



Role of Sacred Drama in the Spiritual Transformation among Youth of the Catholic Archdiocese of Lagos, Nigeria

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Abstract: *In the context of prevalent pentecostalism, secularism and the new age culture there has been a shift on the role of sacred arts and religion which was popular during the early years of evangelization in Africa. This is partly due to inadequate awareness on the real meaning of sacred arts with its accompanying responsibilities. This study investigated whether sacred arts can be means for spiritual transformation among Catholic youth in the Catholic archdiocese of Lagos, Nigeria. This study used a stratified random sampling technique for the quantitative strand and purposive sampling technique for the qualitative strand to select respondents for the study. A sample of 130 respondents participated in the study which was determined using Nassiuma's formula. Quantitative data were collected using questionnaires. This study adopted the convergent parallel mixed-method research design by combining correlational and phenomenological research design. The study revealed a moderately positive relationship between Sacred drama and spiritual transformation ($r = .692, p < .01$). This reveals that an increase in appreciation of sacred drama would lead to a higher spiritual transformation among the youth of the Catholic archdiocese of Lagos, Nigeria. The study recommends that youth, youth animators and the magisterium should collaborate to initiate strategies and policies to improve sacred drama appreciation, patronage, technology integration, acting capabilities among youth of the catholic archdiocese of Lagos, Nigeria, in an attempt to boost their spiritual transformation.*

Keywords: Sacred Arts, Spiritual Transformation, Awareness, Culture, Mission.

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1. Introduction

All true art conveys something of the world of the spirit, though sacred art does even more in that, Merton would submit that it seeks not only the 'inner meaning' of things but seeks to represent in some way the reality of God Himself. Cooper (1987) showed that Merton would submit that he sees Hagia Sophia as a primitive feminine archetype who embodies Christian wisdom, mercy, love, creative potential, and beauty. She is the one who guides

all true artists. The term sacred art is inclusive, it is called liturgical art, and it is the highest manifestation of religious art possessing qualities that are aesthetic, spiritual, and liturgical (Shaw, 1997).

The spirituality of the sacred arts is built primarily on the mystery of the incarnation. This gives the artist the impetus to create, knowing he or she is only a participant, but the work is sacramental. Because the object and subject is God's power active among men and women.

Labriola (2018), noted that the aim of sacred arts is the imitation of Jesus. Also, the mystery of the transfiguration is highlighted in the sacred art, wherein man and woman are taken up beyond his or her fancies reach into the place of encounter and connection that the life of man or woman never remains the same.

Pope Pius XII (1952), addressing artists in Italy noted that artistic masterpieces are the Bible of the people, he mentioned works like the windows of Chartres, the door of Ghiberti, the Roman and Ravenna mosaics and the facade of the Cathedral of Orvieto. Pope Pius XII (1952), showed that through art we harmonize the finite with the infinite, the temporal with the eternal, man with God, and thus we receive the truth of art and the true art. Catholicism in particular has always mediated its stream of Christianity through the use of religious icons and symbols. Sacred arts hold great promise for the spiritual transformation of youth and would deepen their Catholic roots, faith and identity. Segy (1951), submitted that Africans sought more tangible relationships with spiritual powers and have concretized these through an art tradition extending over two thousand years. Shorter (1988), submitted that Bishops of Eastern Africa (AMECEA) held a plenary during the 1973 synod and they recognized the cultural channel of art, music, language and literature as major tools where members of the Church would experience God and participate in real inter-personal relationships.

Wiseman (2006), noted that in the Catholic diocese of Kumasi in Ghana, West Africa, the feast of Corpus Christi and Christ the King is celebrated in procession on the streets with ritual acts of singing and dancing performed with African drums, flutes, shakers and xylophones and these make a deep impression in the life of the actors and the onlookers alike. This shows the use of sacred art elements in liturgy and their effect on the faithful. It is not art for art sake but art for God's sake and as tools for spiritual transformation among the faithful.

These art elements are appreciated from the pre-colonial era to the multiple styles of the post-colonial era as is evidenced in Church and society. It is however disturbing that in recent times, the Catholic worshipping community have deviated from the specifications of traditional sacred art elements for the culture of ignorance and lack of appreciation for the sacred arts. In Nigeria, Akinwale (2016), submitted that some of the Catholic youth have found the Pentecostal mode of worship more appealing to their religious sensibilities and many have left the Catholic Church within the last three decades. Lewis (1978), noted that Merton upholds that youth lack much knowledge about fine sacred arts. It is for these reasons that this study sought to investigate the role of sacred art elements among the youth of the Catholic archdiocese of Lagos, Nigeria, to find out to what extent these elements affect spiritual transformation among the youth who are patrons of these art elements.

Lagos Catholic archdiocese provides a unique social context with specific cultural values and a contextualized exposure to the reality of Pentecostalism, secularism, and the new age culture. Akinwale (2016), submitted that the pressure of influence from these cultures onto the Catholic Church in Nigeria is leading to the huge and progressive erosion of uniquely Catholic treasures from the liturgy and spirituality among the youth. This study will seek to investigate the extent to which sacred arts are used in liturgy and how the use impacts the spiritual transformation of the youth of the Catholic archdiocese of Lagos.

The main objective of this study was to investigate the role of sacred arts as tools for spiritual transformation among the youth of the Catholic Archdiocese of Lagos, Nigeria. This study's specific objectives are: firstly, to investigate how sacred music can contribute to the spiritual transformation of the youth, secondly, to explore ways in which sacred dance can lead to the spiritual transformation of the youth, and thirdly, to examine ways in which sacred painting can lead to the spiritual transformation of the youth, and lastly, to find out how sacred drama can contribute to the spiritual transformation of the youth. While the research questions are as follows: firstly, how does sacred music inspire spiritual transformation among the youth of the Catholic Archdiocese of Lagos?; secondly, to what extent does sacred dance motivate spiritual transformation among the youth of the Catholic Archdiocese of Lagos?; and thirdly, in what way does sacred painting stimulate spiritual transformation among the youth of the Catholic Archdiocese of Lagos? and lastly, by what means does sacred drama affect spiritual transformation among the youth of the Catholic Archdiocese of Lagos? However this article shall reveal the findings on how sacred drama can contribute to the spiritual transformation of the youth of the catholic archdiocese of Lagos, Nigeria.

2. Literature Review

Sacred drama is a liturgical act. Wilson-Kastner (1999) submits that sacred drama is a representation or mimesis of life, offered in a concentrated and unified form to an audience, in such a way that the audience identifies with the action and characters and moves from its present understanding to a new perception of an important dimension of life". Sacred drama is an incarnational prayer" is never in the abstract, but is a response to the Gospel and people's needs, faithful both to God and to the community.

There is a purposeful weaving to and fro among Liturgy and Drama, our experience from custom into authentic and afterwards back to custom once more. Walker (2017) noted that Liturgical drama conveys in a great way the description in the gospels of the actions of Christ. Male (1958) opined that starting from the twelfth century, Christ is depicted as being placed in a manger, to his presentation

in the temple, his temptations, his ministry, the healing he did, the miracles, multiplication of the loaves, his transfiguration, his washing the feet of the disciples, his last supper, his passion in the garden of Gethsemane, his resurrection his appearing to Cleopas on the way to Emmaus, his revelation to Thomas, his eating after his resurrection, his ascension into heaven and even his encounter with Saul all have been depicted and much more about Christ through sacred drama. Liturgical drama is a tool to showcase the riches of the liturgical seasons, Advent, Christmas, Lent, Easter, Pentecost, and the ordinary time. Wilson-Kastner (1999) sees five connections between liturgy and drama, all connected to life in its worldly and physical sense: liturgy as imitation of life, cultic drama, cosmic drama, sacrificial meal, and comic drama. Browne (1962) noted that *Between Quem Quaeritis*, the first Christian play which was composed in AD 925 by the monks in Gallen, Switzerland and *The Living Room*, which is a contemporary play by Graham Greene, lies the whole development of the liturgical drama. Liturgical drama usually goes with poetry, dance, music, and forms of painting, customs and architecture.

The catechism of the Catholic church (2005) no.1091 upholds that In the liturgy, the Holy Spirit is the teacher of the faith of the People of God and artisan of God's masterpieces, the sacraments of the New Covenant. Barton (2011), submitting on spiritual transformation noted that it is the possibility that human beings can be transformed to such an extent that the image Christ is central to the message of the gospel and therefore it is central to the mission of the Church. There are ways to open to this process of transformation as it is guided by the Spirit, but one cannot control it or make it happen by oneself. One can create the conditions in which spiritual transformation can take place. This is where sacred arts come in. Patronizing them is for the individual an opening to the process of transformation into the image of Christ, renewal of mind, embracing mystery, the practice of virtue and with the power of the Holy Spirit, spiritual gifts are given, not primarily for one's own benefit but so one can be agent of grace for the other, building up the Body of Christ, the Church.

Ketelsen (2003) in his study showed the strength of Aristotle's theory of art. He emphasized that the chief forms of beauty are order and symmetry and definiteness. On the other hand, Davies (2004) submitting Balthazar's theological aesthetic theory upholds the feminine spirit and points to the place of beauty. He showed that with a deeper appreciation of the sacred arts, the individual is open to a new experience and since sacred art is teleological, it points the individual to virtue and God. As an emphasis Rohr's (2016) Spiritual transformation theory revealed that spiritual transformation is the way of self-understanding. Justification for use of the Sacred Art elements do not only enrich the knowledge of the patron, but it also changes lives and moves an individual into communion with God. Sacred art elements build qualities that change a person and Welch,

Graham Frederick, R David Hayward, Costanza Preti, Melanie Wald-Fuhrmann, Sven Boenneke, Thijs Vroegh, and Klaus Peter Dannecker (2020) submitted that *sacrosanctum concilium*, Vatican II document, encourages active participation for all youth.

Sacred Drama on Spiritual Transformation among the Youth

Bouchard and Gillespie, (2019) would submit that theatrical drama interacts dialectically with religions as an artistic genre that entails the co-presence of live actors and live audience in events characterized by their people, actions, scripts, and practices. Theatrical drama illuminates religious questions regarding social construction and practical wisdom, integrity and impersonation, repetition and difference, distortions and disclosures. At the same time, religious themes in plays encourage public discussion about God and the gods, trustworthy and dangerous traditions, identity and ethics, and the interpretations of the stories that communities choose to celebrate or refuse to tell. Being part of the mission of Christ Jesus. Liturgical drama challenges her patrons with the truth of the gospel always.

Brittian, Lewin, and Norris (2013), in a study examined South African youths' perceptions of religion during a period of social and economic transition. In-depth interviews were conducted with 55 Black South African youth living in the Johannesburg-Soweto metropolitan area. The study explored the impact of taking part in youth theatre on young people's personal and social development. It improved their perception of religion, they now see that religion provides support, connection to the past. They came to appreciate religion as a moral compass that promotes healthy development, and intersections between African traditional practices and Christian beliefs. This indeed is a great leap of faith courtesy of liturgical drama.

Hughes and Wilson (2004), in their research using Questionnaires, qualitative interviews and participatory research workshops arrived at findings that suggest that youth theatre has several important functions for young people, positively contributing to their personal and social development. A 'theory of youth theatre' is presented, based on analysis of qualitative data and exploration of theoretical concepts drawn from role theory and performance theory. Consideration of the data in conjunction with other research and theoretical concepts leads the authors to suggest that effective youth theatres employ a delivery style, method and process that can make an important contribution to young people's transitions to adulthood in the current climate. Research has demonstrated the effectiveness of musical play and its relationship to increased self-regulation. This has shown that sacred drama is a tool for the human development of the youth.

In line with the submission by Davies (2004) on Balthazar, when we encounter beauty in sacred drama, it pulls us into the sacred theme enacted and it pulls us up towards the Source of beauty, which is God, as an act of contemplation that flows into action in mission. This work sought to investigate how sacred drama impacts positively the spiritual transformation among the youth despite real pressures from secular and Pentecostal forms of drama. Asogwa (2016), would say the attitude of Catholics is challenged to move from suspicion, pity, disdain and aggression to secular and Pentecostal drama to a gradual movement towards admiration in some quarters, imitation by some others and association with them as collaborators and dialogue partners. In all the researcher sought to find out if sacred drama stands out as a great tool for spiritual transformation among youth of the catholic archdiocese of lagos, Nigeria.

3. Methodology

The study used a stratified random sampling technique for the quantitative strand to reach out to youth participants while for the qualitative sample; the researcher used purposive sampling to select youth animators: chaplains, patrons, matrons, and parents. A sample of 213 respondents, which was determined using *Nassiuma's* formula were selected. Quantitative data were collected using questionnaires. The study adopted the embedded mixed methods research design by combining correlational and phenomenological research design. Correlational design is used in quantitative study to determine whether there is a relationship between two variables, while a phenomenological design is mostly used in qualitative enquiry whereby there is an in-depth interview with open ended questions in order to understand the phenomenon under study.

Creswell and Creswell (2017) argued that mixed method research offers more detailed evidence to study research issues than either qualitative or quantitative research alone. The two models allow the researcher to obtain both numeric and non-numeric data from the different respondent categories. Each methodology has its limitations that help to compensate and complement each other and achieve more satisfactory outcomes than using one form of research design. In this study, the researcher embedded qualitative design into quantitative design, which was the primary design. The goal of this mixed method approach was to promote understanding of both the overall research problem and the relationship between variables. Hence, the two designs complemented one another in this study. Through this design, quantitative and qualitative data were collected separately, analysed separately and the results mixed during interpretation to answer the research questions.

Bordens and Abbott (2018), would opine that Sampling is a process of selecting or recruiting a number of individuals, items, or cases from the general population of interest, in such a way that those selected represent the characteristics of the larger population. Mugenda and Mugenda (2012), also maintained that sampling involves the researcher securing a representative group that will enable him/her obtain information about the entire population. It also allows generalization of findings to the entire population under study. Therefore, the selection of a sample is a key feature of any research undertaking.

Mugenda, and Mugenda (2003) would submit that A sample of 10% -30% of the accessible population for a population of less than 10,000 is sufficient to generalize the results of the study and to represent the entire population. The study took a representative sample from this target population as the sample size for this study.

The sample size was arrived at using the following formula: $n = \frac{NC^2}{C^2 + (N-1)e^2}$. Nassiuma (2000), contends that in most surveys, a coefficient of variation in the range of $21\% \leq C \leq 30\%$ and a standard error in the range of $2\% \leq e \leq 5\%$ is acceptable. The study therefore used coefficient variation of 30% and a standard error of 2%. The higher limit for the coefficient of variation and standard error was selected to ensure low variability in the same and minimize error.

Where: n=sample size;

N=population size;

C=Coefficient of variation which is $\leq 30\%$;

e=margin of error which is fixed between 2-5%)

N= 4,132

C= 30%

E= 2%

$$n = \frac{4132 \times (0.30)^2}{(0.3)^2 + (4132-1)(0.02)^2} = 213$$

The deaneries are stratified based on number of registered members in no particular numerical strength and arrangement. According to the available records, the Catholic archdiocese of Lagos has fifteen Deaneries and one hundred and eighty parishes. Odunaiya (2019), the archdiocesan youth chaplain in lagos would submit that the Catholic Youth Organisation is the umbrella body for youth in the archdiocese and it has 4,132 registered members across the 15 deaneries.¹

Strata: Grade A: 303 and above

Grade B: 203- 302

Grade C: 0-202

Grade A= 2,056 - number of registered members

Grade B= 1,392 - number of registered members

¹ Fr. Gabriel Odunaiya, Records from Deaneries and 2019 Lagos Archdiocesan Youth Day. June 25, 2021.

Grade C= 684 - number of registered members

$$\text{Grade A} = \frac{2056 \times (0.30)^2}{(0.3)^2 + (4132-1)(0.02)^2} = 106$$

$$\text{Grade B} = \frac{1392 \times (0.30)^2}{(0.3)^2 + (4132-1)(0.02)^2} = 72$$

$$\text{Grade C} = \frac{684 \times (0.30)^2}{(0.3)^2 + (4132-1)(0.02)^2} = 35$$

4. Results and Discussion

Demographic Information of Respondents

The study sought to examine the demographic characteristics of participants in order to define the sample characteristics for the sake of understanding the

population in the current study and to enable future researchers who intend to research on this topic to understand the diversity and uniqueness of this youth group. The researchers were interested with the information concerning the Deanery, Gender and Age of the respondents. The demographic data enabled the researchers to have deeper insights on the differences in Deanery, Gender and Age and on how they appreciate sacred arts for spiritual transformation. The data, which was extracted, were analysed and are presented in the following sections.

Distribution of Respondents Deanery

The Deanery of the respondents was considered as an important variable because the deanery could be a vital factor that contributes to how the youth respond to projects of the archdiocese on the role of sacred arts for spiritual transformation in the church. The deaneries are stratified into grade A, B and C based on the population, from the highest registered to the least registered youth in CYON records. The following are the results of the deanery distribution of respondents as shown in Table 1.

Table 1: Deanery Distribution of the Participants.

Grade	Deanery	Frequency	Percent	Target Population	Percentage of Target
A	Isolo	6	4.6	27	22.20
	Ikorodu	13	10.0	26	50.00
	Ikeja	8	6.2	21	38.09
	Maryland	16	12.3	16	100.00
	Sattelite	16	12.3	16	100.00
	Epe	4	3.1	15	26.67
B	Ipaja	12	9.2	15	80.00
	Festac	7	5.4	15	46.67
	Agege	6	4.6	15	40.00
	Badagry	12	9.2	12	100.00
	Surulere	4	3.1	10	40.00
C	Yaba	6	4.6	7	85.71
	Apapa	6	4.6	6	100.00
	Lekki	6	4.6	6	100.00
	Lagos Island	6	4.6	6	100.00
	Others	2	1.5		
	Total	130	100.0		

Table 1 indicated that majority of respondents (12.3%) were from Satellite, Ikorodu were 10. 0% while others like Isolo (4.6%), Ikeja (6.2%), Maryland (12.3%), Ipaja (9.2%), Festac (5.4%), Agege (4.6%), Badagry (9.2%), Yaba (4.6%), Apapa (4.6%), Lekki (4.6%), Lagos Island (4.6%) and others who did not specify clearly their deanery were 1.5% respectively. Isolo and Epe were the least deaneries to participate at 22.20% and 26.67% expected participation respectively. The high percentage of expected participation was noticed 100% from Maryland, Satellite, Badagry, Apapa, Lekki and Lagos

Island. By expected participation Grade C deaneries participated actively compared to Grade A and B deaneries.

Distribution of Participants by Age

Age was also considered as an important variable for the study because it could contribute to the level of cognitive ability and ability to learn new art skills for spiritual encounter and transformation. The result of the Age distribution of respondents is presented in Table 2

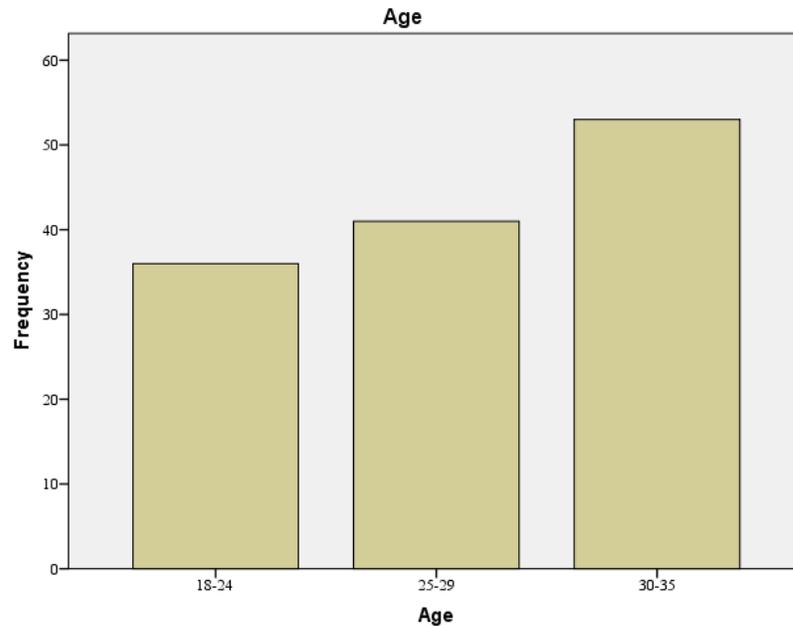


Figure 1: Age Distribution of the Participants

Figure1. Indicated that the age of youth respondents ranged between 18 and 35 years. Most of the respondents (40.8%) were in the age bracket of 30-35 years followed by those in age bracket 25- 29 years (31.5%) and the least was in the age bracket of 30-35 years with (27.7%). Based on these findings, it can be acknowledged that most of the respondents were youth who were engaged in the study belonged to the age group of 30-35years this group

accounts for 40.8% of the entire participants and this could be very important in making conclusions about how this particular age group experienced the phenomenon under study. This reveals that the older the youth became the better they appreciate the role of sacred drama for spiritual transformation.

Table 2: Correlation between Sacred Arts and Spiritual Transformation

		SPRT	SD	LD	CU	TG
Spiritual Transformation	Pearson Correlation	1				
	Sig. (2-tailed)					
	N	130				
Sacred Drama	Pearson Correlation	.692**	1			
	Sig. (2-tailed)	.000				
	N	130	130			
Leadership	Pearson Correlation	.258**	.211*	1		
	Sig. (2-tailed)	.003	.016			
	N	130	130	130		
Culture	Pearson Correlation	.482**	.502**	.321**	1	
	Sig. (2-tailed)	.000	.000	.000		
	N	130	130	130	130	
Teaching	Pearson Correlation	.482**	.387**	.414**	.309**	1
	Sig. (2-tailed)	.000	.000	.000	.000	
	N	130	130	130	130	130

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

The study sought to test the correlation of sacred drama and spiritual transformation as conceptualized in this study while considering the effect of intervening variables. The table 2 shows Pearson's correlation of sacred drama and spiritual transformation as conceptualized in this study.

The study results revealed that Sacred Drama had a moderately positive association with Spiritual transformation ($r = .692$, $p < .01$), see Table 2). The correlations were significant at the level of significance of 0.01. The study results further revealed leadership in the church had a low positive association with sacred drama ($r = .211$, $p < .016$) and with spiritual transformation ($r = .258$, $p < .003$). Further, the results revealed that culture had a moderately positive association with sacred drama ($r = .502$, $p < .001$) and a low positive association with spiritual transformation ($r = .482$, $p < .001$). Lastly, the study results revealed that teaching on sacred arts had a low positive association with sacred drama ($r = .387$, $p < .001$) and with spiritual transformation ($r = .482$, $p < .001$).

The results implied that increase in appreciation of sacred drama would lead to increase in spiritual transformation of youth. It also shows that appreciation in leadership

concerning the arts, greater appreciation of culture and the teachings of the Church concerning the role of sacred drama will lead to a greater spiritual transformation. The study findings are consistent with the submission by Davies (2004) who upholds Balthazar's Aesthetic theory that says, when we encounter beauty in sacred drama, it pulls us into the sacred theme enacted and it pulls us up towards the Source of beauty which is God as an act of contemplation.

Likewise, the findings concur with the submission by Ketelsen (2003), on Aristotle's theory of art which believed that drama was an excellent way of teaching morality. Also, one of the main objectives of art was to induce a purgation that would rid the citizens of their less pleasurable emotions. Aristotle holds that it is through simulated representation, also called mimesis that we respond to the acting on the stage which is conveying to what the characters feel, so that viewers may empathize with them and so transform character.

The study conducted a univariate regression analysis to test the relationship between sacred drama and spiritual transformation when other factors are held constant. The findings are presented in Tables 3 to 5.

Table 3: Model Summary for Sacred Drama

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.692 ^a	.479	.475	.42135

a. Predictors: (Constant), Sacred Drama

The findings of the model summary indicated that, other factors held constant sacred drama accounted for 48% ($R^2 = 0.479$) of the variation in the spiritual

transformation among the youth of the catholic archdiocese of Lagos, Nigeria (see Table 3.).

Table 4: ANOVA for Sacred Drama

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	20.909	1	20.909	117.776	.000 ^b
	Residual	22.724	128	.178		
	Total	43.633	129			

a. Dependent Variable: Spiritual Transformation

b. Predictors: (Constant), Sacred Drama

The findings of ANOVA showed $F= 111.776$, $p=0.001$ which indicated that the model used to link Sacred Drama and spiritual transformation among the youth of the Catholic archdiocese of Lagos, Nigeria, had a goodness of

fit (see Table 4). Therefore, Sacred Drama significantly predicted spiritual transformation among the youth of the Catholic archdiocese of Lagos, Nigeria, see Table 4.

Table 5: Regression Coefficient of Sacred Drama

	B	Std. Error	Beta	T	Sig.
(Constant)	1.025	.262		3.915	.000
Sacred Drama	.688	.063	.692	10.852	.000

a. Dependent Variable: Spiritual Transformation

The findings show the regression coefficient of Sacred Drama $\beta=0.688$, $p=0.001$ which shows that sacred drama had a positive and significant determinant on spiritual transformation among the youth of the catholic archdiocese of Lagos, Nigeria, (see Table 5). Other factors held constant; the study failed to reject the research hypothesis that sacred drama has a relationship with spiritual transformation among the youth of the catholic archdiocese of Lagos, Nigeria.

These findings are consistent with Labriola (2018) who submitted that sacred arts appeals to the entirety of the human person, is readily able to serve as a means of God's self-revelation and a medium of grace, preparing those who engage in it to encounter the divine, and possibly becoming, in and of itself, a platform of that encounter. It is grounded in and reveals afresh, the sacramental world in which we live. it has pastoral value, in claiming its capability, allied with beauty, to contribute to our spiritual formation in Christ, commissioning us in the Christian vocation to love and bring many others to Christ the real beauty.

The findings further showed that sacred drama had a moderately positive and significant determination of spiritual transformation among the youth of the catholic archdiocese of Lagos, Nigeria. The findings are congruent with the study which established that church leadership can do so much with the right attitude to accompany and involve the youth. Maradiaga (2012), submits that the Church from Vatican II has challenged herself to be the new Pentecost, a new spring, with a bold and strong presence in the life of all humanity, and especially the youth, who are mobile and highly impressionable. Church leadership will guide them against the harmful effect of Pentecostalism, secularism or the new age culture and forms of dramatic arts.

The prevailing culture today can help or derail the youth in appreciation of sacred arts. Lewis (1978), noted that Merton was bold to mention that trivial, absurd, vulgar art hurts those who are bombarded by such art. He argues further that while good art can nurture spiritual growth, bad art exercises an equally powerful influence for deformation. Vatican II fathers encouraged the use of the vernacular to promote active participation of cultures and individuals, while still appreciating the treasures of the liturgy enshrined in the Latin language, however, the contemporary cultures that meet liturgical criteria for arts should be embraced. This continuity applies to the elements of drama as sacred art tool which should be encountered and appreciated with the right disposition in contemplative depths, Doyle (2012), will say, such that the soul is enriched and sent out as a witness to the beauty of Christ to the world.

Church teaching in the spirit of Vatican II council aims to catch up to speed with the world yet, it stands for continuity and fidelity with the divine revelation made manifest two thousand years ago in scriptures, the living Tradition of the Church and the teaching magisterium. The doctors of the Church and saints all have so much to share with the youth today for their spiritual transformation using the medium of the sacred art element of sacred Drama.

5. Conclusion and Recommendations

The study concludes that sacred arts brings about spiritual transformation among the youth of the Catholic archdiocese of Lagos, Nigeria. The findings revealed that sacred drama is the most efficient sacred art tool to effect spiritual transformation among the youth of the catholic archdiocese of Lagos, Nigeria. This however has an obvious weakness. It is not used very often in Church like

other sacred art elements. Sacred drama is used to dramatize the gospel at mass, it is used during the passion play at Good Friday and used on Holy Thursday at the washing of feet. Theologians like Richard Rohr will say from creation to our salvation is all about the theodrama, at the heart of the theodrama is the call for spiritual transformation. The study concludes that church leadership can ensure better appreciation of sacred drama for spiritual growth through collaboration, accompaniment and involvement of the youth. The conclusion further emphasizes the role of culture in the appreciation of sacred drama, which leads to spiritual transformation. And lastly, the study concludes that church teaching on sacred drama will bring about an increase in spiritual transformation of the youth in the catholic archdiocese of Lagos. With these findings in mind the researcher makes the following recommendations:

1. Youth: From the strength and depth of the findings in this study, the researcher recommends to youth sacred drama. In order that the youth may experience spiritual transformation through the sacred arts the youth must begin with seeking to understand, know and learn about sacred drama. Sacred drama will challenge them to conversion, creativity, and a deep sense of mission.

2. Parents and family: Parents are the first formators of the youth. They have a great role to play for the youth to appreciate sacred drama. The study recommends that the family must be the first to withstand the pressure of secular and Pentecostal drama that captivates the youth readily. There must be that movement from suspicion, pity, disdain and aggression to secular and Pentecostal forms of drama towards admiration in some quarters, imitation by some others and association with them as collaborators and dialogue partners. Teaching from parents could be of great help in the appreciation of the sacred arts and by a consequence, spiritual transformation.

3. Matrons/ patrons: The study further recommends to these animators to arrange workshops and support the place of sacred drama in the spiritual formation of youth. They should give counsel to parish priests on how best to invest time energy and resources to explore and engage the giftedness of the youth. They have the role to balance and solve the problem of commercialization of the arts and see how best with collaboration with the clergy the church can stem down the influence of secular and Pentecostal arts.

4. Chaplains: Suicide of civilization could happen when we jettison the ancient traditions in the arts. Chaplains miss the point when they emphasize other issues and

abandon tradition and the treasures it holds for the youth today, individually and collectively.

5. Parish priests: It is recommended that parish priests could use the tools of sacred drama to guide and instruct on the Church's doctrines and dogma to the youth. The parish priests can use sacred drama to expand the knowledge, understanding and improve the cognitive abilities of the youth in their parish. Sacred arts as a tool helps the parish priest to engage the youth and collaborate with them to achieve the mission and goals of the local church.

6. Formators in Catholic Schools, formation houses and Seminaries: Church tradition and cultures on sacred art should be upheld and taught in the seminary with greater intensity and emphasis. The transformative powers as revealed in this study should be emphasized. Such that these aspiring pastors would register that sacred drama is a tool for spiritual transformation.

7. Commissions and congregations on media and communication: This work recommends that the genius of internet and mass media makes it even more possible for the youth today to access the treasures of traditional Catholic arts for spiritual transformation. Commissions and congregation dedicated to media and communications in the Church can continue to emphasize the role of sacred drama for spiritual transformation and this can be a great balance in attracting and involving the youth in the liturgy of the Church with greater participation and appreciation. Sacred drama all over the world like the life of St Alphonsus Maria de Liguori, St. Francis of Assisi, St. Teresa of Avilla and indeed many other saints can be seen and appreciated with use of YouTube and other internet applications. With a click away the great passion plays can be viewed by various youth groups.

8. Liturgical commission in the archdiocese: The study recommends that attention is directed liturgical on going instruction of the clergy. The commission in the archdiocese should be aided by some kind of institute for pastoral liturgy, consisting of persons who are eminent in sacred drama. Under the direction of the territorial ecclesiastical authority, the commission is to regulate pastoral-liturgical drama throughout the territory of Lagos, archdiocese and to promote studies and necessary experiments whenever there is the question of adaptations to be proposed to the Apostolic See in the aspects of Sacred drama. Attention should be directed to liturgical ongoing instruction of the clergy. The youth who participate should be motivated, appreciated and encouraged spiritually, psychologically and materially.

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