



Research Article

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Student's Attitudes towards Learning Drama in Literature in Nigeria Secondary Schools

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Abstract: The article is on students attitudes toward learning drama in literature in senior secondary school. Learning is a habit that is developed towards a particular subject. Attitudes of students towards learning may be positive or negative depending on the deposition of a learner. In literature however, there are three major genres; which include drama, poetry and prose. Drama is an aspect of literature that is offered in secondary school which contributes to the rational thinking of learner. It is a means of propagating cultural understanding and peoples tradition. This paper in its content discusses among other things; the nature of drama, attitudes, origin of drama, components of drama, functions of drama elements of drama, importance of drama ,methods of teaching drama, dramas in education, students attitudes toward learning drama. Thereupon, conclusion and recommendations were made after discussing some of the points raised on the paper.

Keywords: Attitude, Learning, Drama and Literature.

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INTRODUCTION

Attitude refers to predisposition to classify objects and events, to react to them with evaluative consistency. A person who shows a certain attitude towards something is reacting to his conception of that thing rather than to its actual state. Attitude is formed by people as a result of some kinds of learning experience, if the experience is favourable, a positive attitude is found and vice versa (Orunaboka, 2011). The attitude people hold can frequently influence the way they act in person even in a larger situation. For this reason, administrators, psychologists and sociologists are concerned with attitude development, how they affect behaviour and how they can be changed.

Attitude does not only include the negative attitude such as prejudices, biases and dislikes, but also positive attitudes are sometimes called sentiment, which include our attachment and loyalties to person, objects and ideas (George, 2000). Attitude thus seems like a system of ideas with an emotional core or content. Human beings are not born with attitudes, they learn afterwards. Some attitudes are based on the people's experience, knowledge and skills and some are gained from other sources. Attitude is not always the same. It changes in the couple of time and gradually go on (Olasheinde & Olatoye, 2014).

Fasakin (2015) recognizes attitude as a major factor in a subject choice. He also considers attitude as a mental and natural state of readiness, organized through experiences exerting a directive influence upon the

individual's responses to all objects and situation with which it is related. Erdemir & Bakirci (2009), describes attitude as tendency for individuals who organize thought, emotions, and behaviours towards psychological object.

The investigation of students' attitudes towards studying science has been a substantive feature of the work of the science education research community for the past 40 years. Development of positive attitudes towards science, scientists, and learning science, which has always been a constituent of science education, is increasingly a subject of concern (Trumper, 2006). According to Oludipe (2008), what has remained the main focus of great concern in the field of science education are the biases and misconceptions about women and science. Many researches had been carried out on gender issues with mixed reports in science education. Girls are being encouraged and sensitized into developing positive attitudes towards science.

For about two to three decades in Nigeria, researchers have reported that students' enrolment in the sciences dwindled year after year. The trend was described with such terms as "a swing away from science" (Akpan, 2006), "a movement away from science" (Bojuwoye, 1985), "a drift away from science" (Ukoli, 2006), and "unimpressive enrolment in science" (Orukotan, 2007). Salim (1998) aptly described this trend as unhealthy for a technologically ambitious country like Nigeria. According to Ellis (2006), the attitude of a learner towards science or mathematics will determine his attractiveness or repulsiveness to

science or mathematics. Research findings by Aghenta (2002) shows that Nigerian students have negative attitude towards science. Again Balogun (2005), reports that, in general, the attitudes of Nigerian students towards the basic sciences tend to decrease in the order, Biology, Chemistry, Physics and Mathematics.

Muouat (2014), confirms the poor attitude and performance of students in drama at all levels. The Nigerian government after the attainment of independence and with the wave of Western ideologies saw a great need of making literature in English a discipline in school curriculum. This was done not only to educate but to propagate the cultural heritage of the country. In achieving this, the curriculum was designed personnel were trained, school building erected and learners were grouped according to age ability. Teaching and learning materials were made available to the school. Proper orientation and counseling were done (Ibli , 2014). Teachers recruited into schools were not only qualified but also very conscientious and dedicated in the discharge of their legitimate duties. All these were done to enhance proper teaching and learning of literature in English. The teaching and learning of this subject starts from the first stage of formal education in the poetry form known as nursery poem or hymns which is done through recitation. It advances in stage as one advance in education. Literature is completely introduced in junior secondary school and it comprises of the three genres of literature. And literature in English and English language were integrated to be known as English studies, Ezenyiriobu (2011), which everybody have to study.

Rivers (2008) started that the Junior high school curriculum should provide the students with an organized introduction to many avenues of human knowledge and experience, showing him the possibilities which lie before him. The philosophy for Nigerian education report of the national curriculum conference. Uwaifor (2009), shows that out of the fifteen objectives stated for primary and secondary schools in Nigeria, the following can be achieved through the study of literature in English.

- Catering for the difference in talents opportunities and roles open to students after their secondary education.
- Raising a generation of people who can the reflectively for themselves.
- Encouraging students to develop a desire achievement, continual self improvement both in school and inter life.
- Helping students appreciate and understand Nigerian culture as well as the world's cultural heritage.
- Fostering clear communication of thoughts and making relevant judgment.

In the light of the above and in consonance with the educational goal which is all round

development of a child, a proper teaching and learning of literature in English is very desirable if the said goal is to be achieved. It is evident that the teaching and learning of literature in English at the senior secondary school level is not properly handled due to some factors affecting it. It is based on this premise that the researcher is motivated to investigate the poor attitude of students towards learning of drama in secondary schools in Onicha Local government Area of Ebonyi State.

CONCEPT OF ATTITUDE

Attitude is “the way a person views something or tends to behave towards it, often in an evaluative way” (Mulumba, 2008). In Cherry (2013), psychologists defined Attitude as a learned tendency to evaluate things in a certain way which can include evaluation of people, issues, objects, or events. Such evaluation is often positive or negative, but they can be uncertain at time. In Cherry (2013), researchers gave different components that make up attitudes as:

- An Emotional Component: How the object, person, issue or event makes you feel,
- A Cognitive Component: Ones thoughts and beliefs about the subject,
- A Behaviour Component: How the attitude influences ones behaviour.

With this the researcher can say that we have numerous attitudes about various aspects of our lives. Attitude can be our feelings about an issue at hand. For instance, the cloth we wear the foods we like or dislike our taste in music, art, political parties etc. Our attitude can span a continuum from very positive to negative, and usually fall somewhere in between; some of our attitudes are directed at other people or group of people. Ferguson (2004) rightly pointed out that attitude formation starts in early children's lives. She maintains that attitude has many sources. The attitude espoused by those around us (family, other influential adults, peers, the media, etc.) can profoundly affect what we think and how we feel about a myriad of issues. She went further to say that people's attitude change across their life span as they gain new information and experience.

In view of this, Booth (1997), reveals that when a child adopts a positive attitude towards his or her classmates and interacts effectively with them, the more competent he or she is. In line with the above, the National Council for Social Studies (NCSS) (1998) views that child formulates many of their attitudes and values toward society in the early years. The development of these attitudes and values occurs primarily outside the school setting. However, the social studies programme provides a setting for children to acquire knowledge of history and the social sciences and to be exposed to a broad variety of opinions, facilitating the formation, reassessment, and affirmation of their beliefs. This report went further to see the early

years of children as an ideal period to begin to understand democratic norms and values (justice, equality, etc.) especially in terms of smaller social entities of the family, classroom and community. Cherry (2013) assumes that people behave in accordance with their attitudes. She confirms that social psychologists have found that attitudes and actual behaviour are not always perfectly aligned and this is why plenty of people support a particular candidate or political party and yet fail to go out and vote. She went further to say that researchers have discovered that people are more likely to behave according to their attitude under certain conditions:

- When you are an expert in the subject.
- When you expect of favourable outcome.
- When the attitudes are repeatedly expressed.
- When you stand to win or lose something due to the issue.

In some cases, people may actually alter their attitudes in order to better align them with their behaviour. Graham (2005) sees attitude as being complex, and this is why there are many subtle variations of apparent contradictions. He sees these variations that no two people are alike. As circumstances change, no one person remains the same. However, there are fundamental consistencies that underlie attitudes. These consistencies can be understood. They help us to see the purposes that attitudes serve, to understand how they develop and most importantly, they give us an idea of what we can do to improve attitudes and get people cooperating effectively.

CONCEPT OF DRAMA

Drama as a literary genre is realized in performance, which is why Robert Di Yanni (quoted in Dukore) describes it as "staged art" (867). As a literary form, it is designed for the theatre because characters are assigned roles and they act out their roles as the action is enacted on stage. These characters can be human beings, dead or spiritual beings, animals, or abstract qualities. Drama is an adaptation, recreation and reflection of reality on stage. Generally, the word, dramatist is used for any artist who is involved in any dramatic composition either in writing or in performance.

Drama is different from other genres of literature. It has unique characteristics that have come about in response to its peculiar nature. Really, it is difficult to separate drama from performance because during the stage performance of a play, drama brings life experiences realistically to the audience. It is the most concrete of all genres of literature. When you are reading a novel, you read a story as told by the novelist. The poem's message in most cases is not direct because it is presented in a compact form or in a condensed language. The playwright does not tell the story instead

you get the story as the characters interact and live out their experiences on stage. In drama, the characters/actors talk to themselves and react to issues according to the impulse of the moment. Drama is therefore presented in dialogue.

What then is drama? Drama is an imitation of life. Drama is different from other forms of literature because of its unique characteristics. It is read, but basically, it is composed to be performed, so the ultimate aim of dramatic composition is for it to be presented on stage before an audience. This implies that it a medium of communication. It has a message to communicate to the audience. It uses actors to convey this message. This brings us to the issue of **mimesis or imitation**. We say that drama is mimetic which means that it imitates life. You may have heard people say that drama mirrors life. Yes, it is the only branch of literature which tries to imitate life and presents it realistically to the people. It is this **mimetic impulse** of drama that makes it appeal to people. Drama thrives on action.

Drama can simply be defined as a play that is acted on the stage before an audience. The word drama is derived from the Greek word, *Dran* which means, do or act (Ibitola, 2009). Drama involves action which is one of the most important ways of seeing life. One important feature of drama is that it makes use of dialogues between different characters in a play. Another important feature of drama is that it requires active participation of the audience. Duruaku (2003) sees drama as the entire dramatic output including the written and the performed.

Drama method of instruction is an innovative way of teaching the students in Drama method of instruction is an innovative way of teaching the students in order to make them be actively involved in the teaching and learning process unlike what obtains in the conventional lecture method of teaching. According to Imoko (2004) contends that, the teacher dominates the class teaching tells the students what he wants them to know and the students listen, copy notes and memorize. The traditional lecture method has been heavily criticized as it is a contrast to active learning instructional technique which is characterized by active participation of students in their learning process through oral discourse, asking of questions, making contributions and demonstrations of funds for learning (Bonwell & Elson, 2003). In other words, the lecture method is teacher-oriented, boring and not in the best interest of the learners.

The drama method of instruction and Social Studies have one thing in common - both aim at changing the behaviour of children positively.

Drama education uses the art form of drama as an educational pedagogy for students of all ages. It

incorporates elements of an actor's training to facilitate the students' physical, social, emotional and cognitive development. It is a multisensory mode of learning designed to:

- Increase awareness of self (mind, body, and voice) and others (collaboration and empathy);
- Improve clarity and creativity in communication of verbal and non-verbal ideas; and
- Deepen understanding of human behaviour, motivation, diversity, culture and history (Basom 20011).

The above assertion implies that with the use of drama in teaching, students work in groups, create ideas that will help them in communicating with each other easily and, most importantly, facilitate their understanding of the need to behave well as citizens of a given country. In other words, using drama method in the teaching of social studies is great significance to the society in many ways.

Researchers have shown that children are eager learners, constantly exploring, manipulating and experimenting with their environment in order to learn more about life (Obasi, 2012). Obasi goes further to state that children's eagerness to explore virtually everything underscores the use of visual communication than any other form of education, hence, the need for dramato accomplish this purpose. According to Drake and Corbin (1993), in the social studies, the arts help students through encountering drama. Students entering drama have the opportunity to freely question, pretend, and imagine within the context of historical and/or cultural knowledge. The above view is in support of the view of Weatherly (1989) who sees the first person historical narrative particularly well suited in helping students develop questioning skills. The importance of this is that drama allows students the opportunity of talking with personalities from the past. In this case, the student explains how the context of the time, place and cultural environment shape the thinking from the point of view of a historical figure. In other words, using the medium of drama, students examine how historical figures solve problems in a democracy. When individuals and their characters come together for a historical conversation, new skills and knowledge are brought to bear. Moris & Obenchain (2007) believe that drama method has the potential for students to construct new knowledge, taking them from passive recipients of information to active participants in learning. They go further to state that drama enriches the teaching and learning of social studies by promoting opportunities for student growth in academic and social thinking.

Furthermore, one of the objectives of Social Studies is to inculcate national consciousness and unity into the students. The drama method helps in facilitating this objective as it provides a cooperative learning environment in which students can employ scientific principles in their daily life (Sloman & Thomson,

2010). With the drama method, students from diverse cultural backgrounds can come together and act plays that emphasize the need for unity in diversity in Nigeria.

ORIGIN OF DRAMA

The word drama comes from the Greek verb "dran" which means 'to act' or to perform. Many scholars trace the origin of drama to wordless actions like ritual dances and mimes performed by dancers, masked players or priests during traditional festivals or ceremonies. One account traces the origin to ritual. In the traditional society or in the primordial times, sometimes, the seasons did not come as expected. When this happened, men felt that they had offended the gods, so they devised means of appeasing these gods. That act of appeasing the gods is what we refer to as ritual. This ritual, as expected, involved a ceremony in which the priest played an important role at a designated location, mostly shrines. The priest would normally wear a special dress for the occasion. That role, the dress (costume), and the utterance or incantations are regarded as dramatic elements. Drama could therefore emerge from this. So, if it is presented for entertainment and there is an element of impersonation, imitation of an action, and re-enactment of an action, it is drama. Another account traces the origin to man's desire for entertainment. Here, during festivals or other ceremonies, they recreate the feats of some legendary or mythical heroes to entertain the people. Scholars are divided on the origin of drama. Some trace the origin to Greece but others insist that drama in its definitive form or pattern evolved from Egypt which is regarded as one of the cradles of civilization in the world. The latter group argues that it was borrowed by western merchants who developed and documented it, and who now trace the origin to Greece. However, the account of tracing the origin of drama to Greece is more plausible. The evolution is clearer and well-documented.

Apparently, Greek drama evolved from religious festivals (ritual) that were celebrated to ensure the fertility of the land and the well being of its people. These festivals were connected with the worship of the god Dionysius, a native god who like the vegetation dies and was reborn each year. The festival involved singing and dancing by a chorus of fifty men. The choral song, known as Dithyramb, was sang in honour of the god. The men danced around the altar of Dionysius in a circular dancing place called orchestra. Sometimes a story about the god was improvised by the leader of the chorus, though remaining part of the chorus. Sometimes he dresses like a character from mythology. At this stage, individual actors were not involved in the performances. The dramatist, Thespis, is believed to have been the first person to introduce the individual actor and the element of impersonation in the 6th century B.C. During a particular performance, he stood out from the chorus and instead of singing in the honour of the god, he sang as the god. He performed

between the dances of the chorus and he conversed at times with the leader of the chorus. Thus drama was literally born. Thepsis, therefore appeared as the first actor, and when he broke away from the chorus, he added the dramatic potential of impersonation.

The Nature of Drama

Drama is temporary in nature. Every performance has a definite duration (i.e. it lasts for a certain length of time). Each performance of a play is therefore a distinct work of art. Even if the actors, the composition and the decors remain unchanged throughout the production, each performance varies in nature and quality as one may be better than other. A good example is in a case where an actor may have performed badly in one production and better in another one. It means therefore that "every performance of a play, even by the same actors, represents a different realization of its possibilities and no single performance can fully realize all its possibilities"(Scholes, 2017). Once a performance is conducted, it ceases to exist except in one's memory. Ritualistic presentations could also be viewed from the same perspective. *The following could all be seen as characteristics of dramatic performances:*

- script/text/scenario/plan
- the process
- the product
- the audience

The modern drama is characterized by its unique subject matter like the romanticism of the poor, the strict depiction of real life and the use of symbols, imagery and metaphors. Although modern drama evolved over time, its theme of using theater to challenge and experiment upon social norms remained constant. *The 5 characteristics of drama are:*

- Idea/Plot
- Characters
- Language
- Music
- Performance

Have you ever wondered how actors in a play can convey a story without the audience reading the script? People interpret drama in different ways, and what are considered the "key elements" of the medium may vary, depending on whether you're in the audience or actually part of the cast. An additional way to describe the characteristics of drama would be to look at it to go through between inceptions through to being performed in front of a live audience. *The following could all be seen as characteristics of dramatic performances:*

- script/text/scenario/plan
- the process
- the product
- the audience

Drama was broadly categorized into three different forms, viz. opera, pantomime, and creative drama.

- **Opera:** this form was accepted warmly during the Renaissance period due to its versatility. Theater and music was in perfect harmony, and the actors displayed exceptional acting and singing skills.
- **Pantomimes:** These were composed keeping the theme of folk tales as the primary element, and symbolism occupied a prominent position. It was organized in the form of masques, where characters wore elaborate costumes and makeup.
- **Creative Drama:** It is the modern version of drama, which was popularized mostly by youngsters, possessing innate acting skills. Stage shows and theaters were organized in schools and colleges, which provided a platform for students to exhibit their talent. *The components of drama are: theme, plot, audio-visual effects, and music. All these elements must be synchronized perfectly for creating a masterpiece.*

Explanation of certain Terms used in Drama

- Stage:** All plays are acted on stage. A stage can be any raised portion above the seats of the audience in the theatre, auditorium etc.
- Dialogue:** This does not necessarily mean the talk between two people but conversation as opposed to monologue. A play therefore has at least two characters, otherwise, it is not a play.
- Scripting:** Plays, usually, are scripted; that is written down. This allows for a clear demarcation of plays into Acts and Scenes.
- Audience:** The person watching the play as it is being acted on stage.
- Protagonist or hero/heroine:** Hero refers to the male central character in a play while heroine is the female counterpart.
- Mime:** This is a type of play that is based purely on gesture without speech.
- Costume:** This refers to the materials used by the actors and actresses in a play
- Antagonist:** This is the one that opposes the main character in a play.
- Playwright:** This refers to the writer of a play.
- Conflict:** This is the struggle or disagreement that the protagonist or antagonist faces.
- Tragedy:** This serious play with a sad ending. An example is shakespeare's Romeo and Juliet.
- Comedy:** this type of play aims at provoking smiles and laughter.
- Tragic:** comedy: this is a play which employs a plot suitable to tragedy but which ends happily like a comedy
- Farce:** this is a play provoking excessive laughter or in other words funny play for the theatre based on the unlikely situations.
- Burlesque:** this is a form of comedy characterized by ridiculous exaggeration, the essential quality

which makes a burlesque is the discrepancy between subject matter and style.

- p. **Catharsis:** this is a cleaning of the spirit spectator or purging of emotions of fear and pity when witnessing tragic event.

Functions of Drama

Drama is said to have originated from ritual. It is an important branch of literature and the most concrete of all art forms. It is devoid of the distant intimacy of the novel, the abstract message of fine arts, the incomplete message of music or the cryptic and esoteric language of poetry. It presents a story realistically through the actors to the audience. Drama is therefore used to entertain, inform and educate people. You can see that it is the most effective tool for mass mobilization by the government and private agencies. For instance, most campaigns against AIDS, DRUG ABUSE, CHILD ABUSE and so on, are presented in form of drama to educate, enlighten while at the same time entertain the people.

Of all the creative artists, the dramatist is in the best position to mirror his society and to effect social reforms. This is because his work has a unique characteristic of presenting events in a vivid, picturesque and realistic manner. This helps to imprint social conditions realistically in the minds of the audience. Its message is therefore immediate. The rich and the poor, the young and the old, the literate and the illiterate enjoy and assimilate the message of drama once it is presented in the appropriate language as the actors live out the story (message) on stage.

In most traditional societies, drama forms part of the communal rites. In Africa, reenactment of some feats like hunting, warfare, and other events, are usually part of bigger festivals. Some of these events are presented in form of drama to entertain the audience. In Greece also, drama formed part of a bigger festival. Greek drama is acclaimed to be the earliest recorded form of drama (5th century B.C). It is said to have originated from the Dionysian religious rites, and also remained a communal rite during the classical period. The dramatists of this age gave insight into the philosophy and religious beliefs of the ancient Greece. These early Greek plays treated life's basic problems with utmost honesty and attacked social ills using legendary and mythological themes. This helped to ensure sanity and equilibrium in the society.

In the Medieval period, drama was used to elucidate the message of the gospel through the reenactment of the biblical stories during mass. It was later expanded to include the dramatization of the lives of the saints and other notable stories of the bible that did not form part of the Sunday's lessons. It was therefore used for the spiritual and moral growth of the people. Drama and theatre also played important roles in the social lives of the people in the ancient Roman

Empire. In England, Germany and France, playwrights like Shakespeare, Brecht, Goethe.

Elements of Drama

Imitation: In simple terms, imitation means the act of copying somebody or something. It is an act of copying the ways somebody talks and behaves, especially to entertain. In literature, imitation is used to describe a realistic portrayal of life, a reproduction of natural objects and actions. This type of imitation includes writing in the spirit of the masters using merely their general principles; borrowing special "beauties" in thought and expression from the works of the best poets; or adapting their materials to the writer's own age. This is understandable because a play is written primarily to be performed. What is being imitated in drama is basically life.

Drama tries to present life as realistically as possible on stage. This is why we say that drama mirrors life. Aristotle insists that imitation is part of life. He likens the imitation in drama to the children's play instinct. If you cast your minds back to your childhood experiences, you will recall that sometimes when you were playing, one child will say let me be the mother while another person becomes the "father". In most cases, the "mother" collects discarded empty cans and uses them as pots, collects sand and some leaves to cook food. She uses sticks as spoons. When the food is ready, they eat by taking the 'food' close to their mouths and throwing them away. In some cases, they try to dress like their parents and some of them try to talk like their parents while those who are the children try to behave the way children are expected to behave. This is imitation. The children are imitating their parents or imitating life as it is lived in the family. Imitation in drama involves a story. For it to be drama a story must be told through dialogue as the characters interact among themselves and that story must have a beginning, middle and an end. It is different from musical presentations. Musicians in these presentations do not imitate anybody. They may wear costumes and act in weird manners but they are being themselves. Some of them take on other names like Lagbaja, African China, Weird M.C, 2 FACE, P SQUARE, Baba Frayo, Daddy Showkey and many others. In show business, each artist tries to create an image for him or herself, so instead of imitating anybody, they would want to be imitated. However, in the video productions, some musicians try to dramatize the message or the stories of the songs. The people dramatizing these stories are imitating life in the dramatic sense.

Over the ages, the attitude of dramatists on imitation differs from one dramatist to another and from one age to another. Some dramatists advocate the imitation of life exactly as it is lived, others insist on the imitation that is as close as possible to life. In the imitation that is as close as possible to life, the dramatist tries to create his characters to dress and act as close as

possible to real life. That explains why we have different styles of imitation both in play-writing and acting skills. They include Emile Zola's naturalism, Bernard Shaw's realism, Bertolt Brecht's epic theatre, Constantine Stanislavsky's realistic acting, Gordon Craig's theatre of cruelty, Gerzy Grotowsky's poor theatre and many others.

The most popular form of imitation is the realistic one where the story is a representation of life and the characters are those we could identify in real life. This is why we say that drama mirrors life. This is why in *Hamlet*, Hamlet advises the Players to Suit the action to the word, the word to the action; with special observance, that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at first and now, was and is to hold, as 'twere, the mirror up to nature...(Act III Sc ii) Holding up to nature here means that they should reflect nature in their words and actions. Drama is like a mirror because its mode of imitation is selective and intensive. Most plays do not last more than three hours so the time is very short. Another issue to be considered is the space.

The stage is so small that it will be difficult to reproduce all the life experiences of a particular character. Despite the fact that the celluloid can, with the aid of a camera, present three-dimensional pictures, it can never present everything within the period for the play. This explains why you have expressions like 'two months later' to make up for the limitations in terms of time and space. In his own mode of imitation, Sophocles, in *Oedipus Rex*, one of the plays you will study for this course, does not present all the incidents on stage. Those actions which he felt could not be imitated to look as realistic as possible are reported and not presented on stage. Some critics argue that some of the reported events are too gruesome to be presented.

They are right because one of the Aristotelian postulations on tragedy is that violence should not be presented on stage. That notwithstanding, one could also argue that in realistic acting it is almost impossible for Jocasta to hang herself or for Oedipus to gorge out his eyes.

IMPORTANCE OF DRAMA

The importance according to Basom (2001:2), are given below:

- **Walking In The Shoes Of Another:** Taking on the role of another character allows students the opportunity to play through and experience the life of another in a comfortable and safe environment.
- **Self-Confidence:** When students take part in class and in performances, they learn to trust their abilities as individuals.
- **Critical Thinking and Problem Solving:** Students working through this process learn how to

communicate their thoughts and look at things from a different perspective and formulate their decisions.

- **Imagination and Creative Thinking:** Through decision making and creative exploration, students are given the chance to play with imaginative ideas.
- **Cooperation and Collaboration:** Working in groups with other peers allows students to collaboratively discuss, rehearse and combine creative ideas with peers at various levels and Most importantly, drama is fun and makes learning active and hands on. Apart from the above advantages, some scholars argue that drama reinforces the attainment of cognitive, emotional and technical skills related to analysis, synthesis and evaluation (Doroin, 2009). Another advantage according to Little dyke (2001) is that drama as an educational method allows students to reflect, discuss, make connections with real life, and look at the events from different angles. In sum, with the above-mentioned advantages of drama method of instruction, the researcher feels that if it is adopted as one of the methods which will be used in teaching social studies in Nigerian Junior Secondary Schools, there may be positive improvement in students' interest and achievement in Social Studies.

Benefits of Using Drama in Secondary Schools

- a. **Self-Confidence:** By taking risks in class and performing for an audience teaches students to trust their ideas and abilities? The confidence gained in drama applies to school, career, and life.
- b. **Creativity & Imagination:** Students make creative choices, think of new ideas, and interpret familiar materials while performing drama. (Hui *et al.*, 2011; Lovesy, 2003; & McCammon *et al.*, 2010).
- c. **Tolerance and Empathy:** Students acts roles in different situations, time periods, and cultures which promotes compassion and tolerance for others' feelings and viewpoints in them (Akyol & Hamamci, 2007).
- d. **Cooperation and Collaboration:** Students in Drama learn to work together, to 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. No other art form is more truly collaborative than Drama.
- e. **Concentration:** Students develop a sustained focus of mind, body and voice by playing and performing Drama Activities which also helps students in other school subjects and life.
- f. **Communication Skills:** Drama enhances verbal and nonverbal expression of ideas. It improves student's voice projection, articulation of words, fluency with language, and persuasive speech. Listening and observation skills also develop by playing Drama Games. (Arslan *et al.*, 2010; & Ulas, 2008).

- g. **Problem-Solving:** Drama is an important means of stimulating creativity in problem solving. Students learn how to communicate the who, what, where, and why to the audience.
- h. Improvisation fosters quick-thinking solutions, which leads to greater adaptability in life.
- i. **Critical Thinking:** Bailin (2008) details how critical thinking might be understood in the context of drama and drama education.
- j. **Attitude & Self-Concept:** Buege (1991); Hendrix *et al.* (2012) revealed a positive change on attitude and self-concept of students using creative drama, puppetry and social skills training.
- k. **Emotional Outlet:** Improvisations and drama games allow students to express their emotions.
- l. Thus, their aggression and tension are released in a safe and controlled environment which reduces anti-social behavior of students. (Kokoric, 2011)
- m. **Self-Discipline:** The process of moving from ideas to actions to performances teaches the value of practice and perseverance in students.
- n. **Social Awareness:** Legends, myths, poems, stories, and plays used in drama teach students about social issues and conflicts from cultures, past and present, all over the world.

Besides being a fun activity, many drama activities reduce stress by releasing mental, physical, and emotional tension, helps in building trust between students and teachers, improves physical fitness of students through kinesthetic involvement and also helps in strengthening memory of the students.

Drama in Education

"Education is concerned with individuals; Drama is concerned with the individuality of individuals, with the uniqueness of each human essence." Brian Way (1967).

Drama is highly regarded as an effective and valuable teaching strategy because of its unique ability to engage reflective, constructivist and active learning in the classroom (Heathcote cited in Wagner, 1976; Mezirow, 1990; & Schon, 1991). Drama is an experiential, active learning tool. Children "live through" the Drama exploring and expressing their thoughts, their values, and their feelings in a controlled, play-based learning mode. It allows children to respond intellectually, physically, and emotionally to a variety of imagined situations through movement and role-playing, using action and dialogue appropriate to the content. Learning with Drama enhances learning in all other areas. Through Drama, students are able to make connections between previous and current learning and among various subject areas.

Pemberton-Billing & Clegg (1965) discuss that Drama begins not with somebody's text, but with the child's self-expression through the acting of his own experiences. Theatre imposes several limitations on

self-expression, In Drama theatrical limitations do not exist. The child is free to develop ideas and conflicts along his own lines, and reach his own conclusions. Through play, child learns to grow up. They explore impending situations and become less afraid of them. The drama teacher's job is to discipline and direct the child's play into channels where he needs to make worthwhile decisions and discoveries. Drama then becomes a positive educational force, not merely a useful haphazard way of learning.

Drama in Education uses the art form of drama as an educational pedagogy for students of all ages. It is the use of dramatization for the purpose of student's learning. Educational Drama is defined as "Drama in which there is no external audience, no prepared script, and in which the teacher frequently takes on roles with students" (Wilhelm & Edmiston, 1998).

Drama in Education helps in developing the overall personality of the child. It has a positive impact on student's physical, emotional, social, and cognitive Development. It is a multi-sensory mode of learning designed to:

- Increase awareness of self (mind, body, and voice) and others (collaboration and empathy).
- Improve clarity and creativity in communication of verbal and nonverbal ideas.
- Deepen understanding of human behavior, motivation, diversity, culture, and history

Attitude of Students towards Literature in English Language

Abidin (2012) observes that attitude towards literature in English language learning plays a crucial role in learning as it influences learners success or failure. De Bot *et al.* (2005) also observe that learners' positive attitude facilitates second language learning. Montano & Kaspyk (2008) stated that attitude is determined by the individual beliefs about outcomes or attributes of performing the behavior (behavioural beliefs), weighted by evaluations of those outcomes or attributes; thus a person who holds strong beliefs that positively valued outcomes will result from performing the behaviours will have a positive attitude will have a positive attitude towards the behavior. Conversely, a person who hold strong belief that negatively valued outcomes will result in from the behavior will have a negative attitude. Gardner (2005) defined attitude as an evaluative reaction to some referent on object, inferred on the basis of the individual's beliefs or opinion about the referent Attitude is thus linked to a person's values and beliefs and promotes or discourages the choice made in all realms of activity whether academics or informal. Similarly, Mehdiipour & Balaramulu (2013) stated that attitude is inner feelings or beliefs of an individual towards a particular phenomenon. According to them, attitude is an expression of inner feeling and beliefs that reflect whether a person is favourably or unfavorably pre-disposed to some phenomena. One of

the chief objectives of education is the development of desirable attitude in the individuals. Education is required to develop several attitudes in the students' attitude towards self, towards studies, attitude towards others and attitude towards certain ideals etc.

These definitions show that a learner's attitude towards the English language may be negative or positive depending on how he feels about the target language. If he perceives the learning of the English language to be a difficult task, it may influence his performance in the subject and vice versa. In the Longman dictionary of language teaching and applied linguistics, Richard & Schmidt (2010) defines language attitude as: the attitudes which speakers of different languages or language varieties have toward each other's language or to their own language. Expressions of positive or negative feelings towards a language may reflect impressions of linguistic difficulty or simplicity, ease or difficulty of learning, degree of importance, elegance and social status. Attitudes towards a language may also show how people feel about the speakers of that language.

CONCLUSION

The findings showed that the reasons for the Poor attitude of students towards learning drama in literature in secondary school in Onicha local Government of Ebonyi State include high cost of texts, teachers' methodology, the lack of uniformity in WAEC and NECO set books resulting in students having to buy and study so many different books and lack of interest on students' part. This finding is one which needs to be looked into by the policy makers because it poses serious problems to enrolment figures. Books are expensive to buy and most parents are poor though having many different books to read should be to students' advantage as it would help their language learning. The findings also showed that the methods of teaching Literature should be genre specific, one that is interesting, lively, interactive and contextualized to what students' interests and make drama meaningful to them.

Recommendations

Based on the findings and conclusion, it is recommended that:

- The teacher should make student have confidence when approaching literary text and create in them through his instruction valuable transferable skills as problem solving.
- School management should try and provide audio visual electronics because many student are better inspired by visual electronics resource and so respond promptly and sensitive to such.
- Student should be taught to think independently and ultimately appreciate the stimulation derived from English literature in drama.
- Government and policy makers make Literature compulsory at the secondary school level for both science and arts students.
- Teachers should teach Literature with enthusiasm and vary their methods of teaching the subject so as to make it interesting.
- Government, Non-Governmental Organizations, philanthropists should provide set books for students' and teachers' use. In addition, school and class libraries should be developed, maintained and properly stocked.
- Parents Teachers' Association (PTA) should build and equip libraries where all prescribed Literature texts would be readily available for students to borrow and read.

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