average income class of the City of Talisay.

Jaclupan, being one of the mountainous barangays in the city, is located in the watershed area that houses the Metropolitan Cebu Water District. Abundant water is its biggest resource along with the Igotan Falls, which has drawn many visitors. Mangoes, vegetables, and bamboos are also abundant in this barangay. One of the famous livelihood activities of the parents is rag making. Most of the students' parents have not earned any degree and some are unemployed. To arrive in this place, one has to pass by rivers along the road by riding a multicab or "habal-habal" (motorcycle-for-hire). It is a very hazardous and a very challenging moment in going through in order to reach Barangay Jaclupan.

This study was conducted in a large rural area called Jaclupan Elementary School, Jaclupan, Talisay City. A classroom consisted of 39 grade six pupils. The pupils were made quite aware that they were the participants in the research study. The participants actively participated in the play production and did not seem to encounter any great amount of opposition when the pupils were asked to present a play production.

Participants

There were 39 students in a class who were the participants of the play production in Jaclupan Elementary School. Based on observations, there were 10 boys and 29 girls who participated in the play production.

Sampling Technique

There were 39 capable participants of the study; however, the researchers assumed involvement and exception criteria. The researchers focused on the creativity of the students in a rural play production. Realities that need to stress out especially in shaping the skills of the students that need to develop and in preparing their future beyond the classroom setting. The play production was documented by the researchers with the use of a video in recording the evidence and taking pictures as a

primer in the study conducted. Students acted out their play production entitled poverty and drug addiction.

Ethical Considerations

In this study, obtaining permission was very necessary. The researchers' roles were to document everything before, during and after the play production. There was an interview done in this study. The researchers used the focus group discussion to collect data regarding the creativity of the students from behind the scene. Observing the participants was not enough to get the full information of the things they did that allowed them to unleash their creativity in their play production, because the researchers were not following them all the time and watching them for 24 hours.

There was a need for the researchers to ask the participants about their creativity in presenting play production. The pictures and the videos done in this study would not possible without the permission of the parents, students, principal and the adviser of the participants. The researchers did not force the participants to sign the informed consent form as well as the parents for it is just voluntary.

In involving the participants, the researchers cannot deny the fact that there are differences in terms of cultural, gender, religious and other beliefs. The norms and charters of indigenous cultures should be observed. Researchers also asked permission from the school to conduct the said study through complying the permits needed.

In collecting the data, the researchers' involved prolonged observation for it is only documenting creativity in a rural play production, so the research site used is the closed classroom to ensure that are left undisturbed during the play production. To guarantee that all participants receive the benefits, they are given equal treatment in terms of the good welfare both the researchers and the participants can acquire.

To avoid problems in the study, the researchers provide comprehensive instructions that would remind the participants about the purpose of the study. The names of the participants were unknown to observe confidentiality. It was also stressed that they are free to ask questions, give comments or complaints regarding in the study.

In this study, the researchers interviewed the participants using the focus group discussion to know what type of creativity used the behind scene was. In a focus group discussion, the researchers see the questions are asked graciously and politely. The tactful phrasing of questions and the sensitivity to cultural and linguistic diversity was observed.

RESULTS AND DISCUSSION

The documentation helped the researcher not only to discover the creativity in presenting a play production and more significantly, it enabled them to gain a greater understanding of the pupils through observation. They began to appreciate them for more than just their intellectual achievement through observing their play production. The researchers were able to gain a rapport which otherwise would have not been possible. Moreover, by reflecting on their play production and by completing this study, the researchers gained insight to their role as classroom teachers, role which allowed them to become kind who gained awareness which believed the fact that each pupil has his/her own creativity, but not utilized properly.

Creativity in a rural play production in the school had benefited the kinesthetic learners. Pupils were utilizing their creativity and initiatives in planning and during play production. The participants in the play production got to know themselves and proved to everyone that play production is possible without money involved. They are capable and naturally equipped to make something new from nothing. The opportunity of engaging them in this study developed themselves especially in addressing a problem and looking for solutions from their creativity.

CONCLUSION AND RECOMMENDATIONS

Conclusion

This study finds out that the students' creativity inside the classroom will not depend on the use of money.

Recommendations

The following recommendations are suggested based on the findings of the study:

1. Play production may be a part in all subjects in elementary school.
2. Pupils and teachers may keep theater or drama alive to develop one's entire personality, inborn talents, creativity and aesthetic.
3. Acting or drama may be used in classroom for the students to appreciate and comprehend more what they are reading instead of the traditional visual aids, posters and the like. To utilize their creativity in play production to serve as their tool to have an equal education and for their future as well.
4. Creativity in play production may be used in disseminating information instead of the traditional way.
5. There may be a dramatics club not only existing but a functional one, to promote creativity among the elementary pupils
6. Teachers may somehow inject in their lessons on how to be creative and let them kae projects without the involvement of money.

References

- Chapman, C. "If the Shoe Fits...How to Develop Multiple Intelligences in the Classroom".
- Courtney, R. (1980). *Dramatic Curriculum*. London: Heinemann Educational Books Ltd.
- Darby, J.T., and Catterall, J.S. (1988). "The fourth r: The arts and learning". Teachers College Dickson, D. (2002). "Learning Through the Arts". *New Horizons for Learning*. Seattle: New Edmiston, B. and Wilhelm, J.D. (1998). *Imagining To Learn: Inquiry, Ethics, and Integration through Drama*. Portsmouth, NH: Heinemann
- Feden, P. and Vogel, R. "How the Human Brain Learns is the Basis for New Teaching". January 7, 2003. <http://www.lasalle.edu/univcomm/2003/cognitive.htm>
- Iannone, R. (2001). "Imagination: The missing link in curriculum and teaching". *Education*. V.122, n.2.:307-309
- Jensen,E. (1998). *Teaching with the Brain in Mind*. Virginia: Association for Supervision and Curriculum Department
- Koste, V.G. (1995). *Dramatic Play in Childhood: Rehearsal for Life*. Portsmouth, NH: Heinemann.

- Lawson, James, R. "Brain-Based Learning". 2001.32
<http://coe.sdsu.edu/eet/Articles/brainba/>
- Martin, A.M. (1998). "Why theater should be integrated into the curriculum". NASSP Bulletin V.82, n.597.:30-33
- McCaslin, N. (1998). *Creative Drama in the Classroom & Beyond*. Studio City, CA: Players Press.
- Perry, B.D., M.D., Ph.D. "How the Brain Learns Best". Instructor Magazine.2004.<http://teacher.scholastic.com/professional/bruceperry/brainlearns.htm>
- Verriour,P. (1994). *In Role: Teaching and Learning dramatically*. Ontario:Pippin Publishing Limited.
- Wagner, B.J. (1976). *Dorothy Heathcote, Drama As A Learning Medium*. Washington, D.C.: National Education Association.
- Wilhelm, Jeffrey D. "Drama is Imagining to Learn: Inquiry, Ethics, and Integration through Drama"

How to cite this article:

Nathaniel Gido *et al* (2022) 'Rural Play Production Using Students' Creativity: A Documentary', *International Journal of Current Advanced Research*, 11(04), pp. 583-587. DOI: <http://dx.doi.org/10.24327/ijcar.2022.587.0128>
