THE DEVELOPMENT AND EVALUATION OF USING VIDEO DRAMA IN TEACHING FASTING

By: Azharuddin Sahil

Abstract

There are two main purposes of this study, to produce a video drama about ‘fasting’ and to see how students perceive ‘fasting’, their understanding and internalization of fasting and their perception of the use of video. This is due to several reasons such as time constrain, students’ low motivation and massive contents. Using video drama is one of alternatives that might be used since through video drama the huge contents can be covered effectively and efficiently. The video drama was designed based on the ADDIE’S model starting from Analysis, Design, Development, Implementation and Evaluation. Since ‘fasting’ has four value aspects physical, psychological, sociological and spiritual, the video showed clearly the values on health, emotional, social concern and awareness. To implement and evaluate summatively, eight form two classes out of 27 classes were randomly selected from eight secondary schools in Kuala Lumpur and Selangor. The students were administered to see their perception through open-ended questions consisting of three (3) items to answer the above matters. ‘Fasting’ was perceived as a stronger, more beneficial and special than other ibadahs like prayer. Three out of 229 students (99 %) responded positively because they like the movie appeared observably through their reactions while watching the movie. Two of the three preferred action movie while another one just simply disliked whatever movie.

Introduction

Video as a media can be utilised for many different and interesting purposes. A computer search of the Educational Resources Information Centre database (ERIC), from 1986 to 2008 indicates that many studies have been carried out on learning strategies that use video. Use of video for educational proposes has been popular in particular for difficult and complicated subjects. However, use of video in teaching Islam in general and in teaching ‘fasting’ in particular is still very limited.

Fasting, as the focus of this project, is a compulsory subtopic taught to second year Muslim students of secondary schools in Malaysia. Fasting is mandatory for young students who have reached the age of puberty. To Qazaz (2000), fasting has a massive content because it covers at least four important aspects of human beings at the same time: physically, mentally, spiritually and sociologically. *Rasulullah* (His messenger) said, Allah said: “Indeed fasting is for Me, and I Myself will give the reward” (Az-Zabidi, 2002). However, this complicated topic is usually taught in two or three meetings only in secondary school. To teach knowledge about fasting for some religious teachers, therefore is not a big deal especially to some Muslim students who have been fasting for many years. However, to make students realize what the meanings or values of fasting, is not an easy job. This, in fact is the main goal of teaching Islam at school.

Based on interview and classroom observation conducted prior to design the project, there are two main latent problems faced by religious teachers who teach Islamic Education subject in secondary schools namely lack of time and low students’ motivation. Most teachers (80 %) said that they could not explain all the contents in detail because of time limitation. Due to massive materials must be completed in constrained time their main job is mainly to finish the target of curriculum. As a result students unmotivated to relearn the issues of fasting which they have known them already. The major target of teaching process is to make students master the knowledge about issues discussed in the topics.
Suitability of using video drama in teaching 'fasting'.

Using video or video drama to enhance teaching process, in fact, has been implemented for some subjects for many years with different reasons. An-Nady (1987), considered video, drama in particular as a powerful tool to help both teachers and students because through drama viewers are able to watch, hear, think and feel at the same time. It is able to show real-world experiences, factual and actual evidence in daily life, socio-culture and so on. Through video drama, three aspects of teaching domain, cognitive, affective and psychomotor, can be designed through proper approach.

Baggett (1984) observed that information obtained visually was more memorable, based on her finding that summaries written a week after viewing a movie were judged more complete than those written a week after listening to the audio-only version. This is also supported by Kozma (1991) who found that the visual component is more memorable. In addition, compared to expository materials, stories in videos can help learners easily understand and remember the content (Jonassen, Peck, and Wilson, 1999). A taped drama about fasting in students’ daily lives, for instance, actually relates to their own daily activities which they have been experiencing. Visual cues amplify and explain text, images and facilitate recall of new knowledge. Further, through video students can master the content easily because 98% of all incoming information to the brain comes through the senses (Tileston, 2004), especially complex skills because it can expose learners to problems, equipment, and events that cannot be easily demonstrated.

The power of video to show the real world context for enhancing learning outcomes has been emphasised by socio-cultural learning theorists (Merriam and Caffarella, 1999) and constructivists (Jonassen, Peck, and Wilson, 1999). To them the real-world contexts shown in the video, where there are social relationships, tools, and engaged experiences, can make the best learning environment. This approach will be suitable for second year students of secondary schools who are at the age of imitating in terms of, for example, speaking, modelling and acting. Different individuals, or groups of individuals, have been recognised as potential role models for adolescents (King and Multon, 1996). For young learners, in particular, Gallacher (2002) wrote that video is good because it communicates meaning better than other types of media, since video presents language in visual context in ways that a cassette does not, allowing the learner to see who’s (or what’s) speaking, where the speakers are, what they are doing, etcetera. All these visual clues contribute to comprehension in a great way. Through one scene to others students might be able to catch the meanings and values beyond the show. As well as it can develop four models of motivation; attention, relevance, confidence, and satisfaction (Keller, 1983).

Further, the idea of using video is supported by educationists, especially constructivists, who believe that teaching is not simply a transfer of knowledge to students because the students may not have experienced what the teachers have. Therefore, constructivists want students themselves to construct their own meaning from the experiences they have by providing those experiences firsthand and guiding them in the meaning-making process (Jonassen, Peck, and Wilson, 1999). Video drama is a comprehensive show since it can be designed to dramatise others’ experiences and students are able to involve themselves wholeheartedly while watching it. Moreover, a videotaped drama is considered as a supercharged medium of communication and a powerful vehicle of information, because it is packed with messages, images and ambiguity (Cooper, Lavery and Rinvolucri, 1992). It can maximise the learning process and help prevent teaching from being construed by teachers as a technical procedure of transmitting knowledge to passive learners, and to increase the efficiency and quality of learning itself (Somekh and Davies, 1991).

Based on the above discussion, using video drama would seems to be an alternative
that might be utilised to enhance teaching fasting at secondary schools as well as to minimise problems of teaching fasting faced by religious teachers. However, to date no video drama has been designed for teaching ‘fasting’ in the classroom, particularly in Malaysia.

**Significance of the study**
To teach ‘fasting’ clearly and comprehensively is not an easy task, because there are four aspects of fasting, physiological, psychological and spiritual. These important aspects cannot be explained clearly and completely in a short time by simply using the traditional ‘chalk-and-talk’ approach. Meanwhile, within these aspects, there are values students should understand and internalise. Understanding the values is a main factor in conducting *ibadah* like fasting. As mentioned, one of the alternatives which might be able to alleviate the problems, is utilising video drama in teaching. Media technology, like video drama, will not only be more interesting for viewers, but will also be able to gather and manipulate elements such as feelings, condition and situation, and so on accurately, effectively and efficiently.

There are many studies which have been conducted with regard to ‘fasting’ in terms of its effects on the physiology and psychology of the individual or society. However, the videos are limited to demands such as how to pray and how to conduct *hajj*. The videos do not show the values, meanings and impacts on either the individual or society. As mentioned, fasting is an *ibadah* that is values laden. There has been no research conducted with regard to the method of how to implant values, particularly on using video drama.

This research may give a valuable contribution to Islamic education especially about the utilisation of educational media and technology, video drama in particular among students, teachers, propagators and the like. This product may also be useful and beneficial in various ways: to make the teaching process more effective, efficient, comprehensive and understandable, as well as to make ‘fasting’ more meaningful and the understanding of it more comprehensive. Eventually, hopefully the image and perception of the subject of Islamic education will be elevated.

**Research Questions**
This study is guided by the following theme and research questions:

i. Comprehensive analysis in the production of the video drama and

ii. Students’ perception on Video Drama about fasting:
   a. How do students perceive ‘fasting’ after being taught so by using the video drama entitled *Nawaitu*?
   b. What is the extent of students’ perceptions of their understanding and internalisation of fasting after watching the video drama entitled *Nawaitu*?
   c. Do students of secondary schools have favourable attitudes towards using the video drama in teaching fasting?

**Research Methodology**
This developmental project is conducted based on ADDIE model; Analysis, Design, Development, Implementation and Analysis.

Analysis is the first phase of the ADDIE model which functions as a formal planning and quality assurance process. This step is considered very important because it defines the project’s objectives using the language of instructional design, so as to meet students’ needs. Instructional designers conduct assessments of performance to reveal the optimal performance or desired goals of the system. The needs assessment discloses the actual outcomes that exist within the system and the divergence between what is
tangible and what is possible. To Seels and Glasgow (1998), the main goal of conducting this step is to define as precisely as possible the nature of the training problem. There are at least three main issues (1) needs analysis about "What is the problem? How do we solve it?" (2) Task analysis about: "What is the content? The job?" and (3) Instructional analysis about "What must be learned?" To see real condition of teaching process of Islamic Education at school a designer conducted survey.

The design phase is where the designer first attempts a solution by creating a design specification (Johnson & Foa, 1989). During the instructional design phase, an instructional designer analyses the problem, identifies needs, defines goals, and determines instructional and assessment strategies that are most appropriate for each situation. The design is conducted based on the data gathered in the previous phase, that is, the analysis stage. From the previous stage the designer would have started thinking what to teach to students. The designer, then, thinks of how the content would be taught, because in this stage, to Seels and Glasgow (1998) a search begins for answers to the following driving questions: What are the objectives? How will we know if they are met? What teaching strategies will achieve the objectives? What delivery systems are most cost-effective? How will the course be delivered to learners? The main objective of designing a new instruction is to increase the quality and effectiveness of teaching-learning in the classroom. The instructional designer, therefore, should create methods accordingly to data about the real conditions of teaching and learning in the classroom. One model of instructional planning that could be more widely implemented is the Reiser & Dick (1994) approach that consists of the following systematic steps: (1) identifying instructional goals; (2) identifying instructional objectives; (3) planning instructional activities to employ; (4) choosing instructional media and resources; (5) developing assessment tools; (6) implementing the instruction; and, (7) revising the instruction.

To dig up other current issues of Islamic education in school and get alternative solution, a designer conducted forums inviting some educationists and practitioners. Using technology like video drama was one of alternatives suggested. In the video drama, someone’s experiences are dramatised especially on some issues related to students’ daily activities. By showing their characters, students’ might follow or imitate what they see and hear because in social learning theory, an individual learns attitudes by observing the behaviours of others and modelling or imitating them. The models shown in the video, therefore, should be interesting, credible and acceptable to the target audience (Bednar & Levie, 1993). In addition, the performance of the video should be attractive by involving well known actors or actresses, sport players, politicians, scholars, who are well known to the target audiences. These models will positively affect learning through observations once the model persons are perceived as good, beautiful, powerful, skilful, helpful, warm and supportive, and imitative behaviour is more likely when there are multiple models doing the same thing (Zimbardo & Leippe, 1991). Thus, a teacher can change students’ attitude towards fasting by making the latter observe a model via the video which is considered as a viable method of learning a new lesson on behaviour. Dramatising students’ daily activities about what people have done correctly or otherwise about fasting, might make students change their perception and attitudes, since they understand the real meaning of fasting. To functional theorists, changing of attitude will happen once students have understood what they have learned of the benefits of their daily life (Bednar & Levie, 1993).

The Development phase builds on two previous phases: Analyse and Design phases. In other words, this stage is the combination of analysis and design. This phase can also be said as the process of authoring and producing the materials needed to meet the objectives. The purpose of this step is to generate the lesson plans and lesson materials. A designer during this step collects, prepares and creates all audio, video, and
text materials which support instructional process (Gagne, Briggs and Wager, 1992). The main driving question regarding this issue (Seels and Glasgow (1998) is “How will the materials look and sound?” The previous materials are not only gathered but they are also authored, reviewed, produced, and validated. The designer should consider all variables that can positively or negatively impact the quality of the product. Material development also involves a process of formative evaluation whereby the materials are tried out. Formative evaluation answers the following questions: “Do the materials teach?” and “How do we improve them?” Formative evaluation therefore, is needed to be conducted because it provides data for revising and improving the developing instructional materials (Gagne, Briggs and Wager, 1992). Formative evaluation is conducted to see whether the materials are correct and suitable for the target audience. This evaluation is conducted in two steps (Seels and Glasgow, 1998): the first evaluation is conducted by SMEs and ISD colleagues by reviewing and evaluating the products to check whether what is developed is in line with ISD standard. The second evaluation is conducted by implementing the products to be tried out on students typical of the target population before they are finalised. For the intended product, video drama, the results of formative evaluation must be submitted to the editor in the off-line stage in which changes, modifications, improvements and such could be done easily. The inputs from evaluators will be meaningful for the final production, with the aim of making administrative decisions and decisions about course improvement.

Implementation
Implementation is an important phase where all procedures have been handled before the implementation with actual users. Once the implementation of the design is implemented well, as intended, the project is considered successful. Implementation is the action of conducting the project in the real situation. To Simonson and Maushak (2001), the designer should be well prepared to assess results effectively and efficiently since the results of the effectiveness of the implementation do not only benefit users but also the designer. Therefore, to Burkman (1987), implementation is a critical problem for designers, especially for those who develop products for public schools. To him, before having the design installed, there are some conditions that should be taken into account by the designer such as to get permission, recognise the target people, induce affected people, assure all supporting items, make sure all equipment needed is available, identify who will be in charge, conduct training, set up admittance to the appropriate instructional facilities especially in the initial stage and buttress the teachers, the instructors and any body who run the project, especially for the first time.

To ensure that the video drama could be implemented in school smoothly there are five steps to follow (Gentry, 1994): getting agreement from the authorities, identify those affected by the product’s installation, convince others of the values of the video drama values, supporting structures are in place, all required resources settled, system personnel, training for teachers, establish appropriate instructional facilities, supporting the instructors during the first use. In the overall implementation, there was not much problem since the process and procedure started from top down. Once the principals had agreed and had watched the video drama, the designer met with the appropriate persons like the religious teachers and multimedia teachers or those in charge of the viewing room. Convincing the principals about the project was the most important. As well as, subject teachers, namely the religious teachers, persons who implemented the program, were important factors that must be fully considered. There were 229 form two students from the eight state secondary schools involved in the project, ten Islamic education teachers, eight media instructors and eight principals. The implementation of the project took almost two months, because of the tentative schedule given by the schools.
Evaluation
Evaluation is the last phase of the ADDIE model conducted to measure the effectiveness and efficiency of the instruction. This phase, however, might actually occur throughout the entire instructional design process, within, between and after implementation. In other words, this phase was conducted through formative or summative evaluation. Formative evaluation is used to identify deficiencies in the materials while they are being ‘formed’ in order to correct deficiencies, while summative evaluation is intended to help the agency assess the impact of the new materials in a broader sense. Gagne, Briggs and Wager (1992) consider formative evaluation as a tool to revise the instruction so as to make it as effective as possible for the largest number of students, while summative evaluation to judge the evidence of its effectiveness. The idea of having formative evaluation is to achieve an ideal design; therefore, it must be tried, reviewed and evaluated until the objectives intended are met. During the development phase, instructional materials are piloted on representatives of the target users to evaluate how well they learn from the instruction. While summative evaluation is conducted to see its effectiveness, the evaluation is usually assumed when development of an instructional entity is in some sense completed rather than ongoing. Its purpose is to permit conclusions to be drawn about how well the instruction has worked. This type of evaluation assesses the overall effectiveness of the instruction. Data from the evaluation is often used to make a decision about the instruction. This evaluation should be driven by the following questions: Have we solved the problem? What is the impact? Further, to Seels and Glasgow (1998), the evaluation, too, can be used to measure its impacts: How much does it cost? How long does instruction take? What is the impact of learning the new material on the organisation? Three most basic inputs they need to work on further are effectiveness, efficiency and benefits of the new program. Firstly, instructional efficiency focuses on the time needed to complete the instruction, the number of personnel involved to run the program as well as the facility and equipment needed, while instructional effectiveness focuses on students’ achievement in the course. Lastly, for benefits, the evaluation is conducted to measure the benefits of the design to the users such as institution, schools, teachers or students.

Instructional Efficiency
The results of the efficiency of the implementation of one secondary school is presented as follows:

<table>
<thead>
<tr>
<th>No</th>
<th>Inst. activities</th>
<th>Number of Personnel</th>
<th>Equipment</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pre-teaching process</td>
<td>a teacher, a multi media ref. and a researcher</td>
<td>1 video player</td>
<td>3 minutes</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1 TV screen</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1 CD or DVD</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Introduction</td>
<td>A subject teacher, a researcher and a number of students (31 – 37)</td>
<td>White board and marker</td>
<td>5 minutes</td>
</tr>
<tr>
<td>3</td>
<td>Watching the video drama</td>
<td>A subject teacher a number of students (31 – 34)</td>
<td>1 video player</td>
<td>32 minutes</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1 TV screen</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1 CD or DVD</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Discussion and explanation</td>
<td>A subject teacher a number of students (31 – 34)</td>
<td>White board and marker</td>
<td>10 minutes</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td></td>
<td></td>
<td>50 minutes</td>
</tr>
</tbody>
</table>

While the results of the efficiency of post implementation of one secondary school is presented as follows:
<table>
<thead>
<tr>
<th>No</th>
<th>Inst. activities</th>
<th>Number of Personnel</th>
<th>Equipment</th>
<th>Amount of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction and explanation</td>
<td>A subject teacher and a researcher</td>
<td>A white board and a marker</td>
<td>4 minutes</td>
</tr>
<tr>
<td>2</td>
<td>Responding to open-ended questions</td>
<td>A subject teacher and a researcher</td>
<td>A white board and a marker and copies of test paper</td>
<td>14 minutes</td>
</tr>
<tr>
<td>3</td>
<td>Discussion</td>
<td>A subject teacher</td>
<td>White board and marker</td>
<td>6 minutes</td>
</tr>
<tr>
<td></td>
<td>TOTAL</td>
<td></td>
<td></td>
<td>24 minutes</td>
</tr>
</tbody>
</table>

From the two tables above, it is clear that the process from implementation to post-implementation took 74 minutes. Most of the time was used in watching the video drama (thirty two minutes), while introduction and explanation varied among the schools depending on the subject teacher and students’ comments. While the number of personnel in charge of these two steps were not many, basically the subject teacher, a multimedia teacher and a researcher.

**Instructional Effectiveness**

Summative evaluation is similar to formative evaluation where it asks about the levels of achievement of students taking the course (Seels and Glasgow 1998). As mentioned before, to determine the level of effectiveness, the researcher used open-ended questions in order to investigate deeper and in more detail the students’ perception of ‘fasting’, in particular, about the video drama itself and its effects on their understanding and internalisation. To see the effectiveness of the video production, the implementation conducted was based on certain conditions, as follows: Population and sampling, instrument and analysis.

There were eight secondary schools in Selangor and Kuala Lumpur that agreed to cooperate in this project. Each school had forms one, two, three, four and five. However, for this project, only form two students were nominated. The number of classes of form two from one school to another varies depending on the number of students they have. From the eight schools, there were 27 classes. Out of the 27 classes, only 8 classes (30%) were sampled randomly bringing the total number of students 229. To see the effectiveness of the video drama, the researcher used one instrument namely open-ended consists of three questions: After watching the video drama how do you perceive fasting? How are your understanding and internalisation after watching the video drama? What do you think of using video drama in teaching ‘fasting’?

**Analysis**

The themes were categorised into three main groups as follows: Fasting, understanding and internalisation and video drama. The details of students’ comments to the three open-ended questions are as follows:

**Fasting**

The answers to the question about students’ perception of fasting after being taught by using video drama vary. Mostly, students responded well to this question, only four out of 229 students did not complete their answers. When students watched the video drama, particularly Azlan’s case, they perceived ‘fasting’ as an effective way to change someone’s bad habits. In the show, Azlan acted as a bad husband and father; he did not fast; was greedy; had an unislamic
way of life, and no one was able to advise him. When he had heart attack and was hospitalised, he realised his mistakes and fully accepted all the doctor’s advices regarding food and fasting. The drama, moreover, show how ‘fasting’ could manage and control Azlan’s day-to-day activities until he became a good man, as a father, husband as well as a boss in his office. Most students said that fasting was able to make Azlan be a real Muslim. Azlan’s bad habits such as being greedy, discourteous and so on could be changed through fasting. Fasting was also considered as a special and beneficial *ibadah* because through fasting a person to fully realise the benefits and detriments of food. By fasting, someone is able to appreciate time well, especially the time to control his daily meal. In addition to that, fasting is an *ibadah* which could create harmonious relations in the family as well as to his neighbours.

**Understanding and Internalisation**

Most students realized that their understanding and internalisation had improved. There are several reasons that emerged from their responses, such as through watching the video they could see, hear and feel at the same time as well as the video showed some factual evidence of their daily life therefore they were able to catch the meanings and values of fasting clearly.

**Use of video drama**

Students’ perception towards using video drama in teaching fasting varies with different reasons. However, three out of 229 (1 %) students perceived video negatively, two respondents simply because they preferred action movie and another one extremely dislike watching movie.

**Benefits**

Evaluating benefits means having clear objectives about the program intended to achieve then collecting data from sources directly associated with the program such as students, principals, faculty, teachers and so on (Seels & Glasgow, 1998). To evaluate the benefits of the program, the researcher looked at the overall comments and responses from principals, teachers and students as users of the production. From the first two resources, the researcher conducted semi-structured interviews, while responses from students were taken from their comments in the open-ended questions. Eight principals gave useful comments and responses positively and supported the use of video drama for teaching Islam in general and teaching fasting in particular. Thirteen teachers got benefits of using video drama since they found their students motivated.
Reverences:


