A PEDAGOGICAL ASSESSMENT OF LITERATURE-IN-ENGLISH IN SOME SELECTED GOVERNMENT AND PRIVATE SECONDARY SCHOOLS IN BAUCHI STATE

DANLAMI MICHAEL ZUMUNTA

P16AREN8128

A THESIS PRESENTED TO THE POSTGRADUATE SCHOOL, AHMADU BELLO UNIVERSITY, ZARIA, IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF THE DEGREE OF THE MASTER OF ARTS (M.A) IN ENGLISH LITERATURE

DEPARTMENT OF ENGLISH AND LITERARY STUDIES,

FACULTY OF ARTS,

AHMADU BELLO UNIVERSITY,

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ZARIA

OCTOBER, 2017

DECLARATION

I hereby declare that this dissertation "A pedagogical Assessment of Literature-in-English in Some Selected Secondary Schools in Bauchi State" has been written by me, and that it is a record of my own research work. It has not been submitted in any previous application for higher degree. All quotations are indicated and the sources of information are suitably acknowledged by means of references.

……

Danlami Michael Zumunta

……..

Date

CERTIFICATION

Thisdissertation "A Pedagogical Assessment of Literature-in-English in some selected secondary schools in Bauchi State" by Danlami Michael Zumunta meets the regulations governing the award of the degree of Masters of Arts in Literature of the Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

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(Head of Department)

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Professor A. Z Hassan Date

(Dean, Post Graduate School)

DEDICATION

This research work is dedicated to my late Mother, Rifkatu Zumunta (Kyala) and my late daughter, Chasumi who lost their lives during my course work, I pray that you should continue to rest in the bosom of the Lord until we meet to part no more.

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ABSTRACT

This dissertation assesses the teaching and learning process of Literature-in-English in some selected secondary schools in Bauchi state. The research is based on the assumption that Literature-in-English, like any other subject in the secondary school, is expected to be taught in such a way that it will be interesting to both the teacher and the learner. Visits were made to the selected secondary schools in order to observe class sessions so that teachers' method of teaching Literature-in-English was observed. The work discovers that the teachers did not even know the basic approaches of teaching Literature-in- English. Accordingly, they still used the traditional method of the teacher centred. An attempt is made to illustrate these approaches using some selected texts in the syllabus of secondary schools. The work is divided into five chapters with chapter one being the introductory aspect of the work while chapter two is the literature review and chapter three contains the pedagogy of Literature-in-English in which the basic approaches to the teaching of Literature-in-English were discussed and observed class sessions are reported. Chapter four discusses problems observed during the class sessions. Chapter five is the summary and conclusion where few recommendations were made. The work discovered that out of the twelve teachers that were interviewed only one of them has an idea about the approaches to the teaching of Literature-in-English and doesn't use any. Most of the teachers were found not to be qualified to teach Literature-in-English. The work also discovered that since none of the teachers use the four basic approaches to the teaching of Literature-in-English the students' final result in the subject is always not encouraging.

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CHAPTER ONE: INTRODUCTION

1.1 BACKGROUND OF THE STUDY

This work "A pedagogical assessment of Literature-in-English in some selected secondary schools in Bauchi State", investigates the teaching and learning process of Literature-in-English at the secondary school education with the view to identifying any observable problem(s) that would have hindered the actualization of the set goals of the National Policy on Education as it relates to Literature-in-English.

Before the introduction of the 6:3:3:4 into the Nigerian education system, Literature-in-English used to be a compulsory subject for all the students in the junior classes of secondary schools. They can only drop it when they are promoted to senior classes Aiyepeku,(2006). Even then it became optional for science students but compulsory for arts students (Maigari, 2011). However, a visit to the selected secondary schools shows that very few of the arts students offer Literature-in-English as a subject because of the neglect the subjectreceives from authorities and students. This attitude in turn has affected the general performance of students in secondary school external examinations. This work seeks to find out why are the students dropping or refusing to take the subject as a course at the secondary schools. Could the refusal of students to take Literature-in-English as a subject be as the result of the poor teaching process or the non-availability of learning materials? Could it be the negative attitude of the authorities concerned towards Literature-in-English that has affected the reading habit of the students which in turn has affected their performance at the senior secondary certificate examination? Because Imhabekhai(2009) has asserts that “the performance of the formal school system in external examination such as the Senior School Certificate (SSCE) and

the General Certificate of Education (GCE) examinations in recent time has been very unsatisfactory. Large percentage of the candidates fail the examinations especially the English Language paper where a credit is compulsory for further education in Polytechnics, Colleges of Education and Universities. The poor performance in English Language paper is attributed to the candidate's poor performance inreading skills" (p.46).

This work concentrates on those secondary schools that offer Literature-in-English only. This is because unlike English language, Literature-in-English is rarely offered in secondary schools in Bauchi State. Records at theBauchi State Ministry of Education headquarters, revealed that out of the eighty-five (85) public senior secondary schools in the state, only three offer Literature-in-English. The researcher observed the teaching process of Literature-in-English, that is, normal classsituations in the selected secondary schools with the view to assessing the appropriateness or otherwiseof the teaching and learning process in the secondary schools selected.The schools were chosen from the three senatorial districts of Bauchi state. The work covered six secondary schools of which three of the schools were public secondary schools while the remaining three were private secondary schools. This was done in order to strike a balance in observing the teachers' expertise and the availability or otherwise of the qualified teachers. The schools selected are: Government College Azare, Government Girls' College Kafin-Madaki and Government College Toro on the one hand and Al-Amin Academy Azare, Bauchi Urban College, Bauchi and Perfect Memorial Secondary School Mwari, on the other.

The work is divided into five chapters. Chapter one is an introduction in which the general background of the work isprovided. The chapter includes research design and theoretical framework. Chapter two reviews related literature in which some introductory aspect of the subject is highlighted. These include a look at what is Literature, the place of Literature in the society, and the problems and challenges of teaching Literature in

Nigeria. The views of experts arealso discussed in chapter two with the view to assessing the appropriateness of the teaching procedure or otherwise. In the same chapter, the work looks at the problem of teaching and learning of Literature-in-English with particular attention to those works done in the teaching and learning of Literature-in-English in general and on secondary schools in Bauchi State in particular. Chapter three contains the pedagogy of Literature in secondary school; while chapter four contains the discussion of the observable problems. Chapter five provides thesummary and conclusion.

Secondary education is that aspect of education that covers the upper basic and senior secondary schools curriculum. It is that level of education that the National Policy on Education (NPE) (2004) refers to as"….the education children receive after primary education and before the tertiary stage". Secondary education therefore, is that level of education that prepares the learner towards becoming useful member of his immediate community and the country at large. The National Policy on Education (2004) comprehensively put the goals of secondary education as being a process of preparing "the individual for;

a) Useful living within the society; and

b) Higher education”

By extension, secondary education is a character molding process that integrates the individual into the larger society in which he emerges. Accordingly, the individual undergoes a process that did not just mold him but helps him in identifying who he is, where he is coming from and what are the expectations of his society on him. Specifically, the National Policy on Education (2004) outlined eight (8) goals of secondary education as follows;

‘ a) Provide all primary school leavers with the opportunity for education of a higher level irrespective of sex, social status, religion or ethnic background;

b) Offer diversified curriculum to cater for the difference in talents, opportunities and future roles;

c) Provide trained manpower in the applied science, technology and commerce at sub-professional grades;

d) Develop and promote Nigerian languages, arts and culture in the context of world's cultural heritage;

e) Inspire students with a desire for self-improvement and achievement of excellence;

f) Foster national unity with an emphasis on the common ties that unite us in our diversity;

g) Raise a generation of people who can think for themselves, respect the views and feelings of others, respect the dignity of labour, appreciate those values specified under our broad national goals and live as good citizens;

h) Provide technical knowledge and vocational skills necessary for agricultural, industrial, commercial and economic development.This work looks at how relevant and effective are the teachers molding the students towards the actualization of some of these goals”.

Looking at these specific goals of National Policy on Education, one can arguably deduce that secondary education is the actual foundational level of education of the country. This is because it provides the basics for all areas of studies at the tertiary level

of education in Nigeria. A situation Adesina, S. (1984) refers to as "…the gateway to sound higher education both academic and professional".

Since one of the working documents for this work is the National Policy on Education, it will be apt if this work looks at the purpose of Literature-in-English in the document. Accordingly, the next topic discusses the purpose of Literature-in-English in the curriculum of secondary education in Nigeria with the view to getting the proper understanding of the materials usually used in the teaching and learning process of Literature-in-English which will in turn assist in the discussion of this work.

The purpose of Literature in the curriculum of secondary education is not much detached from that of the secondary education in general. Discussing the purpose for the inclusion of Literature in the curriculum of secondary education, Aiyepeku (2006) summarized it thus:

" i. To deepen students' sensitivity to language since literature-in-English provides some of the best examples of English language in use;

ii. To enlarge experience and enhance individual development;

iii. To promote the knowledge and understanding of different cultures;

iv. To develop the ability to respond to the different genres of literature as works of art;

v. To prepare for the appropriate end of course examination".

To elucidate further, besides the character training and molding, the student is expected to sit for an examination at the end of the course. This issue then takes us to the examination body that conducts the external examination, WAEC. The preamble of

WAEC SSCE Literature syllabus posits that the purpose of Literature at the senior secondary school level is; "to enable candidates to appreciate Literature as an important part of their overall education process. In particular, the syllabus aims at enabling the students to cultivate critical skills as a tool for independent assessment of human issues and the enjoyment and study of Literature. It should help in molding and informing character morally and intellectually. It also aims at preparing candidates for further studies" (WAEC 1998-2003: 340). Commenting on the WAEC preamble, Emeka-Ogbonna (2002) observed that "Literature at these educational levels can, therefore, be said to be complementing the entire learning process by broadening the academic experience of students". The major role of Literature-in-English at this level of education is to systematically sharpen student's thinking ability through the process of self-reasoning.

To expatiate further, one of the major purposes of literature in English in the secondary education is for the development of the thinking ability of the learner with the view to providing him with independence in terms of intellectual endeavour. Another reason is the introduction of the learner into the diverse cultures that surround him with the view to preparing him to live with them amicably.

Having attempted the discussion of the purpose of Literature-in-English in secondary education in Nigeria, it will be apt to look at the place of Literature-in-English in the secondary education in Nigeria.

Literature-in-English is among the core subjects that made up the group ‘A’ subjects. It features among the elective subjects for non-vocational subjects. It is supposed to be studied at both the junior and senior secondary school classes. At the junior level, students are expected to learn how to read passages, plays, poems and be

able to narrate the story lines. They are introduced to literary appreciation at their early stage of the senior secondary classes. These include, figures of speech, dramatic techniques like dramatic irony, flashback, soliloquy/aside; types of poems, features of poetry. The students are expected to end the first year of their senior secondary school with types of prose fiction, and elements of drama and types of drama. In the first term of the students at the senior class two, they are expected to start studying texts prescribed by the West African Examination Council (WAEC).

It is assumed that at the end of the third year in the senior class of the secondary education the student should be able to acquire;

" a) Critical response to, and awareness of how literature functions;

b) Familiarity with the terms and concepts necessary for the appreciation of literature;

c) Ability to distinguish types of literature and their techniques of composition and modes of appeal;

d) Competence in understanding literary texts at their various levels of meaning (e.g. surface, implied etc);

e) Facility in responding imaginatively to literature through an effective and organized use of language" (WAEC syllabus 2010-2013: 340).

1. 2STATEMENT OF THE PROBLEM

Literature-in-English is a subject in the secondary education that sharpens the learner's sense of reasoning in order to prepare him into being a better member of his community. It is supposed to be taught and learnt at both junior and senior secondary

school classes. It should be a core subject for arts students at all the levels of secondary school classes in Nigeria. It is a subject that stimulates reading habit among learners as it is characterized by reading of novels, plays and poems.

However, the subject is no longer studied at the secondary schools in Bauchi State any longer this is because out of the eighty-five (85) public senior secondary schools in Bauchi state, only three offer Literature-in-English up to WAEC SSCE level. In the same manner, out of the one hundred and four private senior secondary schools in the state, only seven offer Literature-in-English with little or no facilities and manpower to cater for the teaching and learning of the subject.

1.3SCOPE AND LIMITATION OF THE STUDY

This research work looks at the teaching and learning process of Literature-in-English in secondary schools, the teachers' relevant qualification, the availability or otherwise of relevant teaching materials in the secondary schools, and the performance of the students in external examinations. This work assesses the teaching and learning process of Literature-in-English in secondary schools with particular attention to selected secondary schools in Bauchi State. This work is an assessment of the process of teaching and learning wherethose who produce the course content are different from those who set the questions. To complicate issues for the candidate: those who set the questions are not those who mark the scripts. To worsen the situation still, those who teach the subject are not involved in any of the processes of evaluating the subject. Even if they are involved in the marking, they are not allowed to mark the scripts of their students. The work also looks at the teachers' qualification, teaching aids and their cumulative effect on the final performance of the students in the subject. The teaching method is also discussed.

The work selected six secondary schools out of which three are public schools while the other three are private schools. The selection cuts across the three senatorial zones of the state: namely, South, North and Central. The major hindrance to the research work was the lack of cooperation from the proprietors of the private schools under study. They overtly decline to assist with relevant materials that would have been used by this work.

1.4AIM AND OBJECTIVES OF THE STUDY

The aim of this work is to examine the teaching and learning of Literature-in-English in secondary schools in Bauchi State with the view to studyingthe teachers' approaches in the teaching of the subject, provision of the enabling environment and facilities by the authorities and students' attitude towards the subject and how all these factors affect the performance of the students in the external examinations.

OBJECTIVES

This work seeks to investigate the factors responsible for the negative attitude of the authorities/proprietors towards Literature-in-English and those factors militating against the proper teaching and learning of Literature-in-English at the secondary schools in Bauchi Statewith the following objectives:

a) Examine the validity or otherwise of the content of the texts selected for Literature-in-English in relation to the environment and the learner;

b) Investigate the teaching and learning process as they affect the general performance of students in Literature-in-English;

c) Ascertain the availability of the facilities required for the effective teaching and learning of Literature-in-English and results obtained by candidates in relation to the facilities available;

d) Observe the correlation between facilities and results obtained on the one hand and the teaching and students' attitude towards the subject and the result obtained on the other.

1.5 JUSTIFICATION OF THE STUDY

The fact that Literature-in-English is not only capable of contributing to the general learning process but enhancing the learner's sense of judgment and reasoning it is worth studying. Besides, as enshrined in the National Policy on Education, "for the philosophy to be in harmony with Nigeria's National goals, education has to be geared towards self-realization, better human relationship, national consciousness, national unity as well as towards social, cultural, economic, political, scientific and technological progress" (NPE, 2004:7). For this philosophy to be actualized there should be constant assessment of the contents of the subjects that are to be studied. Literature-in-English is one of the core subjects enshrined in the National Policy on Education. It is also a prerequisite for admission into degree programmes like English, Mass Communication and Law. In view of the above, it is justifiable if the teaching and learning process are examined in relation to the contents so as to provide material that will assist both the teacher and the learner so that the upcoming generation will be encouraged to take the subject. Literature-in-English is not just a medium for story telling but an indispensable tool for socio-political and cultural awareness among Nigerian youths in order to conform with the National Policy on Education which asserts that one of the overall philosophy of

Nigeria is to promote inter African solidarity and world peace through understanding (NPE, 2004:6).

1.6RESEARCH METHODOLOGY

The research work obtained its data from both secondary and primary sources. The secondary source includes related research works that have been done on the area under study, publications by authorities in the areas of both education and Literature-in-English. They are used for review of literature and for guidance in the process of the research. The primary data include information obtained from students and teachers of the selected secondary school through questionnaire and observation by the researcher. They are used for analysis in order to obtain result that will be used for discussion in the course of the work.

POPULATION AND POPULATION SAMPLE

This work shall randomly select twenty (20) students out of each of the six selected secondary schools making the total population of students at one hundred and twenty students. In the same way, two teachers were randomly selected from the schools making twelve teachers for the schools. The selection of the students and teachers were done for the purpose of administering of questionnaires. To elucidate further a table is hereby presented below:

TABLE SHOWING POPULATION OF THE STUDY

S/N	NAME OF SCHOOL	NUMBER OF TEACHERS	NUMBER OF STUDENTS
1.	GOVERNMENT COLLEGE, AZARE	2	20
2	AL-AMIN ACADEMY, AZARE	2	20
3	GOVERNMENT GIRLS' COLLEGE, K/MADAKI	2	20
4	BAUCHI URBAN COLLEGE, BAUCHI	2	20
5	GOVERNMENT COLLEGE, TORO	2	20
6	PERFECT MEMORIAL SEC. SCH., MWARI	2	20
	Unit Total	**12**	**120**
	Unit percentage	**9.1%**	**90.9%**
	Total of the population	**132**	
	Total percentage	**100%**	

The data obtained from the population shall be used for further discussions. There shall be five research questions for both the teachers and students. The questionnaire shall include personal data of the respondents but with the exception of name and address. Options of answers shall be provided for the respondents to tick except for the last question where individual reasons are required. The answers and observations made by the researcher serve as a source of discussion.

1.7**THEORETICAL FRAMEWORK OF THE STUDY**

1.7.0 INTRODUCTION

Due to the multi-dimensional nature of this work, the theoretical framework will have to be multi-dimensional in nature. This is due to the fact that the work is both educationally and literarily oriented;because the work deals with the teaching and learning of literature – in – English in secondary schools. In view of the reason that the work looks at two things, education and literature – in – English, the work has adopted the use of learning models to be used as the theoretical framework that will be used for the educational aspect of the work. For the literary aspect of the work two aspects of structuralist literary theory have been used for the analysis of the texts chosen. The two aspects of the structuralist literary theory used are Marxism and structuralism from Rolland Barthes perspective. The reason for the choice of the two aspects of structuralism is as a result of the numbers of texts chosen.

The choice of the literary texts is precipitated by their inclusion in the syllabus of literature- in- English in secondary schools within the span of ten years. Due to the nature of the texts, it is obvious that one literary theory might be problematic to be used for the analysis of the texts, thus the choice of two dimension of structuralism.

1.7,1 STRUCTURALISM

Structuralism owed its origin to the post humous work of the Swiss linguist, Ferdinand De Saussure. His lecture notes were published post humoursly by his students and concerned colleagues in 1915. De Saussure in his note; ***A course in General***

Linguisticlooks at language from the synchronic rather than the diachronic point of view. He introduced two items; langue and parole.

By 'Langue' he referred to language as a product and property of the speech community which means that language is the sole property of the speech community. While 'Parole' means the expectation of the speech community on the individual members of the community to comply with the set rules of the community.Structuralism as a theory was born in France by a cultural anthropologist, Claude Levi Strauss, in the 1950s. Claude Levi-Strauss was introduced to the work of De Saussure by one of the founding fathers of formalism, Roman Jacobson while as a lecture at the Harvard University. Before the introduction of Strauss to De Saussure's, ***A course in General Linguistics***, Strauss was conducting an anthropological research on a tribe in Brazil known as Bororo. When Strauss discovered the work of De Saussure, he referred to De Saussure as a "continent of knowledge": Accordingly, he introduced a concept known as Binary oppositions. The concept is also owed to the founding father of structuralism, Ferdinand De Saussure. In other words, the concept is not holistically the brain child of Strauss. He borrowed the idea from De Saussure's assertion of "… Languages are systems, constituted of signs that are binary and differential: in language there are only differences without positive terms…". Binary oppositions as opined by Brad ford (1996) "… are fundamental to the dependent relation between language and reality. Archetypal binary oppositions inform all of our perceptual and linguistic experiences: good/bad, hot/cold, day/night, high/low, open/closed, happy/sad…" Deductively, binary oppositions is about looking at issue in relation to the oppositions that exist within.

In defining structuralism, Scholes (1979) suggest that,

"… We regard all complicated processes as combination of simple elementary processes… that is when we think of the whole before us as sums of their parts. But this procedure presupposes that the splitting of a whole does not affect the character of this whole… Now, when we deal with irreversible processes in this fashion, the irreversibility is simply lost. One cannot understand such processes on the assumption that all properties of a whole may be approached by a study of its parts". Simply put then, the structuralist are not concern with what you are saying but what allows you to say what you are saying. In structuralism, language is given a new prominence because the author is downgraded. The system of literature becomes more important because the "author is dead". This is because language knows a subject not person and subject is a function of grammar and person is an object. The activity of structuralism is to decompose and recompose.

Structuralism has a lot of deciples among whom are; Gerard Genette, Mikhail Bakhtin, Tzevetan Todorou, Roland Barthes and Sunday O. Anozie to mention but a few.

This work chose Roland Barthes' ***The Death of the Author*** as one of the theoretical framework of which this work uses to analyze some of the texts used here while Marxism is used for the analysis of ***Swize Bansi is Dead***. The text, ***The Death of the Author*** appeared along with other essays in***Image Music Text***. However, the collection of essays mentioned is not the only one that Barthes has. There are other essays written in another volume like ***S/Z/.***The first nine sentences of ***The Death of the Author*** seem to introduce post-structuralism instead of structuralism itself. The text starts with an introduction of a sentence from Sarrasine Balzacsstory where Balzac describes a Castrato disguised as a woman:

"This was woman herself, with her sudden fears, her irrational whims, her institutive worries, her impetuous boldness, her fussing and her delicious sensibility"

Barthes now continues by asking cogent questions on the quoted sentence.

"Who is speaking thus? Is it the hero of the story bent on remaining quadrant of the Castrato hidden beneath the woman? Is it Balzac the individual furnished by his personal experience with a philosophy of woman? Is it Balzac author professing 'Literary' ideas on feminity? Is it universal wisdom? Romantic Philosophy? We shall never know, for the good reason that writing is the destruction of every voice, of every point of origin. Writing is neutral, composite, oblique space where our subject slips away, the negative where all identity is cost, starting with the very identity of the body writing".

What makes all that have been quoted above a prost-structuralist rather than structuralist is the attack on the concept of writing. One of the founding fathers of post-structuralism Jacque Derrida had argued that the beginning of writing ends the orature there by killing memory.

Derrida's idea is project when Barthes says: "… we shall never know for the good reason that writing is the destruction of every voice…"

However, Barthes suggest that writing has been in the position of silencing voice because the moment narration is made, the origin of the narration is cost, accordingly, where an author has completed his work is where the critic is to start his work of criticism "the author enters into his own death" but "writing beings". He argues that once the literary text is produce the author ceases to exist. He contests the traditionalist concept of the author being in existence even when the critic had started his work on the text. One of the greatest problems of Barthes with empiricism is attaching greatest importance to the person of the authors.

He opined: “The author still reigns in histories of literature, biographies of writers, interviews magazines, as in the very consciousness of men of letters anxious to write their person and their work through diaries and memoirs. The image of literature to be found in ordinary culture is tyrannically centered on the author, his person, his life his tastes, his passions, …the explanation of a work is always sought in the man or woman who produced it, as if it were always in the end, through the more or less transparent allegory of the fiction, the voice of a single person, the author ‘confiding’ in us”.

Deductively, the idea that the author should exist even after the critic had started his work on the text is a tyrannical imposition. When the author still exists after the production of his text then the text becomes the “readerly text”. From the quotation above, one can safely deduce that, Barthes argument is cogent because hardly can you see an author explaining a text he or she produced. This is because by the time he or she explained the thematic preoccupation of the text, it will lose its relevance. This assertion is confirmed by Barthes when he says: “To give a text an author is to impose a limit on that text to furnish it with a final signified, to close the writing…” Barthes got his inspiration to contest the author’s ownership of the text from a French philosopher, Mallarme. Barthes posits:

“In France, Mallarme was doubtless the first to see and to foresee in its full extent the necessity to substitute language itself for the person who until then had been supposed to be its owner. For him, for us too, it is language which, not the author”.

Until the introduction of structuralism, the author was considered as the owner of the language. He does what he likes with language and there is no one contesting. The position of the author was seen as that of God and his statement having “theological meaning”. Barthes affirms structuralist position of defining the author and the critic when he says:

"We know that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture… when the author has been found, the text is explained – victory to the critic…"

Barthes is saying that the critic's role is not to banish the author but to identify him when his work has been fully explained. The job of explaining the text is that of the critic and not the author. In the traditional criticism, the author is the creator and all the meaning of the work lies with the author. However, Barthes explains who the critic is. By critic he means the reader. He says;

"The reader is the space on which all the quotations that make up a writing are inscribed without any of them being cost: a text's unity lies not in its origin but in its destination. Yet this destination cannot any longer be personal: The reader is without history, biography, psychology; he is simply that someone who holds together in a single field all the traces by which the text is constituted".

Roland Barthes concludes his essay by saying that the reader, the literary critic is no longer allowing himself to be fooled any more. He sums up by saying "the birth of the reader must be at the cost of the death of the author".

Conclusively what Roland Barthes explains in **T*he Death of the Author*** is that the reader is very important to any literary text. Simply put, one of the basic rules in composition is the audience. Any writer who does not recognizes his audience before embarking on a piece of writing will discover his effort a futile one. That is, the writer should consider the state and mind set of his audience before he or she begins to write. The same applies to the literary writer. For the literary writer, to begin to allocatemeaning

to his text instead of the reader, then the text is limited and the meaning truncated. By extension Barthes refers to any literary text that the reader is passive as "the readerly text" while the text that allows the reader to contribute is referred to as "the writerly text".

The Death of the Author will be used for the analysisof Soyinka's ***The Lion and the Jewel***, Eliot's "*journey of the Magi"* and Adichie's ***Purple Hibiscus*** and any other literary text that would have been discussed in this work, while Marxism will be used for Furgard's ***Swize Bansi is Dead***.

The reason for the selection is that while the other three text that are chosen for Roland Barthes'***The Death of the Author*** has little or no theme for exploitation but are product of a system where the producers of the text try to conform with the rules of the systems that produced them. That is Soyinka is a product of the community of the text,***The Lion and the Jewel*** and so the Primary aim isto discover why the text is saying what it is saying. The same applies to Eliot's "*Journey of the Magi*" as the text is trying to align to the allegorical period. Which means the Author is also a product of the system. Adichie's text is not an exception as the text tries to realign with the community in which it is produced. However, Athol Furgard is not the product of the society of the text. He is a white man that is supposed to enjoy his life and allows the blacks to continue with their suffering but he chose to take side with the black. It could be due to the influence of Marxism that made him to write the text. Accordingly, this work deems it fit to use Marxist literary theory in analyzing the text. Besides, the text is centered on the exploitation of the then black South Africans by the Whites.

Finally, why this work asserts that it will use the two aspects of structuralism at the beginning of the theoretical framework is that Marxism is a branch of structuralism. Though one can say Marxism did not begin as a methodology of literary criticism but as

an ideology but it was integrated into literary criticism by the Hungarian philosopher, Georg Lucacs. What made both structuralism and Marxism similar is the German Adage of "life is not determined by consciousness but consciousness by life".

1.7.2 THE LEARNING MODELS

INTRODUCTION

Learning has been defined as relatively permanent change in behavior. The change in behavior occurs when the individual had come in contact with new attitudes. This does not means that it must be in school or formal setting. Learning occurs before a child starts going to school. Old people continue learning even when they have completed their studies in schools. Young children learn how to walk, talk, and eat food and other activities before they go to school.

Mazur (2008) had describes learning among young children as:

"Even before they enter school, young children learn how to work, to talk and to use their hands to manipulate toys, food, and other objects. They use all of their senses to learn about the sights, sound taste and smells in their environments. They learn how to interact with parents, siblings' friends and other people important to their world. When they enter school, children learn basic academic subjects such as reading, writing, and mathematics. They also continue to learn a great deal outside the classroom. They learn which behaviours are likely to be rewarded and which are likely to be punished. They learn social skills for interacting with other children. After they finish school, people must learn to adapt to the many major changes that affect their lives, such as getting married, raising children, and finding and keeping a job".

Deductively, children go to school with some degree of knowledge, knowledge of walking, sights, sounds, tastes and smells in their environments. The learning of reading and writing are not the first and final form of learning,they are part of the corpus of learning an individual is expected to acquire.

Learning as a process is related to memory. Memory is the process of storing information in the brain. That is why one of the indices of identifying a brilliant child is the ability of the child to retain and retrieve information for long time. That is, to retain information for a long time and when needed it should be retrieved correctly. The primary concern of this work is not to discuss how thisinformation are stored or retrieved but how these information influence behavioral changes.

Thisinformationis usually referred to as experiences. Since we are discussing about learning, it will be apt if we start by identifying the forms of learning.

There are two basic forms of simple learning. These are:

i) Habituation

ii) Sensitization.

HABITUATION

One of the simplest forms of learning is ability of an individual to adapt to a stimulus after he or she had been exposed to the stimulus. A simple example of habituation "in the orienting response in which a person's attention is captured by … sudden stimulus…" is a person who moves from say Maiduguri a city with hot weather to Jos a city with cold weather may initially be distracted (an orienting response) every time there is cold weather. After living in Jos for some time, the person will no longer be distracted by the

cold weather again. The person becomes habituated to the cold weather and the orienting response disappears.

Habituation, though simple in nature, it is a very important type of learning. It helps us to reduce waste of time and energy by encouraging us to pay little or no attention to every stimulus each time we come across it. Habituation allows us to ignore repetitive, unimportant stimulus.

SENSITIZATION

The second simple form of learning is sensitization. Mazur, (008) explains it as "… the increase that occurs in an organism's responsiveness to stimulus following a specially intense or irritating stimulus". Simply put then, sensitization is that type of learning that a person undergo a more harsh condition, and when he is presented to similar or exact type of condition, he or she is likely to withstand it. A good example is the type of training mobile policemen undergo. They are subject to intense tear gas and are made to stay in the teargas for some time. When they graduate and in the course of their duty, there is the need to use teargas. It will not affect them as such.

Having discussed the simplest types of learning, it will be apt to discuss the complex forms of learning usually referred to as learning models. Basically, there are three types of learning models. These include:

1. Classical conditioning
2. Operant conditioning
3. Learning by observation

CLASSICAL CONDITIONING

Classical conditioning has been defined in many ways. Mazur (2008) defines it as:

"… A reflexive or automatic response transfers from one stimulus to another. For instance, a person who has had painful experiences at the dentist's office may become fearful at just the sight of the dentist's office building. Most psychologists believe that classical condition occurs when a person forms a mental association between two stimuli, so that encountering are stimulus makes the person think of the other. People tend to form these mental associations between events or stimuli that occur closely together in space or time". Going by Mazur (2008) definition, one can safely deduced that, classical condition is that situation where a person associates an idea with an event or place. Another example to cite here is that of a motor vehicle driver who was once attacked by armed robber on a high way will suddenly develop fear once he sees either police men on routing checking or group of people standing by the road side writing for vehicle. However, one of the shortcomings of Mazur's definition is that it relates the response to the stimulus to that of pain only.

However, the first experiment to give birth to conditioning theory is that of the Russian physiologist Ivan Pavlov. Though, the conditioning model was discovered by accident. This is because "Pavlov was studying how Saliva aids the digestive process. He will give a dog some food and measure the amount of Saliva the dog produced while it ate the meal. After the dog had gone through this procedure a few times, however, it would begin to Salivate before receiving any food".

Having observed this scenario for some time, Pavlov reasoned that some new stimulus, such as the experimenter in his white coat had become associated with the food

and produced the response of Salivation in the dog. The conditioning process is expected to follows the same general process or procedures.

Simply put then, the term, condition is the graduation of neutral stimulus to conditioned stimulus which attracts or produces conditioned response. In relation to Pavlov's experiment, the bell at the beginning of the experiment is the neutral stimulus because it is at this stage not associated with food. However, when the ringing of the bell now becomes associated with food it then graduates to conditioned stimulus and the response of the dog to the ringing of the bell becomes conditioned response.

Basically, there are four main principles of classical conditioning. These include;

i) Acquisition

ii) Extinction

iii) Generalization

iv) Discrimination

ACQUISITION

"The acquisition phase is the initial learning of the conditioned response – for example, the dog learning to salivate at the sound of the bell".

However, Mazur (2008) suggest the factors to affect the speed of conditioning at the time of the acquisition phase as; "the order and timing of stimuli: Accordingly, conditioning occurs most quickly when the conditioned stimulus (the bell) precedes the unconditioned stimulus (the food) by about half a second. Conditioning takes longer and the response is weaker when there is a long delay between the presentations of conditioned stimulus. If

the conditioned stimulus follows the unconditioned stimulus for example, if the dog receives the food before the bell is rung conditioning Seldom occurs" Mazur (2008).

EXTINCTION

"The term extinction is used to describe the elimination of the conditioned response by repeatedly presenting the conditioned stimulus without the unconditioned stimulus". This process where the conditioned stimulus (bell) is rung repeatedly without the item the experimenting object is waiting for. That is ringing the bell several times without the dog seeing or being presented with the expecting object.

Less it is misconstrued that extinction means the dog unlearning or forgetting the association between the bell and the food. It means reducing the degree of expectation of the dog in associating bell with food. However, after some hours of extinction, the experimenter can repeat ringing the bell and presenting the food to the dog. If the dog will salivate at the sound of the bell once again, then "the reappearance of an extinguished response after some time has passed is called spontaneous recovery".

GENERALIZATION

"After an animal has learned a conditioned response to one stimulus, it may also respond to similar stimuli without further training". For example, if a child had been hit by a red car he is likely to fear any red car. "This phenomenon is called generalization".

DISCRIMINATION

Discrimination is the opposite of generalization that is a person learns "to produce a conditioned response to stimulus that is similar". Reference to the example of a child who was hit by a red, he may show fear response to moving red car but not a parked red car or a red car drawing book.

OPERANT CONDITIONING

"One of the most widespread and important types of" advanced learning is operant condition. It simply means increasing a behavior by following it with a reward or decreasing a behavior by following it with a punishment. For example if a father starts to give his son***kilishi*** for decent dress, before long time the boy may be reluctant in wearing his indecent dress. This particular example, the boy's appearing decent will increase because it is followed by a reward or reinforce.

The difference between operant and classical conditioning is while in Pavlov's classical conditioning, conditioned and unconditioned stimuli are presented regardless of what the learner does, operant conditioning requires action on the part of the learner. For example, the boy in the above example will not get his***kilishi*** unless he appears decent. The term operant conditioning refers to the fact that the learner must operate or perform a certain behavior before receiving a reward or punishment.

Operant condition is a brain child of two 19th century American psychologists: E. L. Thorndike and B. F. Skinner. The first among them was Thorndike. However, he did not name his experiment operant conditioning but law of effect. Thorndike started his experiment with three categories of animals, cats, dogs and chickens. In his attempt to see how animals acquire new behaviours, Thorndike used a small chamber that he named Puzzle box. Mazur (2008) describes Thorndike's processes of experimenting on the animals as follows:

"… He would place an animal in the Puzzle box, and if it performed the correct response (such as pulling a rope, pressing a lever, or stepping on a platform), the door would swing open and the animal would be awarded with some food located outside the cage. The first time an animal entered the puzzle box, it usually took long time to make the response

required to open the door. Eventually, however, it would make the appropriate response by accident and receive its reward: escape and food. As Thorndike placed the same animal in the Puzzle box again and again it would make the correct response more and more quickly…"

Deductively, Thorndike's experiment was primarily on the concept of motivation and punishment. If the animal in the puzzle box fails to perform the correct behavior, it remains in the box for a long time. However, if it performs the correct attitude it is rewarded with a food and an escape. It was based on the experiments that Thorndike developed the principle he called law of effect. The law states that behaviours that are rewarded with a motivation are likely to be strengthened and could occur in the future. However, "behaviours that are followed by unpleasant consequences will be weakened and will be less likely to be repeated in future" Mazur (2008) Thorndike's law of effect was described by modern linguists as operant conditioning and not Thorndike himself. By implication, his law of effect serves as the foundation of operant conditioning.

B. F. Skinner is the most successful psychologist to have pioneer research on operant conditioning. To crown it all, he is said to have been the person who coined the term operant conditioning. Though Skinner's research took after that of Thorndike but it differs in some ways. First, there is difference in the animals used in the experiment. While Thorndike used cats, dogs and chickens, Skinner used rats and pigeons. Secondly, skinner's box was named after the researcher; skinner while that of Thorndike was only named puzzle box. Thirdly, Skinner's box differed with that of Thorndike in three ways. These are:

1) As the animal makes the desired response the animal receives food only without the privilege of escape from the chamber.

2) The box delivered only a small ration of food for each response so as to stimulate more rein forcers in a single test session.

3) The operant response required very little effort, so an animal could make hundreds or thousands of responses per hour. Due to the changes Skinner made in his box, he was able to collect more data, and he could observe how changing the pattern of food delivery affected the speed and pattern of an animal's behavior.

In describing Skinner's concept of operant conditioning to the study of human behavior, Mazur (2008) sums it this way:

"Skinner became famous not just for his research with animals, also for his controversial claim that the principles of learning he discovered using Skinner box also applied to the behavior of people in everyday life. Skinner acknowledged that many factors influence human behavior, including heredity, basic types of learning such as classical conditioning, and complex learned behaviours such as language. However, he maintained that rewards and punishments control the great majority of human behaviours, and that the principles of operant conditioning can explain these behaviours".

The above quotation sums up the extended implication of Skinner's initial experiment on animals which he later generalized to human beings. Accordingly, humans are affected by the concept of heredity and both basic and complex types of learning.

There are six principles of operant conditioning as propounded by B. F. Skinner. These include: reinforcement, punishment, shaping extinction, discrimination and generalization. Having discussed the last three items of principles of operant conditioning, extinction, discrimination and generalization and having discovered there

are no differences in their discussion in the classical conditioning, this work only discussed the first three principles. These are reinforcement, punishment and shaping.

REINFORCEMENT

From the perspective of operant conditioning, reinforcement is the action performed by the reinforcer. This simply means that reinforcement behavior. By implication, increases the probability that the behavior will occur again. There are to general categories of enforcement, and skinner's concept of positive reinforcement, Mazur (2008) had summed it this way:

"The experiments of Thorndike and Skinner illustrate positive reinforcement, a method of strengthening behavior by following it with a pleasant stimulus, for controlling the behavior of both animals and people. For people, positive reinfofcers include basic items such as food, drink, sex, and physical comfort. Other positive reinforcers include material possessions, money, friendship, love, praise, attention and success in one's career".

The influence of positive reinfocer is dependent upon the circumstance. It could strengthen either desirable or undesirable behaviours. Children may be hardworking at home or school as a parents or teacher but may start dangerous thing or start and smoking because it attracts attention from their peers.

The most common enforcer of human behavior is money. Adults spend days each month working at their work place because of money.

For some individuals, money can also reinforce undesirable behaviors such as stealing, selling of illegal drugs and cheating government over payment of taxes.

Negative reinforcement is a method of strengthening a behavior by following it with the removal or omission of an unpleasant stimulus. There are two types of negative

reinforcement: escape and avoidance. In escape, performing a particular behavior leads to the removal of an unpleasant stimulus. For example, if a person with headache tries a new pain relievers and the headache quickly disappears, this person will probably use the medication again the next time a headache occurs (Mazur, 2008). However, avoidance simply means those types of behaviors that people perform in orders to avoid fines and penalties.

PUNISHMENT

Unlike reinforcement which strengthens behavior, punishment weakens it, thereby reducing the chances that the behavior will occur again. There are two types of punishment, positive and negative. Positive punishment in punishment refers to reducing a behavior by delivering an unpleasant stimulus if the behavior occurs. Parents use positive punishment when they scold, spank or shout at children for bad behavior. Societies use positive punishment when they ostracize, fine, or imprison people who break the law. Negative punishment which is also referred to as omission means reducing a behavior by removing a pleasant stimulus if the behavior occurs, (Mazur 2008). Example of negative punishment is when parents reduce the monthly allowance of their child whose result falls short of the previous one without cogent reasons.

SHAPING

Shaping is a reinforcement technique that is unused to teach people or animals behaviors that they have never performed before. In a response the learner can perform easily and then gradually requires more and more difficult Reponses (Mazur, 2008).

LEARNING BY OBSERVATION

Going by the discussion on both classical and operant conditioning, it is arguably correct to say that the two learning models discussed earlier are important types of learning models but they fall short of learning by observation because the latter does not require direct personal experience with "stimuli, reinforcers or punishers". Accordingly, learning by observation involves a learner to simply watch the behavior of another person called a model and after the exercise imitate the model's behavior. Mazur (2008) gives a clear background of the learning model, learning by observation this way:

Both children and adults learn a great deal through observation and limitation. Young children learn languages, social skills, habits, fears and many other everyday behaviors by observing their parents and older children. Many people learn academic, athletic, and musical skills by observing and imitating a teacher.

The pioneer scholar in the learning by observation or observational learning is Canadian – American psychologist, Albert Bandura. Bandura discovered that "children learn traits such as industriousness, honesty, self-control, aggressiveness and impulsiveness in part by imitating parents, other family members and friends" (Mazur, 2008). Bandura conducted a research on the power of observational learning in the 1960s. In the major experiment that served as the foundation of observational learning, "… a preschool child worked on adult behaving aggressively toward a large inflated Bobo fell doll (a clown doll that bounces back up when knocked down). The adult pummeled the doll with mallet, kicked it flung it in the air, sat on it and beat it in the face, while yelling such remarks as 'sock him in the nose… kicked him… pow'! The child was left in another room filled with interesting toys, including a Bobo doll" (Mazur, 2008).

The experiments observed the child through a glass, when compared with those children who had witnessed a non-violent adult model and those who had witnessed the violent adult, the children who had witness violet model were much more likely to show aggressive behaviors toward the Bobo doll and they often imitate the model's exact behaviours and hostile words.

In series of experiment, Bandura and his colleagues, had observed that children who witnessed the aggressive adult been rewarded imitated the adult's action while those who saw the adult being scolded, spanked and warned not to behave that way could not imitate the aggressive adult. When the researchers promised the children an award, they showed more violent behavior equal to the aggressive adult.

Bandura in conclusion asserts that even those children who did not see the adult model receive a reward had learned through observation, but these children (especially those who saw the model being punished) would not display what they had learned until they expected a reward for doing so. The term 'latent learning' describes cases in which an individual learns a new behavior but does not perform this behavior until there is the possibility of obtaining a reward.

BANDURA'S THEORY OF IMITATION

Bandura's theory of imitation, otherwise called social learning theory is made up of four necessary factors for a person to learn through observation and then imitate a behavior. They are; attention retention, reproduction and motivation. At the first instance, the learners must pay attention to the vital details of the model's behavior. A young boy leaning how to drive a car must pay attention to the details like, gear liver, accelerator pedal, clutch pedal, traffic indicator switch, and how to negotiate a bend. The second factor is retention. The learner must be able retain all of the information in the memory

until it is time to be used. If the boy forgets the important or vital details he will not be able to successfully imitate the behavior. Third factor, reproduction, the learner must have the physical ability, skills and coordination needed for the reproduction of the behavior. The young boy must have the dexterity to kick start the ignition of the cart on his own, push the gear liver to the appropriate position and accelerate appropriately and be able to manipulate the steering wheel accordingly to be able to drive a car on h is own. "Finally, the learner must have the motivation to imitate the model. That is, learners are more likely to imitate a behavior if they expect it to lead to some type of reward or reinforcement. If learners expect that imitating the behavior will not lead to reward or might lead to punishment, they are less likely to imitate the behavior" (Mazur 2008).

Having discussed three different learning models; classical conditioning, operant conditioning and observational learning, this work chose Bandura's observational learning. This due to the fact that:

i. The classical conditioning was meant to treat cases like phobias and other unwanted behaviors such as alcoholism and addictions. Accordingly, it is not suitable for class room situation.It was discussed because it serves as the foundation of learning theory just as De Saussure's A course in General Linguistics is important to structuralism and other humanist and Literary theories like formalism and others. However, Classical conditioning is not meant to be used in classroom situation.

ii. Operant conditioning is used by psychologists for the treatment of behavioral problems or psychological disorders among children and adult. It is also used for the teaching of basic job skills to adults with mental retardation. "Psycho-therapists also used operant conditioning to teaching self-care skills to people with severe mental illness such as schizophrenia". Theory also used operant conditioning to reduce aggressive and

antisocial behaviours among individuals. It is also used for the treatment of stuttering, sexual disorders, marital problems, drugs, addictions, impulsive spending, eating disorders and many other behavioral problems.

The choice of Bandura's learning by observation to take care of the educational aspect of this work is precipitated by the fact that the model or learning theory is meant to be used in the classroom situation because it;

i. Encourages attention, retention, reproduction and motivation. All of these are attributes of learning process.

ii. The characteristics of the models, persons from whom the learner observes, influence the likelihood of imitation. As Mazur (2008) puts it "… studies have shown that children are more likely to imitate adults who are more pleasant and attentive to them than those who are not. In addition, children more often imitate adults who have substantial influence over their lives, such as parents and teachers…"

Deductively, Bandura's learning theory of behavioral learning or learning by observation is suitable to this work because it centers on the teacher and learners. It suggests that the model, in this context, teacher, has a great role in impacting knowledge to the learner. However, the learner in this situation is not a passive consumer, he/she must pay attention, retain the information acquired be able to reproduce the information and have at the back of his or her mind that should he or she perfect the learning there could be motivation. Motivation in this context means reward. Since literature in English at secondary school result is a necessary requirement for admission into courses like Law and mass communication in the university is enough a motivation.

One thing to note here is that the three learning theories discussed are not the only learning models available. There are other types of learning models like, language learning, learning by listening and reading, concept formation, and the learning of motor skills. Why they were not discussed in this work is because all of them revolve around the principles of conditioning and observational learning. To discuss them is like duplicating effort.

1.7.3 MARXISM

Marxism according to Eagleton (1976) "is a highly complex subject". It is highly complex because it deals with man, his society and means of his existence like means and mode of production of what sustains him. De George (1972) in introducing Marxism opined that it can be "…summarized in German ideology': Life is not determined by consciousness, but consciousness by life". One of the cardinal stands of Marxism is that man is distinguished from the other animals because he produces the means of his own livelihood. Since man is responsible for the means of his existence, there is usually deliberate effort by man to survive at all cost. It is this effort of survival by man that Marxism seeks to scientifically explore man's means of existence in order to minimize the hardship usually encountered by man in the process of survival. As Eagleton (1976) puts it "Marxism is a scientific theory of human societies and the practice of transforming them: and what that means rather more concretely, is that the narrative Marxism has to deliver the story of struggles of men and women to free themselves from certain forms of exploitation and oppression…". Since the major concern of man is survival, others will have to survive upon others. This brings about exploitation and oppression of man-by-man.

The founders of this theory are Karl Max and Frederick Engels. Marx started the idea but could not complete it because of death. Frederick Engels completed it. Marxism

was not a literary movement or theory but an ideology that seeks to look at the 'Super structure' within which human societies exist or operate. Carl Marx and Frederick Engels are better known for their political and economic rather than literary writings. This is not in the least because they regarded literature as insignificant (Eagleton, 1976). The person who integrated Marxist ideology into literary criticism is a Hungarian philosopher, Georg Lukacs. Other writers that followed later are; Terry Eagleton, Lucien Goldmann and Pierre Macherey to mention but a few.

Lukacs started not as a Marxist but took the idea in his later literary life. Commenting on the earlier writings of Lukacs, Eagleton (1976) posits that "Lukacs follows Hegel in seeing the novel as the 'bourgeois epic' but an epic which unlike its classical counterpart reveals the homelessness and alienation of man in modern society". Though Lukacs seeks to imitate the Greek concept of man and society, his stand, even at the beginning of his writings differs with that of classical period. While in classical period, man is in harmony with the world around him, Lukacs' stand is that the harmonious relationship between man and his environment is shattered. The world no longer gives man his desires. When Lukacs became a Marxist, he postulates that "…the greatest artists are those who can recapture and recreate a harmonious totality of human life" (Lukacs, 1972). To Lukacs, that harmony between man and his environment should be the central concern of every Marxist writer. Accordingly, he posits that man's unharmonious relationship with his environment is caused by the selfish activities of the capitalists. Thus; "In a society where the general and the particular, the conceptual and the sensuous, the social and the individual are increasingly torn apart by the alienations of capitalism the duty of the literary writer is to create characters that could absorb the conflict of social forces caused by man's material needs".

Lucien Goldmann is a disciple of George Lukacs. In other words, he followed the footsteps of Lukacs in the Neo-Hegelian school of Marxist criticism. Goldmann is concerned with the study of the literary text "for the degree to which it embodies the structure of thought or world vision of the social class or group to which the writer belongs" (Eagleton, 1976). Goldmann is much concerned with the mental structure of the writer rather than the world the writer produced in his literary work. What the writer writes in his literary work is less important to the mental disposition of the writer coupled with the historical antecedences that gave rise to both the literary work and the mental disposition of the writer.

Pierre Macherey viewed Marxist literary criticism differently from Lukacs and Goldmann. While both Lukacs and Goldmann are Neo-Hegelian who view literary work that best fits in the Marxist literary criticism as that work which is complete in the projection of the ideology of Marxism. Macherey opined that the ideal text that fits in the Marxist literary criticism is that which is always incomplete. The work should be incomplete so that it will give room for the critic to complete it. Macherey looks at the writer of literary text as the beginner of the work while the critic completes it. While Goldmann 'finds in the work a central structure', the work for Macherey is always 'de-centred', 'dispersed', 'diverse', 'irregular' Eagleton, 1976. To elucidate further, Macherey is of the view that the literary text is incomplete in nature but did not suggest that there is a piece that is missing which requires the critic to fill in but the text is naturally supposed to be incomplete because it is tied to an ideology. If it is complete then, it is an ideology of itself. Eagleton (1976) sums up Macherey's view point on the ideal Marxist literary text when he posits that "The critic's task is not to fill the work in; it is to seek out the principle of its conflict of meanings and to show how this conflict is produced by the work's relation to ideology".

Terry Eagleton shares similar views with Macherey but with slight difference. While Macherey is of the view that there should be missing piece in a literary text because the text is tied to an ideology, Eagleton is of the view that:

“The work does no 'reproduce' ideology, in a way which would make its own contradictions reflective of historical contradictions. On the contrary; the contradictions within the text are product of an ideologically determined absence of such a reflection of real contradictions. It is the work's problematic relationship to ideology which produces its internal dissonances. Rather than 'reproducing ideology, the text produces it, setting it in motion endowing it with a form and in so doing reveals in its own internal dislocations of the gaps and limits which signify that ideology's contradictory relation to real history… In transforming rather than merely reproducing ideology, the text necessary illuminates the 'not-said' which is the significant structure of the 'said'” (Bradford, 1996).

To briefly expatiate further, Eagleton's position on Marxist literary criticism is that, an ideology is never complete in its formation. Other things are naturally omitted or the ideology produces contradiction within itself. The primary concern or function of literary text is to highlight those salient issues left unsaid so as to harmonize the contradictions within an ideology. In other words, literary works are supposed to serve like seasons in a food, which brings out the taste. Just as seasons, improve the quality of a given food in which it is used so do literary texts to an ideological stand point.

This research work chose Marxist ideological standpoint particularlyGoldmannconcept of the ideology as its theoretical framework of part of this work because the ideology is all about the 'super structure'. That is the struggle of men and women to emancipate themselves from the shackles of domination, subjugation and oppression by the capitalists; as opined by Solomon (1973) and cited by Amuta (2007):

"Marx's work arose in part as a reaction against the grandiose attempts at the systematization of knowledge by his metaphysical predecessors. His intellectual labours can be regarded as a perpetual tension between the desire to enclose knowledge in form and the equally powerful desire to reveal the explosive form-destroying power of knowledge".

1.8 DEFINITION OF SOME OF THE TERM USED

CONDITIONING: is a psychological term which means to cause an organism to exhibit a specific response to a stimulus. Or it is a process that increases the likelihood of a certain response to a certain stimulus.

HABITUATION: it is also a psychological term which means make somebody used to something, or to accustom a person or animal to something through prolonged and regular exposure. To expatiate further habituation refers to the way different kind of animals behave, which has fascinated inquiring minds since at least the time of Plato and Aristotle of particular attention is the intriguing ability of simple animals or creatures to perform complicated tasks like weaves a web, build a nest, sing a song, find home or capture food at just the right time with little or no instruction.

KILISHI: it is a snack made up of dried partially roasted meat with appropriate seasoning, usually prepared by butchers from northern Nigeria.

MILLIONAIRE LANGUAGES: it is a term coined by Professor Conrad M. Brant referring to any language that has a million or above speakers that is not among the three major languages of Nigeria. Examples are the TIV, the Kanuri, Bini, and Ijaws.

SCHIZOPHRENIA: is a medical term which simply means a mental disorder that is characterized by disturbance in thought (delusions) perception(such as hallucinations) and behavior (such as disorganized speech or catatonic behavior) by loss of emotional responsiveness and extreme apathy and by noticeable deterioration in the level of functioning in everyday life. It is also characterized by an inability

to orient oneself with reality, a withdrawal from social interactions and failure to integrate thoughts with emotions so that emotional expression is in appropriate.

STIMULUS: BBC dictionary defines stimulus as something that encourages an activity or process to begin, increase, or develop. It is also defined as an agent or factor that provokes interest, enthusiasm or excitement. In psychology it is defined as something that causes a change in behavior and the change it cause should be relative permanent.

STUTTERING: in psychology is a speech disorder characterized by involuntary hesitation and rapid repetition of speech element.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.0 INTRODUCTION

This chapter begins with the definition of some primary items in Literature like what is literature,the place of literature in the society and the problems and challenges of teaching literature in Nigeria and. It is concluded with the conceptual frame.

2.1 **WHAT IS LITERATURE**?

The term literature had generated a lot of debate in the academic circle. In the Axial period it was referred to as "poetics". In that period the concept of literature was associated with any work of arts particularly if it is written. One of the outstanding scholars of the Axial period, Aristotle had defined literature as "a mirror of life where every member of the society looks at himself for correction or consolidation". In this context, literature can said to have assumed the position of social judge in the society in which it exists. However, scholars of later years did not view it that way. To these scholars, the word literature was viewed as any writing related to a particular item. Accordingly to these scholars if we have things like electronic literatures; any writing explaining how to use or operate compact disk, computer or television set then, there should be nothing like literature with capital "L". This debate of literature with or without capital "L" erupted in the Renaissance period when scholars were arguing that there is no difference between literature and history. On the basis of that debate, Sir Philip Sidney was prompted to publish his book,***In the defense of poesy***, in 1583. Taking after Aristotle's the poetics, Sir Sidney develop an argument to show that literature is distinct and should be studied as such. Sidney was a poet and so his work was to defend poetry by extension literature. Since we said the concept of literature was referred to as the poetics in the axial moment in reference to literature Sir Sidney concentrated on poetry but was

arguably referring to literature. Philip had this to say: "Having slipped into the title of a poet, I am provoked to say something unto you in the Defence of that my unelected vocation". His major concern in the piece is to defend any poem no matter how poorly written. He argues that "poetry whose final end is to lead and draw us to as high a perfection as our degenerated souls made worse by their clayed lodgings, can be capable of is the best vehicle for the purifying of wit".

Primarily, Sidney***In the defense of poesie*** distinguishes the poetry (literature) and other discipline. He argues that rather making us humans ware, poetry brings joy. In comparing other disciplines to literature of which he puts literature a head of others, Sidney started by identifying a poet, the maker of poetry. He draw is argument from the axial moment to the classical period. Thus;

*"**But since the authors of our sciences were the Romans ,and before them the Greek, let us a little slant upon their authorities… so far to see what names they have given unto this now scorned skill. Among the Romans a poet was called vates, which is a much as diviner, foreseer or prophet as by this contained words, vaticinium and vaticunari is manifest; so heavenly a title did that excellent people bestow upon his heart – ravishing knowledge… But now let us see how the Greeks named it and how they deemed of it. The Greek called him 'a poet', which name has as the most excellent, gone through other languages. It comes of this word poiein, which is 'to make'; wherein I know not whether by luck or wisdom we Englishmen have met with the Greeks in calling him "a maker…"***

What Sidney portrays in the above quotation is to give the historical antecedents of literature from the Greek period to the Renaissance period. His argument is that the poet is the greatest of all. This is evidence to the fact that in some period in time the poet was

referred to as the diviner, the prophet, the maker. Since the poet is a superior being to others he certainly should produce superior things. It is in line with this argument that Sidney advanced his presentation by putting the poet side by side with other professions:

"…I had rather were known by making the scope of other sciences than by any partial allegation. There is no art delivered unto mankind that has not the works of nature for his principal object without which they could not consist, and on which they so depend as they become actors and players, as it were, of what nature will have set forth. So doth the astronomer look upon the stars, and, by that he sees, set down what orders nature has taken therein. So do the geometrician, and arithmetician in their divers sorts of quantities… The natural philosopher there on has his name, and the moral philosopher stands upon the natural virtues, vice, and passions of man:… The lawyer says what men have determined, the historian what men have done. The grammarian speaks only of the rules of speech… The physician weighs the nature of man's body, and the nature of things helpful or hurtful unto it… only the poet, disdaining to be tied to any such subjection, lifted up with the vigor of his own invention… into effect into another nature, in making things either better than nature brings forth or quite a new forms such as never were in nature as heroes, demi-gods.. so as he goes hand in hand with nature, no enclosed within the narrow warrant of her gifts but freely ranging within the zodiac of his own wit".

Deductively, Sidney is of the view that a poet supersedes all other professions as they operate within the caprice of nature, whereas the poet is the freest creature on earth. He occupies the position of demi-god. From the quotation above, one can safely deduce that if the poet is the freest man on earth compared to other disciplines, then, what he produces should be all encompassing.

In his definition of poetry, in this work referred to as literature, Sidney borrowed a leave from Aristotle's mimesis. He posits then;

"Poesy, therefore, is an art of imitation, for so Aristotle term it in his word mimesis, that is to say, a representation, counterfeiting or figuring forth; speak metaphorically, a speaking picture…"

To Sidney, literature is all about imitation; reproduction of things or ideas with additional beauty. He looks at literature as the inconceivable excellencies of God.

In the Renaissance period, the debate was centred on "facts" and "fiction". At that period, what differentiates literature from other disciplines like history was that while history is about facts literature is about fiction. In that manner, literature was viewed as any form of writing that has aesthetics.

However, in the nineteenth century, the concept, literature was viewed from a different perspective. The formalist for example, looked at literature not from the contextual point of view but from the linguistic point of view. That was why the Russian literary critic, Roman Jacobson defined literature as "a kind of writing that represents an organized violence committed on ordinary speech". According to Jacobson literary writing is a deliberate deviation from the linguistic norms. Being the leader of the formalist literary criticism, Jacobson along with the other members of the group viewed literature "as more or less arbitrary assemblage of devices and later come to see these devices as interrelated elements or function within a total textual system. Devices included sound, imagery, rhythm, syntax, metre, narrative techniques… what all of these elements had in common was their estranging or defamiliarizing effects".

To the formalist, any form of writing that employs the form of language that is not in the day to day usage is literature. In simple term then, formalist looked at literature from the linguistic perspective. One had to defamiliarize his writing before the work becomes literature.

Eagleton (2008) sees "literature as an 'objective' descriptive category, neither will it do to say that literature is just what people whimsically choose to call literature for there is nothing at all whimsical about such kinds of value – judgment they have their roots in deeper structure of belief which are as apparently unshakeable as the empire state building. What we have uncovered so far, then is not only that literature does not exist in the sense that insects do, and that the value judgments by which it is constituted are historically variable, but that these value judgments themselves have a close relations to social ideologies… "

To elucidate Eagleton's definition, one can arguably say that literature as a concept is a social product which has its root from a community that produce and consumed the literary work. In view of the above, one can safely look at literature from the cultural perspective. Thus, literature can be defined as; people's total aggregate of culture recorded in a particular point in time for the benefit of the people of that generation and generations not yet born. To elucidate on the definition above, it will be apt to domesticate the discussion to Africa. Achebe's works can best be used a pointer.

This is due to the fact that a novel of ***A Man of the People*** (1965) type, written many decades ago, yet it is still beneficial to the people of this generation even generations to come. Virtually all the incidences in the novel represent the culture of the country in which it was published. To these scholars, literature is culture. Take culture out of the people, you have taken away their literature. However, culture cannot be separated

from language likewise language from culture. To illustrate further, culture could be viewed as the content of a vehicle on transit while language is the vehicle. What is left in the discussion of literature by the illustration is the destination. It is this angle that this work wishes to define literature from.

Take meaning out of literary text there will be no literature. Every serious literary text has an intended message. Literature for Literature sake is not acceptablefrom this perspective that is why the philosophy of literature in the West Africa examination council for literature, states that it intend to equip students with the ability to make objective and independent decision. Literature should not be viewed as a form of writing that should only be enjoyed but should provide the reader with the ability to make meaning out of every issue that emanates around him. It will be appropriate to state here that literature can as well be define as any piece of writing that has more than one meaning. In other words, it must have first degree, second degree and third degree meaning. Any literary text that does not contain more than a meaning is said to have not fulfill the condition of being literary from this angle.

One can take Mapanje's "*message"* in ***Of Chameleonsand Gods*** as an illustrative item. The poem is in three stanzas; one is a message from a mother to her daughter who lives in the city. The second stanza talks about the messenger getting to the daughter to discover that she practices prostitution as a source of lively hood.

The daughter prostitute mistook the messenger for a customer. However when she realized he had a message for her she dumped him for another. The third stanza is the reply from the daughter to the mother about the ordeals of the city. What makes this poem literary is the structure of means of the text.

1. It could be explained as a letter or message from a mother to a daughter who lives in the city practicing prostitution and the reply of the same daughter to the mother.

2. A letter from the electorates to their elected representative and the reply of the elected representatives to the electorates.

3. The effects of neo-colonialism on the post independent African countries.

One thing to note here is that the meaning must not be inter linear but should be relevant to the text. Which means the meaning should be appropriately associated with the text in question.

2.2 THE PLACE OF LITERATURE IN THE SOCIETY

Literature is studied at all levels of education in most countries of the world. The society looks at it as the viable means for socio-cultural presentation as Gbadegesin (2011) puts it "let me make a bold and justifiable: if the humanities disciplines did not exist we would have to invent them. Imagine what life would be without literature…." Life would have not been satisfactory if not because of the existence of the humanities like literature, the languages, philosophy or history. It is the presence of literature in particular that encourages thinking not just thinking but logical thinking. Literature had contributed to the formal learning positively by making life to be socially, culturally, morally and metaphysically conducive for human beings. Literature as a discipline teaches us who we are, what we are, where we are coming from where we are going to. It is through literature that a society recognizes what is good or bad and imbibes these cultures. What differentiates them from others? What are their social goals? As Gbadegesin (2011) puts it:

“Human immortality simply means the actualization of the potential for indefinite existence through offspring that are sure to continue the legacy of culture. This explains why out of the three goods of life that the Yoruba people embrace and seek, including the good of wealth, the good of children and the good of immortality, the last is the most enduring and most cherished...”The fact remains that immortality not in its common sense, means the continuation of the cultural norms and believes of the society. This is done through continued teaching of the younger ones of the society because Literature as one of the cardinal component of humanitiesencourages cultural preservation of the society. Literature teaches us about our being: past, present or future. A society that neglects its culture is moribund. That is why one time American first lady, Michelle Obama while commenting on the presidential commission on arts and the humanities said, “The arts and humanities define who we are as a people. That is the power . . . to remind us of what we each have in common, to help us understand our history and imagine our future. To give us hope in the moments of struggle and to bring us together when nothing else will. . .”

While science and technology deals with concrete or reality, literature deals with both concrete and abstract. While the society seems to be tilting towards concrete because most of the subjects teach students how to make living out of them, literature teaches them to think for themselves. To elucidate further, this is how Achebe puts it as quoted by Darah (2008) “. . . I am saying that development or modernization is not merely or even primarily a question of having lots of money to spend . . .” it is all about developing the right attitude to live. As Darah (20008) posits “it is in a critical sense a question of the mind and the will . . . the mind and the will belong first and foremost to the domain of stories. . . The imaginative world of literature can serve as an alternative reality for humanity, thus pointing the way to the future that the mind dreams of”.

Since stories are told to prepare the mindset of the listener, literature prepares the younger ones in the society to live a life that will project the good of the given society. Just as Achebe opines,

"Literature, whether handed down by words of month or in print, gives a second handle on reality; enabling us to encounter in the safe manageable dimensions of make-belief the very same threats of integrity that may assail the psyche in real life; and at the same providing through the self-discovery which it imparts, a veritable weapon for coping with these threats whether they are found within our problematic and incoherent selves or in the world around us. What better preparation can a people desire as they begin their journey into the strange, revolutionary world of modernity?"

Deductively, literature is not a static phenomenon but dynamic one. Whether in the olden days of non-technological prone age, literature is still vital to every society that aspires to grow in all aspects of life. Literature is vital as its prods thinking particularly imaginary just as Rosenblatt as quoted in Ogbonna (2002) had stated:

"Oral or written, literature makes comprehensible the myriad ways in which human beings meet the infinite possibilities that life offers .hence literature can be experienced in a large number of ways, adapted to different purposes and suitable to different kinds. Literature as a medium of exploration can therefore have a real even central, role to play in the development of all personalities irrespective of profession. Through literature the reader may explore his own nature became aware of potentials for thoughts and feelings within himself, acquire clearer perspective, and develop a sense of direction which launches him effectively into constructive thoughts about important issues and ideas as they relate to his chosen profession or individual circumstance".

Simply put then, literature is all encompassing. It is vital to whatever profession an individual chooses. This is due to the fact that literature is so much concern about an individual's thoughts in order to enhance the social horizon of the individual.

The dynamism of literature can be seen from the role it has played in the African development. During colonialism, literature was used as a tool to fight colonialism. Good examples are Achebe's ***Things Fall Apart*** (1958) Ngugi's ***The River Between*** (1965) to mention but a few. Narrating the colonial incursion into the African culture, Achebe asserts that it is the white man that "put a knife on the things that held us together and we have fallen apart". Prior to the advent of the white man, with his new religion and administration in the Umuofia community, the society is "proud, dignified and stable, because it is governed by a complicated system of customs and traditions extending from birth, through marriage to death. It has its own legal, education, religious and hierarchical systems and the conventions governing relations between the various generations…," Palmer (1972).

The society is depicted as being homogenous because for every problem there is always a solution, for example, whenever there is marital problem, the evil forest; *egwugwu* is call upon to settle the quarrel. This is depicted in the marriage feud between the families of *Uzowulu* and *Odukwe*. The beauty of the episode is that every member of the society abides by the decision or verdict of *egwugwu*. The society also has solution to *Obanje*, (the Ibo version of *Abiku"*) usually evil children who die at infant age only to be born to the same mother there by causing untold hardship to the mother. In the *Umuofia* community, the *Obanje* child when discovered, "are mutilated at their death, dragged by the ankle on the ground and buried in the evil forest" Palmer (1972).

One aspect that the novel, ***Things Fall Apart*** depicts the African society to be the same with the Western World is the materialistic aspect of the society. The society judges you

from your personal achievements and not from that of your parents or ancestors. A good example is *Okonkwo,* the central character of the novel who achieves great fame and chieftaincy titles unlike his father who was a nonentity who end up committing suicide as a result of lack of achievement. The materialistic aspect of the society of the novel is summarized by Palmer (1972), thus;

"…this society is just as competitive, just as materialistic, and just as concerned with status as any to be found in the Western World. This is a society in which a man's prestige is in direct proportion to the number of yams he has in his barn, the number of huts he has in his compound, the number of his wives and children, the titles he has taken and number of human heads he has to his credit. Indeed, the struggle for the acquisition of titles is the equivalent of modern technological society's rat- race, and like the latter it can be an expensive, soul – destroying process in which the weak and the introverted are easily left behind. Modern technological societies (e.g. U.S.A) tend to evaluate a man according to his own achievement rather than his ancestry".

What differentiates *the Umuofia* society from the technologically oriented societies like USA and the rest is the item involved. While the technologically oriented societies are concerned with the number or amount of dollars or equivalent one has, the *Umuofia* society is concerned with three things; physical ability i.e number of yams one has, responsibility through the number of wives and children and bravery through the number of human head to one's credit.

The society of ***Things Fall Apart*** gives value to physical strength, sense of responsibility and bravery. Just like De Saussure's 'Lanque' and 'Parole', the society of the novel determines the individual and not the individual determining what the society

should be. As the case of the central character of the novel, Okonkwo, the society determines what he should be as posits by Palmer (1972):

"Okonkwo is what his society has made him, for his most conspicuous qualities are a response to the demands of his society. If he is played by fear of failure and of weakness it is because his society puts such a premium on success; if he is obsessed with status it is because his society is preoccupied with rank and prestige; if he is always itching to demonstrate his prowess in war it is because his society reveres bravery and courage, and measures success by the number of human heads a man has won; if he is contemptuous of weaker men it is because his society has conditioned him into despising cowards. Okonkwo is the personification of his society's values, and he is determined to succeed in this vat-race".

To depict the incursion of the western culture on the African culture, the novel through Okonkwo, the central character sounds the death of the societal values of Umuofia after Mr Brown, the first missionary to have established his church and method of education in Umuofia. The first warning is made by one of the elders during Okonkwo's farewell party in Mbanta, thus;

"An abominable religion has settled among you. A man can now leave his father and brothers. He can course the gods of his father and his ancestor like a hunter's dog that suddenly goes mad and turns on his master. I fear for you; I fear for the clan Achebe (1958).

Gradually, the missionary activities in Umuofia community begin to assume control over the affairs of the community unlike what it used to be before the advent of the white man. The district commissioner assumes the leadership position of the community where he imprisons and humiliates the elders of the community with Okonkwo inclusive only to

release them after they have paid a heavy fine. The leading character, Okonkwo who is considered as one of the war generals the community has, declared is validation expecting to trigger war between the clan and the missionary:

'All our gods are weeping. Idemili is weeping. Ogwugwu is weeping, Agbala is weeping, and all others gods, our dead fathers are weeping because of the shameful sacrilege they are suffering and the abomination we have all seen with our eyes, Achebe (1958).

While the meeting is going on a court messenger arrives the venue in order to stop the meeting, and Okonkwo already in the spirit of war, kills the man with his machete. Instead of the people of Umuofia at the meeting to concur with what he has done, they try to disassociate themselves from the action by running away. The running away of the people of Umuofia made Okonkwo realizes the futility of his action of killing the court messenger. Having realized the danger ahead, disillusion instantly set on him and he commits suicide. Palmer (1972) puts it thus;

"With the death of Okonkwo, an old order passes. His death symbolizes the destruction and collapse of the clan, a fact which is brought forcefully home to us when the district commissioner, the representative of the new order, commands the elders to leave Okonkwo's house and they obey without a murmur…"

The novel, ***Things Fall Apart***, is a rejoinder to a novel by Joyce Cary's, ***Mister Johnson*** which depicts African communities as caricaturistic as never before. Achebe confirms the above statement in morning yet on creation day when he says;

"I would be quite satisfied if my novels (especially the ones set in the past) did no more than teach my readers that their past with all its imperfections – was not one long night of savagery from which the first European acting on God's behalf delivered them…"

The novel that precipitated the writing of ***Things Fall Apart***, ***Mister Johnson*** depicts Africans as noble savage because, the central character of the novel, Mister Johnson is a messenger in the colonial office. He is depicted as the noblest person in his village. Not only him, but his wife is equated with the queen of England. Accordingly Mister Johnson goes about showering praises to the British queen for elevating his status through the salary he receives as a colonial messenger. It was due to the improper representation of Africans in the novel, ***Mister Johnson*** that prompted Achebe to write his first novel ***Things Fall Apart***. This gave birth to many other novels in the African continent. The novel ***Mister Johnson*** was set in northern Nigeria. There were other novels that depict Africans as noble savages. Examples are; Graham Green's ***The Heart Of The Matter***, set in Sierra Leone Joseph Concord's ***Heart of Darkness***set in present day Democratic Republic of Congo.

Even after colonialism, literature continued its role of socio-political emancipation and cultural preservation with the works of second generation poets serving as African cultural ambassadors, and anti-neo-colonial writings like Achebe's ***A Man of the People*** (1966).Armah's ***The Beautiful ones are not yet Born*** (1968). As one writer rightly puts it; "Literature inevitably deals with the experience of human beings in their diverse personal and social relations. Literature therefore contains everything that man has thought or felt or created", Rosenblatt (1968). Literature is concerned with everything that man can think of or said to have produce.

Literature is not just about concrete things but even abstract things. Arguably, literature recognizes that man and his social environment were created to live in harmony. However, things are usually not found normal; one of the founding fathers of learning, Plato is of great concern about utopia. That is, things should be done in the normal or ideal way. For example, leaders are expected to lead with all sense of humility and

followers with all sense of dedication. When these attributes are not in place, literature comes in to correct them or remind those responsible to adjust. One of the other attributes of literature to the society is its corrective nature. Naturally, man is born with greed, what literature does is to reduce in man the amount of greed to the barest minimum. This literature does by pinpointing the element of greed that one does either through written or oral process.

In most cases the greedy ones are satirized while the ungreedy ones are eulogies. An example of the satirization of the greedy characters in literature is the case of ChiefM. A. Nanga in Achebe's ***A Man of the People***. Chief Nanga does everything to his benefit. He invites the central character Odili to the city not because he wanted him to progress in life but for the expansion of his political empire. He influenced the award of the contract for the electrification of Anata for the extension of his political empire. He also influenced the award of the construction of tarred road from the capital city of Bori to his area because he had already ordered for fleets of luxurious busses that will be plying the road. So by extension, he never wanted his newly acquired busses to spoil as a result of bad road.

Example of the portrayal of ungreedy character in literature is the case of 'The Man', the central character in Armah's ***The Beautiful ones are not yet Born***, in which the man does not take any delight in greed. He is always bitter with the characters of the greedy ones. Even when his mate is a minister, he does not feel he is somebody. Example, when he and his wife visits the minister, they boarded a taxi while in the taxi his wife engages herself in discussions that could portray her as someone from the high class but 'The Man' down-plays the discussions. One of the clear indications that the man is not greedy is the fact that he is not jealous. With the humiliation meted on him and his wife, during visit to the minister's house, he never fails to assist his minister friend when the

army announces the toppling of the government of the day. He assists him to escape arrest from the military rules of the day**.**

2.3THE PROBLEMS AND CHALLENGES OF TEACHING LITERATURE IN NIGERIA

This topic is sub-divided into two sections, namely;

(1) The problems of teaching literature in Nigeria.

(2) The challenges of teaching literature in Nigeria.

2.3.1 THE PROBLEMS OF TEACHING LITERATURE IN NIGERIA

The BBC English dictionary defines problem as "… unsatisfactory situation that causes difficulty for people". In this context, the problems of teaching literature include inadequate relevant text books for teaching and learning the subject, unqualified teachers and poor learning environment. One of the cogent problems of teaching literature in Nigeria is the unavailability of relevant textbooks to assist both the teacher and learner of literature. To be specific, the text books referred here are the secondary materials. Most of the secondary materials available are the ones written more than three or more decades ago. The only one that can said to be up to date is the one co-authored by four writers. Year in, year out the preliminary content of the book is the same. For example discussion on literary appreciation had not changed except for the texts that are usually changedfrom time to time which compels the authors to discuss the newly selected texts accordingly. However, for the preliminary pages of literary appreciation the content had been the same with little or no change. This in turn had made literature teachers in secondary school in Nigeria to encounter problem in the teaching of the subject.

Another problem of teaching literature is the enabling environment. This had to do with the economic and social wellbeing of both the teachers and learners. As observed during the observation visits to the selected schools, the environment were not conducive for proper learning of literature because of the noisy nature of most of the schools visited. Literature as a subject will require serene environment to be taught and leant. However, reverse is the case on visit to the various schools. The timing of the subject on the school time – table is another factor that could affect the proper teaching and learning of literature-in-English in Nigeria.Commenting on the learning situation of literature in some years ago, Adesina (1984) posits that: "…in the late 1970s and early 1980s, teaching and learning of difficult subject like mathematics, physics, literature… were made to be interesting where the school authorities compliment teachers' effort by providing the enabling environment for proper learning like the provision of snacks and soft drinks for both teachers and students and temperature is considered in the placement of the subject…"

In today's placement of literature on the school time – table little or no consideration of the temperature is made where the subject is placed as the last or second to the last period of the day there by making the teaching and learning process bored. The teachers live in deplorable environment. The staff quarters are not well kept for conducive habitation. That also affects teachers' output. The students are not left out in terms of deplorable condition of living. Their hostels are not well kept; the classes are not properly kept. Hardly will one see a class with adequate and proper up keep like sweeping and ceiling fan. That in turn affects proper teaching and learning of literature.

2.3.2 CHALLENGES OF TEACHING LITERATURE IN NIGERIA

The BBC English Dictionary defines challenges as "… something new and difficult which will require great effort and determination". One of the greatest challenges of teaching literature in English in Nigeria is the cosmology of the writers particularly the prose fiction writers. It is a challenge because the writers' narration is from the ethnic cosmology. Most of the writers do not depict issues that are national in nature. No wonder Nnolim describes Achebe's novels as "Igbo novels" rather than Nigerian novels. This is owing to the fact that Achebe depicts Igbo culture and centered the conflicts in the novels on peculiar ethnic items rather than national items so as to carry majority of the readers. This in turn could affect both the teaching and learning of literature in English in Nigeria because both the teacher and the learner from other ethnic groups other than that of the author could feel not carried along. That action of isolation could affect teaching and learning process.

This work has taken three novels from Chinua Achebe, Zainab Alkali and Ibrahim Tahir which had been in one time or the other on the reading list of secondary schools' literature-in-English. These include, Achebe's***Arrow of God***, Alkali's ***The Still Born*** and Tahir's ***the Last Imam***.

The concept of the 'novelist as a teacher, exists even during the classical period. The artist was regarded as a 'guardian' of the society. In other words, he serves as the teacher to the society. By implication, he is supposed to look at the society at a vintage position, pivot it to a better status or stage through is artistic work. Nigeria is conjugated with ethnic groups, so the artist is expected to produce work that will carry, if not all, the majority of the ethnic groups in order to give each one of them a sense of national belonging, which could lead to united literary works that could propel nation wood from both the teachers and learners here referred to as readers. However, looking at the literary arena, one could safety deduce that the reverse is the case, because most of the prose

fiction writers look at things from their various ethnic groups' stand-point, rather than from a national outlook. This attitude had in turn affected the teaching and learning process in Nigeria.

Chinua Achebe's ***Arrow of God*** like his other historical novel, ***Things Fall Apart*** is a reaction to some European novels that were written on Colonial Africa. These novels are Joyce cary's***Mister Johnson*** set in present day Nigeria. Joseph Conrad's ***Heart of Darkness*** set in present day democratic republic of Congo and Graham Greene's ***TheHeart of the matter*** set in present day Sierra Leone. Achebe felt that as an African he should write a rejoinder to these novels when he said "the story we had to tell could not be told for us by anyone else, no matter how gifted and well-informed" (Achebe 1975). What Achebe could not do in his novel, ***Arrow of God***, is the production of national novel and so ended up producing an "Igbo novel". He ends up creating a scenario that is even difficult for the millionaire languages to fuse in. to explain further, there are languages in Nigeria that have reasonable number of speakers that Achebe could have carried along to encourage the concept of national literature. Infact, there are ethnic groups that share some similar characteristics with the Igbo that would have been integrated in the novel like the generalization of cultures that exist between the ethnic groups and the Igbos. Rather, Achebe even classifies some dialects of Igbo as being more superior to others; hence, "… as he ate his meal that night he heard the voices of children welcoming the new moon. Onwa atu-o-o-o! onwa atu-o-o-o! Went up on all sides of the government hill, but Ezeulu's sharp ear picked out a few voices that were spoken in a curious dialect.Except for the 'word' moon he could not make out what they said. No doubt, they were children of some of these people who speak a curious kind of Igbo – through the nose" ***Arrow of God***(p. 162-163). The degrading of a dialect in one's language is not just anti-nationhood but anti ethnical.That also poses a serious challenge to the teaching of

Literature in English. Ordinarily a writer of Achebe's caliber should have a better focus if not on Nigeria but on his ethnic group in order to make him a nationalist of a sorts. Contrary to that, he is often found to be down grading not only other dialects, but villages in the novel under study. Thus, "… He said other people from every small clan-some people we used to despise they were all now in high favor when our own people did not know that the day … I rejoice when the white man called me the other day and told me that there is a wise man in my village … I told myself this is our chance to bring our clan in front of the white man …" (***Arrow of God*** p. 170-171). This statement connotes superiority – inferiority situation even in the Igbo communities of ***Arrow of God***. Since the novelist is a teacher' Achebe should have seen beyond his pupils (his readers), but he could not in this situation. He could have presented at least Igbo community as equal in dignity with all the dialects in the language. One could say Achebe's villages are fictional and so the downgrading could not have ignited any sense of dissatisfaction among the other clans of Igbo but the gods are clearly mentioned. They are gods synonymous to the villages mentioned in the novel: "he did not send for me… he did not send for the priest of idemili, he did not send for the priest of Eni, he did not send for the priest of Udo, he asked the priest of Ogwugwu to come and see him" (p. 143).

The major challenge the novel, ***Arrow of God***, posts to the teaching of literature in Nigeria is the object of contention. The novel avoided things that could have served as national objects and went for that, which is, to some extent, Igbo in nature. There is issue of a land dispute, which is almost every ethnic group's problem. He could have made it as a bone of contention between the white man and his people. By this, every ethnic group would have applied it. Alternatively the chieftaincy issues another dominant feature in most of the ethnic groups in Nigeria. Instead, he chose the new yam festival to be the object that could lead to the collapse of the community. Arguably, it will be very difficult

for a non-Igbo to comfortably teach the subject when he or she knows is promoting an item that is synonymous to a particular ethnic group. But if it were either land dispute or chieftaincy issue both the teacher and the learner would have conveniently domesticated them to their community.

In Zainab Alkali's ***The Still Born***, the situation is the same, but from the northern Nigerian minority ethnic groups' perspective. The novel, in an attempt to create the fading away of a culture in northern Nigeria ends up narrowing situations synonymous to a particular ethnic group, which is not common to the other minority ethnic groups in the north, not to-talk of the majority Hausa. This the novel does by the use of language and other paraphernalia of literature. To start with, the central character's name, Li, is the short form of Burra's Libira; which mean needle (p.5). There is excessive usage of Burra language in the novel. This includes son-of-my-mother and son-of-my-father (P.5), the Burra's 'Karapu'. The implication here is that the novel may not appeal to teachers and learners from other minority ethnic groups because they will take it that the novel is trying to project the ethnic group of the novel, there by killing the concept of Nigeria in the near door.

In describing Faku, Li's friend, she is depicted as a full grown and matured woman: "she was inches away from Faku before she saw her. Faku carried a heavy tin of water and swung her hips from side to side as she walked" (P.33). That simply shows that had Faku been a Hausa girl she would not have been fetching water because of her age and size. This is a situation synonymous to the northern minority ethnic groups usually referred to as the 'bush people' in Tahir's ***The last Imam***. In this case, the novel neither depicted nationhood nor carried the minority ethnic groups along. What the novel would have elaborated upon would have been the issue of the 'death dance'. However, the novel's description of the event contradicts the other minority ethnic groups in the north.

This is because in the 'death dance', there is no spreading of money but in ***The Still Born***; "suddenly, there was applause from the by standers. Li's attention was drawn to the centre of the arena. A richly dressed young man was pasting a ten shilling note on a woman's forehead…" (P.16). In most of the ethnic groups in northern Nigeria, 'the death dance' is a ritual that not everybody participates. It is usually the members of a particular cult or a particular age grade that performs it. However, in her own case it is meant for everybody.

The most challenging aspect of teaching literature-in English in ***The Still Born*** is where the novel attributed the collapse of Li's marriage to the handiwork of a southern woman who has come between Li and her husband only to abandon him when he had an accident. "He told me everything about him and the city woman… she came from the south. They work in the same office… he had collusion with an oncoming trailer over the bridge… there is his woman to take care of him. No big sister she left…" (P. 91-93). Definitely, with this episode in the novel, a southern woman teacher will find it difficult to teach the novel because she or her sister had been attacked. Why mention south? Why not any other woman? How can a southern Nigerian teacher accept to teach that the novel is meant for the generality of Nigerian woman?

Writing also from the Islamic perspective, Ibrahim Tahir attempts to create another sultanate in Bauchi Emirate in the novel, ***The last Imam'***. The central character of the novel is linked to the legend of Shehu Usman Danfodio Jihad. Alhaji Usman is a devoted Muslim and belongs to a lineage of Fulani scholars of great learning and was recruited by the then Emir of Bauchi during the Jihad of Shehu Danfodio to be the spiritual leader of the emirate. He looked at the other Muslim of Bauchi Emirate as inferior because of their combination of Islamic belief and traditional belief like the Gwauro Saga and the crying of the hyena. There is serious problem in the emirate, which

forced some of the inhabitants of the Bauchi town to leave their home town because the hyena has cried and that connotes great danger by the belief of the people of the town. The Imam rejects it and deems it Pagans belief. Though this is not the first time such a thing had happened: but the Imam has refused to accept that it is caused by a human being: everybody including Imam, believes that the calamity is divine punishment for some iniquity in Bauchi. The people are quick to believe that the culprit is the Imam himself. He has provoked Allah's wrath by maltreating his son, Kasim. As Aisha tells him "… the rest are encouraging people in their gossip, saying that you should have a major sin hanging over your head unredeemed" ***The last Imam***, P. 229. His rejection of this suggestion made by his wife Aisha leads to almost breakdown of law and order in the emirate of Bauchi. The Emir of that period faced with the danger of the breaking apart of his emirate, summons the Imam for a final battle. The Imam is unturbanned.

The challenge the novel post to the teaching of literature in English to the Nigerian teacher just as Bandura (2000) puts it, is "… the most peculiar characteristic of this novel is its refusal to define itself relative to anything having to do with geopolitical realities of post-Jihad Nigerian history. Not once is Africa or Nigeria mention in this narrative, "(P. 126).

Worst still, the novel did not respect the neigbours of Bauchi town even when they proclaim Islam as their religion. This is attested to when Yako, a Muslim from Kangere village, brought the news of the sighting of the Ramadan moon. His news is rejected on the grounds that he could not tell the difference between farilla (obligatory prayers) and Nafila (supplementary prayers) and is referred to as "a bushman"***The last Imam***, P.87).

There are a lot of conflicts to have led to the unturbanning of the Imam that are un-Islamic and that will as well carry almost all the Muslims in northern Nigeria along. These include the Gwauro episode and the taking away of one's wife virginity, which are known to almost all Hausa people in the north. However, the novel chose to use an unfamiliar concept of the hyena to change the trend of turbanning Imams in Bauchi emirate.

All the prose novels discussed had in one time or the other been on the reading list of West African Examination Council (WAEC). Probably, the factors mentioned would have served as a challenge to the teaching and learning of Literature-in-English in the past. When you take a look at Ngugi's Rive between one can safely deduced that the bone of contention in the novel is the issue of female circumcision which is national in most African countries.

The teacher of Literature-in-English is faced with the issue of promoting his or her ethnic culture but is confronted with literary materials that promote other people's culture. Accordingly, his/her challenges would have been reduced to the barest minimum if the literary authors in Nigeria would have been national in their choice of items that serve as the bone of contention to be national in nature or better still, regional in nature.

2.4 CONCEPTUAL FRAME WORK

There have been works written on Literature-in-English by many scholars. Sharu (2007) puts the objective of his "***Literature in Nigerian Colleges of Education: A case study of the curriculum of Niger State College of Education, Minna***", as "…revolving around the following presuppositions:

a) There is a close relationship between curriculum and the depth of knowledge acquired and the quality of teachers produced.

b) Although the curriculum in the Colleges of Education recognizes the study of literature, it has adequately provided for it and thus hampers its effectiveness in imparting knowledge and producing quality teachers in literature.

c) Despite the fact that Colleges of Education are recognized as centres for effective teaching and learning, there are yet a number of factors militating against proper teaching and learning of Literature courses".

Primarily, Sharu's work looks atthe position of curriculum of teacher education and teachers' quality in relation to literature. Accordingly, he focused his work on the curriculum of Literature in Colleges of Education. Since the curriculum of Literature in Colleges of Education is designed by lecturers of Colleges of Education under the auspices of the supervisory agency that supervises the Colleges known as National Commission for Colleges of Education (NCCE) and produced in a document called Minimum Standard there would be little or no problem implementing the document tospecification. As opined by Sharu (2007), the teaching process of the same document varies from one College to another or one lecturer to another. This statement is also confirmed by the Minimum Standard in which it states that the document serves as the benchmark for the teaching of the courses. This means that a lecturer could teach the courses more but not less. By implication, Sharu's work discusses a curriculum that stands on its own. That means that the course lecturer teaches, sets questions, marks and grades the students himself with little or no external interference. Beside all these, he has power over forty percent (40%) of the total marks as continuous assessment. This work, "A

pedagogical assessment of Literature-in-English in some selected secondary schools in Bauchi State" differs from Sharu (2007) in many ways. While Sharu's work

"…highlights the non-implementation of the NCCE reviewed curriculum of 2002 by Niger State College of Education, Minna especially as it relates to the study of Literature as single major. The discovery of this abnormality raises the question of compliance with the approved NCCE curriculum to make Literature a double major in Colleges of Education in Nigeria. Implementation of approved NCCE curriculum will widen the horizon of teachers of Literature-in-English in Colleges of Education and afford them the opportunity to enhance the teaching of Literature. In addition, such compliance will give a better perception of Literature so that staff and students will no longer regard it as a mere means of recreation but as an effective tool for social change, patriotism, nationalism integration and development" (Pg. 58).

This work looks at a broader curriculum than Sharu's because it is a curriculum that spans for six years double of that of NCE. Accordingly, the work will look at the relevance of the subject to the immediate community, the teaching process, the attitude of the learner towards the subject, the availability of the facilities required for the ideal teaching of literature. This work also looks at the teaching and learning process of Literature-in-English in the secondary schools in Bauchi State towards the implementation of an independent educational process. It will investigate the reason for students' refusal to take the subject, literature-in-English, in secondary schools in Bauchi State. Is the lack of interest by students on the subject brought about as the result of the poor teaching process or is it due to none availability of relevant text books?

Emeka-Ogbonna (2003) has written on Literature in the Curriculum of the Nigerian Defence Academy, in which she posits that her work "…is therefore aimed at

establishing that as a military university, the NDA has structured Literature minimally in its academic curriculum. The academy aims at providing each officer cadet with the knowledge, skills and values necessary to meet the requirements of the officer of the armed forces through military, academic and character development. To be able to achieve these, the present minimal placement of the study of literature in its course content needs to be upgraded, as literature is vital to learning and character formation" (pg. 1).

Simply put then, Ogbonna's work serves as a document to be used for proper production of an adequate curriculum for military cadet officers on training so that they will meet up with the challenges of their career. Better still, her work seeks to elucidate the importance of literature to the cadet officers. In other words, her work is aimed at giving literature its proper shape in the academic endeavour of the Nigerian Defence Academy so as to allow the course answers its own name in the academic programme of the academy. As it is, literature is only studied under general studies programme where it is taught under a topic, literary appreciation in the Use of English course. What differentiate the present study from Ogbonna (2003) is that this work is not looking at the inadequateness of the subject content but looking at how the subject content should be trimmed in order to reflect realities on the ground as it seems to contain more than the candidates can cope.

Oriaku (2012) had looked at the challenges and prospects of teaching Literature-in-English in some senior secondary schools in Misau Local Government Area of Bauchi State with the view to identifying the factors that are likely to be responsible for the problems with the following assumptions:

“i. Lack of instructional materials

ii. Unqualified teachers

iii. Inadequate reading facilities

iv. Lack of students' interest “(p. 6).

What Oriaku did was to investigate whether or not there had been problems associated with the teaching and learning of Literature-in-English in some secondary schools in Misau local government area of Bauchi State. Her research aimed at identifying factors that hinder the teaching and learning of literature in the selected secondary schools and offer or suggest ways of overcoming them (the problems). Oriaku's work is a fraction of what this work seeks to undertake. Besides, her work included schools that are not supposed to offer Literature-in-English like science secondary school Misau which indicates that her workis not to reposition Literature-in-English. Worst still out of the schools she selected none of them offer Literature-in-English. What she did in her work was to look at the problems hindering the teaching and learning of the subject in Misau local government area. However, this work selected schools that offer Literature-in-English. While Oriaku's work centred on public schools, this work includes both public and private schools in Bauchi State.

Abubakar (2012) stated that "the main objective of her study is to carry out an investigation on students' negative attitude towards literature. It would also investigate on its causes and possible solutions related to those problems" (p. 3). Her major aim is to find out why students are not having interest in Literature-in-English with the view to proffering suggestions on how it could be solved. Her aim therefore was to concentrate on the students who do not take or like to study Literature-in-English as a subject in secondary school level of education. What differentiates this work from Abubakar (2012) is that she is not concerned with the teaching content of the subject but the attitude of the

learners towards the subject. This work does more than what Abubakar did as it looks at both the teaching content as well as the attitude of the students. Beside, her study focused on Katagum local government area only. She included both state and federal secondary schools in the locality. The general difference between this work and other works reviewed here is that this work is a holistic approach in the assessment of Literature-in-English with particular attention to the secondary school level of education in Bauchi State. In other words, the work looks at the subject content of Literature-in-English, the teaching processes, availability or otherwise of facilities required for the teaching, learners' attitude towards the subject and investigate the probable reasons for learners' willingness or otherwise to study the subject.

Maigari (2011) has studied the problems of teaching Literature-in-English in secondary schools, which is but a fraction part of this research because the content of the subject is not studied in his work. What Maigari (2011) does is to investigate the availability of teaching materials in the secondary schools selected. He has selected secondary schools in Bogoro local government area of Bauchi State only one private school is chosen from the local government and was not part of Maigari's case study.

CHAPTER THREE: THE PEDAGOGY OF LITERATURE- IN- ENGLISH AT THE SECONDARY SCHOOLS

3.0 INTRODUCTION

This chapter seeks to introduce the ideal methodology and approaches of teaching literature in-English in the secondary school education and to report teaching sessions observed in the selected secondary schools and making an overview of the prescribed texts by the external examination bodies.

3.1METHODOLOGY OF TEACHING LITERATURE-IN-ENGLISH AT THE SECONDARY EDUCATION

Since literature can be taught using any method of teaching, be it the teacher centered, or the learner centered, the best method of teaching Literature-in-English is the student centered because it, is the most viable and it gives the students room for independent thinking. Even though student centered is recommended, for any teacher to begin to teach literature-in-English, he/she must have at the back of his mind that he need to prepare very well before going to the class to teach.

These include a well-coordinated lesson plan and lesson notes. This should be done moments before the actual time of the lesson.

This is followed by the mastery of the subject matter. In other words, the teacher must have read the text(s) he intends to teach in the class.

In most cases, if the lesson is on literary genres like drama and poetry, it requires quasi performance of the text in the class. That is, the students are supposed to improvise the characters in the selected text where they are expected to read aloud what is written against the individual characters they have been assigned to. Or if it is a poem, the

students should be asked to recite the lines while the teacher explains the lines. In some cases, the play (if it is a drama) is performed in the school by the students studying the text.

However, if the lesson is on topics like literary appreciation, the teacher is expected to explain in detail the following;

(i) General principles of literature-in-English like

(a) Figures of speech

(b) Literary devices

(ii) General characteristics of drama like

(a) Types of drama

(b) Features of drama

(iii) General characteristics of poetry like

(a) Types of poetry

(b) Features of poetry

(iv) General characteristics of prose fiction like;

(a) Types of prose passages

(b) Features of prose

In this process, the teacher provides explicit explanation on these sub-topics and later provides lesson notes for the students to read and assimilate the concepts. In like manner, the teacher of literature-in-English at the secondary school is expected to provide notes to

his students after the class session of teaching drama or poetry for the students to read and assimilate as well.

With the oral explanation in the class by the teacher and subsequent provision of concise but comprehensive notes to the students, it is expected that reasonable learning would have taken place.

3.2 APPROACHES TO TEACHING LITERATURE-IN-ENGLISH IN SECONDARY SCHOOLS

Broadly speaking, there are four approaches of teaching literature-in-English in secondary schools. These are:

(i) Thematic approach

(ii) Holistic approach

(iii) Language based approach

(iv) Literary core approach

Thematic approach: In thematic approach, the teacher is expected to teach both the major and minor themes of the text under study. In other words, the teacher is expected to discuss or explain to the students the major and minor pre-occupation of the author.This can be done by making reference to some relevant portions of the text to buttress his line of thinking to the students.

HOLISTIC APPROACH

In the holistic approach, the teacher is expected to discuss the characteristic of the text's the structure i.e. the plot, characterization, characters, literary techniques used by the author and the story line of the text. This is the tedious approach in the teaching of literature-in-English in secondary school but the best.

LANGUAGE BASED APPROACH

In this approach, the major concern of the teacher is to look at the diction of the text as used by the author. The teacher teaches the peculiar usage of language by the author and not giving any attention to the plot, the theme or the use of literary device by the author but the unique use of language used by the author in the text. These will include diction (choice of words) and sentence structures.

LITERARY CORE APPROACH

In literary core approach, the teacher is expected to teach items like literary devices, figures of speech, and concepts like dramatic irony, aside, flash back assonance and alliteration in the text being studied.

3.3 SELECTED TEXTS USED TO ILLUSTRATE APPROACHES TO TEACHING LITERATURE-IN-ENGLISH

This section deals with application of these approaches in discussing some selected texts in the syllables of the examination bodies conducting final secondary school Examinations. Accordingly, the following texts have been chosen. These are:

1. ***Sizwe Bansi*is Dead** for thematic approach

2. ***The Lion and the Jewel*** for language based approach

3. "*Journey of the magi*" for literary core approach

4. ***Purple Hibiscu***s for holistic approach

Sizwe Bansi is Dead is a protest literature against the apartheid political system in the then south Africa. Before 1994, Apartheid system was practiced in South Africa. In this political system, people living in the same country are differentiated through race. This segregation is enforced in the people's political, social and economic rights.

There are many themes in the play; ***Sizwe Bansi is Dead*** by Athol Fugard. These include racial discrimination, survival strategy, exploitation and dehumanization.

In the then apartheid South Africa, the population stood at 75 – 80% were blacks while 25 – 20 percent were white. However, in both political and social privileges, the blacks were neglected. The white had an upper hand over the blacks. By the apartheid laws, the blacks are deprived of the basic human rights like freedom of movement. For a black South African to live and work in a particular city or town rather than his own, he must obtain a "native identification number and other relevant information" about himself. A black man in the then apartheid South-Africa without this information is like an animal. Accordingly, the passport was "their life".

The blacks are restricted from "residing in major urban centres such as Port Elizabeth" it took tenacity to secure work seeker's' and lodger's permits to stay in the urban centres. In the then apartheid policy, the blacks were relegated to stay in slums where life was full of brutality, difficulty and nastiness. In fact, Sizwe Bansi puts it thus; 'our skin is our trouble' (p. 43).

With these impediments to livelihood, the black South African had no option at that time than to evolve means of survival. Accordingly, Sizwe had to impersonate Robert Zwelinzima by removing his passport and pasting it on that of the already dead Robert Zwelinzima so that he, Sizwe Bansi can survive. Even though, Sizwe Bansi is reluctant at the beginning but is persuaded by Buntu to make do with the passport of dead man. Sizwe is involved in an internal conflict where he contemplates how his wife will feel but he is convinced later since that is the best option to sustain his family. All these are conveyed in a flashback in Styles photo studio. Accordingly, he writes a letter to his wife, Nowety to tell her that life in Port Elizabeth is a hectic rat race. Thus "…There are so many men, who have left their places because they are dry and have come here to find work" (p.22). Another aspect of life and death in the play is revealed through the photographic studio of styles. The studio is situated next to the "funeral parlour". That means that "death is inextricably linked with life". There will be no death if there is no life and there will be no life if there is no death.

In dealing with the theme of exploitation, the play, ***Sizwe Bansi is Dead*** concisely depicts the exploitation of the blacks by the white in the then apartheid South Africa. In page (4) where Styles reads to the audience the coming of Mr. Henry Ford junior to Ford factory. He laments the hardship the blacks will undergo during the visit without increase in pay packet. Thus "… big headlines! … So and so from America or London made a big speech! "… going to see to it that the conditions of their non-white workers in South

Africa were substantially improved (p. 4). “The talk ended in the bloody newspaper never in the pay-packet”. As the day of the visit come and go, workers have not been on work making general cleaning, they are compelled to work extra to compensate the cost that might have been incurred as a result of non-production. Hence,“…Make up for production cost! It ended up with us working harder that bloody day than ever before. Just because that big…”(p 9).

Exploitation is seen from the first scene of the play. The owner of Ford Company is visiting the factory. To impress him, there was general cleaning. There was safety regulation in place as well. Safety regulations had not been in place for the past six years in the factory. However, because the boss is visiting, it is revisited. “….Mr Henry Ford junior, number two or whatever the hell he is… is visiting the Ford factories in South Africa!”Styles the protagonist of the play laughs sarcastically at the safety precaution that had been neglected for six years.

Thus; “…… W-h-i-t-e L-i-n-e (Mr ‘Baas’ Bradley paints a long white line on the floor) What is this? …. CAREFUL THIS SIDE. TWO MOTOR IN MOTION [Styles laughs]” (P.5.).

On the day of the visit, the black workers who had been without safety kits are provided with new ones just to look smart for the owner to see.

The play opens with a photographer in his shop. Styles is the owner of the studio. He is caught reading newspaper. The audience sees no other character but him. He uses dramatic monologue to entertain his audiences. Photography is not Styles’ first job. He was a staff of Ford Motors for six years before deciding to try something else with his hands. He chooses photography, his childhood vocation. He takes us to the Ford motors through monologue. It is a day of visitation by the owner of the factory, Mr. Henry Ford

Junior. The workers undergo a general cleaning, safety lines are drawn, and they (workers) are given new work clothes all these episodes are seen in Styles' monologue.

After spending six years in the factory, Styles, decides to use his hand in other thing different as his final reward will be a gold wrist watch after twenty five years of exploitative service.

The photographer's shop is next to the funeral parlour. In this case symbolism is used to show that there is only a thin line between the living and the dead. Styles gets a dilapidated shop and renovated it by fighting with cockroaches before he puts the shop into its proper shape this is also symbolic because the fight between Style and the cockroaches symbolizes the struggle of the blacks with the white minority. This is because they (white) are considered as parasites that must be eliminated so that the black can be free. While Styles is involved in his monologue, a man walks into the studio in order to take a photograph. Through the use of flashback he reveals his real identity to the audience. He narrates to his audience where he came from and what had happened to him. He tells his audience how 'dry' is his hometown, King Williams Town, and the problems he encountered as a result of lack of work seeker's permit, how he had been given three days to leave Port Elizabeth and the three days had elapsed. His good friend Zola sends him to another friend, Buntu so that he (Sizwe) could hide there. He is taken to a beer parlour, got drunk and as they are returning home they met the corpse of another black South African and Sizwe Bansi is persuaded to impersonate the dead man since he has work seeker's permit in Port Elizabeth. Accordingly, Sizwe Bansi died so that his family will have better life.

The physical setting of ***Sizwe Bansi is dead*** is the apartheid South Africa where there was racial discrimination. To be specific, the major places mentioned in the play are,

King William Town, Port Elizabeth, and Brighton. However, the medium in which the audiences are introduced to these towns is Styles photo studio. It is situated near a funeral parlour own by Dhamini.

STYLE OF THE PLAY

The play's style is done in such a way that it contains few dramatic personae. It has, during its first acting in 1972, only two dramatic personae. This was done as a result of the then obnoxious apartheid laws of the land. The audiences sit like students while there is only one character at a time on stage. This was done so that the law enforcement agencies will assume it is an academic lecture going on.

The rampant laughter and humour in the play was also deliberate so that the law enforcement agencies will assume that there was nothing serious going on. This structuring of the play by the author was deliberate so that the acting could see the light of the day from the law that subjugate, exploit and dehumanized the then black South Africans.

LANGUAGE BASED APPROACH

The Lion and the Jewel has been chosen to demonstrate the language based approach. The language in ***The Lion and The Jewel*** is poetically dominated. The playwright uses poetic language to pass across most of the messages of the play. The character in whom the poetic language is used most is Lakunle;

"Wasted! Wasted! Sidi my heart/

Bursts into flowers with my love/

But you, you and the dead of this village/

Trample it with feet of ignorance" (p.6).

Most of the characters in the play use poetic language except for the girls in the morning segment of the play.

Another peculiar use of language is the one by Lakunle. He uses what could be arguably said to be bombastic or pseudo language to show his Western /Christian civilization in the play; "A savage custom, barbaric, out-dated/ Rejected, denounced, accursed/Excommunicated, archaic, degrading/Humiliating, unspeakable, redundant/Retrogressive, remarkable, unpalatable" (p.7).

All these adjectives are used in order to condemn or discredit bride-price.

LITERARY CORE

'*Journey of the Magi'* by T. S. Eliot is used to illustrate literary core teaching approach. The poem is written based on the biblical journey of the three wise men from the East to Bethlehem where Jesus was born. There are numerous literary devices in the poem. These include; allusion, alliteration and figurative expressions. 'The silken girls' (L.10) can be seen as a biblical allusion taken from Proverbs 5:3 which says; " the lips of an adulterous drip with honey/ Her kiss is smoother than oil". There are also alliterations in the poem. These include;

"A cold coming" (L. 1)

"A hard time we had" (L.16)

"Sleeping in snatches"(L.18)

Some of the figurative expressions used in the poem are:

Metaphor:- 'silken girls (L.10) meaning prostitutes

'And three trees' (L.24) meaning the three crosses used on

the day Jesus was crucified along with robbers

synecdoche;- ‘six hands at an open door dicing for pieces of silver’ (L.27)

‘six hands’ represents six people

‘And feet kicking the empty wine-skin’ (L.29)

‘feet’ represents men or people

HOLISTIC APPROACH: PURPLE HIBISCUS

Plot: ***Purple Hibiscus*** is a story of a family that enjoys the comfort of her affluence characterized by generosity but the joy is marred by religious extremism which later led to the degeneration of the family. The family is a patriarchal one and is headed by papa, also known as Uncle Eugene. He is a product of catholic education. He is devoted to the catholic doctrines even more than the pope himself particularly when it comes to sin and punishment of sin. Uncle Eugene beats his wife incessantly with no care of the state of the wife’s health or physical condition. In one occasion he beats her up while she is pregnant which led to the abortion of the pregnancy. The beating is done from the conviction of religious piety. Even when he knows is right from the religious perspectives; he is always embarrassed when the scenarios end up in swollen face of his wife. Accordingly he is always reluctant about telling people the cause of his victim’s wound or pain.

The ugly situation is checked when the two children of the family, Jaja and Kambili had series of visit to their Aunty in Nsukka. The children having seen the degree of liberty the children of their uncle and aunty, their cousins, enjoy which is characterized by happiness and sense of belonging, the children of the Achikes become rebellious.

Consequently, they challenge the authority of their father. They do that through the demand to make some independent decisions of their own.

The mother on her own and in connivance with the house maid, Sisi, decides to go diabolical in rebelling against her husband. This she does through the poisoning of her husband in trenches. While the poison is gaining ground on the husband, his business empire is gradually destroyed by the new military government of the day. First the editor – in – chief of his daily newspaper, *The Standard* is killed in such a way that is considered to be a professional hazard which is precipitated by the unfriendly atmosphere that exist between uncle Eugene and the military government of the country. With the demise of the editor-in-chief, the newspaper eventually collapsed. In turn, his factories are incriminated with the production of substandard product which led to the eventual seal up of the factories by relevant government agencies. These economic and social pressure weigh uncle Eugene down there by allowing the poison administered to him by his wife take full effect. Accordingly, he dies in the process.

The death of uncle Eugene is expected to yield some degree of relief to the members of the family left behind by him but could not because Jaja who took the responsibility of the murder of his father is arrested and detained. The subsequent detention of Jaja eventually resulted to mental and emotional destabilization of their mother. For Kambili, disillusion set in on her even though she sympathizes with her father. The story of the novel is narrated from the eyes of a young girl who also happens to be part of the tragedy.

The setting of the novel is in Nigeria in general and in Igbo land in particular. Most of the major events in the novel take place in these three cities of Igbo land, Enugu, Nsukka and Aba. In real description using the current political structuring, the novel is set

in the south eastern Nigeria one of the six geopolitical zones of Nigeria. There are various religions in the zone. Meaning, people of the zone who are predominantly Igbo believe in Christianity and traditional African religion. However, among the Christians there are, Protestants, Pentecostal as well as Roman Catholic. The most dominant among these denominations is the Roman Catholic. The story of the novel depicts the society as comprising of both the moderate and the extremists in terms of religious stand point. There is also a great deal of morality and sense of discipline in relation to the values of the Igbo people.

Though the Christians are in majority compared to the traditionalist's population, the traditional way of life is not completely wipe out yet as could be seen during charismas celebration where a masquerade appeared during the Aro festival. The novel is set between 1980s and the 1990s. Deductively, this was the period of military rule in Nigeria which was characterized by dictatorial governance, which produces intimidation, outright violation of fundamental human rights, government sponsored terrorism and assassination, particularly of journalists and any other person who could say the wrongs of the government of the day. It was the period of frustration from both the political and economic facets of life. The frustration led to disillusionment among the citizens of the country particular the young people who had no option than to opt out of the country. This in turn led to the exodus of the best brains and hands to other countries. These issues mentioned above, i.e frustration which led to the brain – drain of seasoned intellectuals and academics serves as the orbit on which the story line is hinged.

THEMES OF THE NOVEL

There are numerous themes in the novel, ***Purple Hibiscus***, but this work discuses only five;these are; domestic violence against women and children, religious extremism, defiance, dictatorship and feminism.

DOMESTIC VIOLENCE

The issue of domestic violence against women and children is one of the major themes in the novel. Most of the violence in the novel are physical but there are few instance of psychological violence. The first act of physical violence in the novel is in page seven of the novel though abortive. It occurs on Palm Sunday; remember, the Achikes are Roman Catholics. On that day there is a holy communion but Jaja could not go for it. Eventually, when Papa comes back and ask Jaja why he could not go for the Holy Communion, and there is no satisfactory explanation or reason a metal is flung towards Jaja but it missed him but hits a glass.

The second episode of violence in the novel is in page thirty - two. On Pentecost Sunday as his usual tradition, Papa decided to visit father Benedict along with members of his family. However, Mama is reluctant to go with them but realizing the discomfort in the countenance of Papa, goes with them even though she feels like vomiting. The visit is done and on their way home, grave – yard peace is maintained between Papa and Mama. However, after lunch when everybody had retired into his room, Papa is heard raining beating on Mama on the ground that she was reluctant to go into father Benedict's house for a visit even when she had explain why she was reluctant and had actually vomited before lunch. Subsequently Mama is taken to hospital. The third act of domestic violence on women and children is in page 101. Kambili's monthly menstruation had just started on a Sunday and is having some stomach pain. She is advised by Mama and Jaja to take cornflakes so that she could take Panadol tablets to relieve the pains. This action of eating

food an hour before mass had been discouraged by those who administered Holy Communion to the members of the congregation. On discovering what had happened, Papa thoroughly beat both the children and Mama up. Another episode of violence is in page one hundred and ninety three. Because of Pap's zero tolerance to 'Sin' Kambili and Jaja are severely punished this time not beaten because they stayed in the same house with Papa Nnukwu without informing Papa. The punishment this time is a systematic one. The children are questioned for some time after which a hot water is poured on their feets one after the other. In page two hundred and nine of the novel another act of violence occurs. This time around, the children are found with the painting of Papa-Nnukwu. Papa demands to know the owner but the two children claim ownership. The paper is collected from them and he tears it but the girl among the children attempts to protect the paper. She is kicked several times. As if that is not enough, he removes his belt and combines the two actions to inflict pain on the girl. The last physical violence of this discussion is that which Jaja permanently lost one of his fingers as a result of severe flogging for missing two questions on his catechism. The psychological violence of the novel is in page forty-five. At school, when Kambili is beaten to second position in class by Chinwe Jideze, Papa followed her to school at the beginning of the term and told her that in no given circumstance should she concede first position to Chinwe again. This threat remains Kambili's main obsession there by creating a psychological disturbance to her. She forgets any other thing else and focuses on how to get the first position back.

RELIGIOUS EXTREMISM

The central figure on whom religious extremism lies is Papa. There are several instance where Papa exhibits religious extremism but this discussion looks at five only.

A child is expected to respect his father's views when it comes to religious issues but Papa violets that when he bars his own children from visiting their grandfather, Papa Nnukwu. This action even violets biblical injunctions as it is in genesis 9:20 – 27 and many others. He went further to call his father a "heathen" he only allows his children to see their grandfather for fifteen minutes any time they are at home for Christmas. He does not only bar his children from seeing his father, he also refuses to see his father. As if that is not all he psychologically strait Jackets them against their grandfather so much so whenever they visit the old man they neither eat nor drink what is offered to them by the old man. It took the persuasion of Aunty Ifeoma for the children to agree to stay with the old man much longer. They are even punished for agreeing to stay with the old man.

Another aspect of Papa's religious belief is his total dogma with the church rather than the bible. Aunty Ifeoma suggest that the children should be allowed to go to Aokpe to see the apparition of the blessed virgin but Papa could not accept the suggestion on the basis that the issue had not been verified by the church. Even after much persuasion by aunty Ifeoma to allow the children attend the occasion, he had to seek for permission from father Benedict before allowing them to go. With the permission of the Revend father, he still warns the children that the church had not verified the claim. Even when the situation warrants that Kambili should eat so that she could take medicine, he still punishes her Jaja and Mama for violating Eucharistic rules an hour before the taking of the Holy Communion. Papa considers greeting the Igwe in the traditional way ungodly. He is of the view that it is only God Almighty that one should bow to not human being. However, he punishes Kambili for refusing to kiss the ring of the Bishop at Awka. He considers the Bishop as a man of God while the Igwe as a mere traditional ruler, but aunty Ifeoma who is also a catholic bows down to greet the Igwe in the traditional way. He refuses to bury

his father or be evolved in the process of the burial as he considered it a Pagan funeral. Accordingly, he recommends a catholic funeral for his "Pagan" father.

DEFIANCE

The theme of defiance in the novel revolves around the character of Jaja and Kambili. However, Jaja is the more defiant of the two. The person or character that sows the seed of defiance in the mind of the two children is Aunty Ifeoma. From the name of the more defiant character, it is obvious that he could be rebellious because the original owner of the name, King Jaja of Okpobo was a defiant king. While Jaja and Obiora engage in a talk about the defiant king who stood his grounds against the white men, Aunty Ifeoma observes that being defiant also has its own advantages. The first act of defiance in the novel is in page six. Jaja insists that he would not go for holy said, "you cannot stop receiving the body of our Lord. It is death you know that". Out of sheer defiance Jaja replies by saying he would rather die than go for the Holy Communion. The second act of defiance in the novel is in page thirteen. When a new drink from their father's factory is brought the father expects every member of the family to comment Jaja remains mute. When asked the second time, he still replies that he has no comment. The third act of defiance in the novel is in page two hundred and sixty one. When the news gets to the family of Papa that Aunty Ifeoma had lost her job at the University of Nigeria Nsukka and she is doing everything possible to travel abroad, Jaja feels that by moral standards he ought to visit the family of aunty Ifeoma in Nsukka. However, that idea did not go well with Papa but Jaja insists on his decision. His reply to their father's refusal to allow them to travel this way; "we are going to Nsukka today, not tomorrow. If Kelvin will not take us we will still go. We will walk if we have to". Kambili's act of defiance in the novel is recorded in page two hundred and nine. Kambili and Jaja are caught with the portrait of Papa Nnukwu and she joins Jaja in claiming ownership. When Papa collects the painting

and tears it, Kambili attempts to protect the painting that is already on the floor. When asked to get up by her father, she defies the order. Her second defiance act is in page one hundred and ninety three when she is encourage to take conflakes before taking panadol. She knows the implication but out of defiance she takes the food and drugs.

TYRANNY

The theme of tyranny in the novel is depicted in the activities of the military regime. The military rulers intimidate journalist by suppressing the flow of information. They are made to suffer untold hardship simply because they say what the rulers do not want to hear. A good example is Mr Ade Coker, the editor-in-chief of *The standard*, who is arrested several time and later assassinated by people suspected to be agent of the of the state. The dictatorial act of the government did stop with the journalist alone, even the market women are not left behind. Their stalls are destroyed without an alternative and those who protest are man handled by soldiers.

The soldiers walk in the street intimidating people by "caressing their guns". The academic world is not an exception in the military dictatorship in the novel. A good example is the ransacking of Aunty Ifeoma's flat simply because she is falsely suspected to be collaborating with student rioters to disturb the peace on campus and Nsukka community. However, the search is a deliberate attempt to silent lecturers who are deemed as critics of the government. The attending Consequence is that all the serious thinking lecturers like Aunty Ifeoma are forced to leave the country out of frustration.

FEMINISM

One of the major themes of the novel is feminism. One of the indices of feminism in the novel is the position of the major characters. Aunty Ifeoma is presented to be a better

person when compared to papa who happens to be a male. Kambili is depicted to be more humane than her brother, Chukwuka who is often referred to as Jaja. She is portrayed to have sympathy for her father even after his death. She does everything possible to secure her brother's release form detention. She facilitates the bribery of the policeman, the judges and the prison guards. She is the person who maintains the family ties, with all the family friends and relations like father Amadi, and Aunty Ifeoma and Amaka, Aunty Ifeoma's daughter. It is through her that the story of the novel is narrated to us and she is the character that gives us the insight into the other characters of the novel. Feminism is also depicted in the character of Aunty Ifeoma. Though a widow, she tries everything possible to bring the children up. She does that with passion as could be seen with the degree of freedom she gives to them. She is depicted as the custodian of her culture where she still respects the traditional institutions and belief of her people. A clear example is her bowing down to greet Igwe and the visit of the children to go and see Mmuo, the masquerades. Eventhough she is liberal to her children and her nieces and nephews she still scolds them when they go wrong or violet any social norms.

Another clear character on which the novel depicts as model is aunty ifeoma's elder daughter, Amaka. She is the foil of her younger brother, Obiora just as Kambili is to Jaja. She is optimist about Nigeria and is of the view that the only way to put Nigeria right is to stay and salvage it rather than running away from it. She cares much about her maternal grandfather Papa Nnukwu just like her mother unlike her uncle, Eugene. She also keeps communicational relationship with her cousin sister, Kambili even while in America. She loves her culture where she listens to the music of Fela, Onyeka and Osadebay. She does not only prepare local soup but teaches Kambili how to prepare them. What differentiates the novel's kind of feminism form other feminists is that it does not condemns man totally but still consider them as still important. This is depicted in the character of father

Amadi where he is considered as very friendly to everybody in the novel. He stands behind Aunty Ifeoma during her tribulation at the University and offers her advice and prayers. He also serves as a guide to kambili whom he tutored to become who she is in the novel in terms of socialization with people. In simple terms then the variety of feminism that the novel depicts is the liberal feminism not extreme or womanhood.

CHARACTERIZATION

There are as many as fifty characters in the novel but this work discusses the ones that are more important to the narration. These include; Papa Nnukwu, Papa, Mama, Aunty Ifeoma, Kambili, Jaja, Amaka, Obiora, Ade Coker, Father Amadi, Father Benedict. The selection of the characters above is done in this way because all the important events in the novel are seen through them. However, the arrangement of the list is not done on any basis except on that of patriarchy.

PAPA NNUKWU

A believer in traditional religion, the religion he inherits from his fathers and is not ready to let go of it. He is the father of Papa and Aunty Ifeoma. He cannot substitute his believe on his traditional religion to anything else. Even when he is offered material wealth by his son, Papa, to worship the lord he refuses. He never hates anybody because of his faith rather he prays to Chineke to bless and protect his children and grandchildren. He represents the old order in the Igbo land of the novel. The novel is enrich through is his storytelling sessions. It is through his storytelling that the rich African culture is captured in the novel. It is through his character that the novel depicts the traditional African believers are more accommodating than the new generation of African Christians. He is humble, accommodating compared to his son who always projects the superiority of his believe on others.

PAPA

His actual name is Eugene Achike, the patriarch of the Achike. He is wealthy

man who controls factories and a publisher of a newspaper, *The standard*. He is a devoted catholic in his way. This is because his type of Catholic is different from the normal one. He devotes his time, energy, resources and family to the service of God. He cares for the church, the needy and the members of his family. He has zero percent tolerance on any member of his family who compromises any of the catholic doctrine no matter how minute it is. He could be described as an extremist as far as religion is concern. He welcomes everybody in his house but non – Catholics are not welcome. He is a dodged person who always like the truth and is ready to face the consequence of his decisions for example, he allows the story of Nwankiti Ogechi to be published by his newspaper, *The standard* and when the editor-in-chief is arrested, he does everything possible to secure his release. This is how Nwachukwu-Agboda (2011) describes Papa in terms of staff welfare: Papa gives support to his employees. Each time Ade is arrested he ensures he secures his release. After the death of Ade Coker, Papa also comes to the aid of his family. He organizes his funeral. Also, he set up a trust for Yetunde and the children, bought them a new house. He paid *The standard* staff huge bonuses and asked them to take a long leave". His vital role in the novel is the violent and cruel handling of the members of his family under the auspices of punishment. He is the tragic hero of the novel. Tragic hero in the sense that he is godly committed to his duty of providing for his family and above all he provide for the needy but is hot tempered. The theme of violence is woven around his character. He is the character that the theme of religious extremism revolves around him. He is also the object of defiance in the novel.

MAMA

She is the wife of Papa and mother of Jaja and kambili. She bears the name Beatrice but called Mama by her children. She is called Nwunyem by Aunty Ifeoma and Aunty Beatrice by Aunty Ifeoma's children. She is the real house wife by all standards from the beginning of the novel up to the point where violence is meted on her by her husband.Where things get to an unbearable stage she goes diabolic by collaborating with her house maid, Sisi to poison Papa. She is submissive to her husband and caring to her children. She heads the domestic activities of the Achikes ranging from food preparation to serving it on the dining table. She makes sure the house is kept clean for the comfort of the members of the family. She tries to convince people that she is responsible for the death of her husband but in vain. She hires lawyers, bribes judges, prison officials and the police so as to make Jaja innocent to the case of murder, one of her weaknesses is her lack of courage which means she is coward. She would have challenged some of the decision of her husband so as to make him change but resorts to diabolic means. It is through her that the theme of violence to women is seen. In other words, she is the victim of violence against women in the novel.

AUNTY IFEOMA

A lecturer at the university of Nigeria Nsukka, widow and mother of three children, namely Amaka, Obiora and Chima and a daughter to Papa Nnukwu and sister to Papa. Her major concern in the novel is to bring up the children left behind by her husband. She does it with sense of dedication and modesty. She tries to make her brother, Papa see sense in giving the children some degree of freedom so that they grow up in the right way, that is she encourages her brother to allow his children to go to Abagana for Aro festival. She is a committed catholic but still respects the traditional way of her people.

She shows this is in the novel where she visits her father who is referred to as heathen by her brother. When her father, Papa Nnukwu falls sick she sort for a medical doctor to take care of him. When eventually, Papa Nnuwu dies she is at forefront of the burial arrangement and rights. She is the only person who has afontry to challenge Papa when he takes wrong decisions. Aunty ifeoma stands as pillar to Aunty Beatrice, mama. She brings up per children with the required love but is quick to scold them should they cross their boundaries.

KAMBILI

She is a daughter to Mr and Mrs Eugene Achike. One of the brilliant students of daughters of the Immaculate hearts. Her intelligence is beyond her age. She is very reserved and shy. It is through her that the narration takes place. She guides the readers on some important issue by providing comments on the issues.

A very respectful child to her parents and committed to the progress of the family. She provides the required support to their mother during the detention of Jaja. This she does by actions and words of encouragement to their mother, Mama. She is the go between Mama and the law enforcement agents while Jaja is in detention by writing checks to judges, policemen and prison guards. She never allows the relationship between her family and that of Aunty Ifeoma to collapse. She does this through writing letters. Virtually all the events in the novel is seen through her or from her point of view. She provides adequate information about the characters in the novel. Kambili can arguably said to be central character of the novel. Even though she is a victim of Papa's brutality, she never view him as such she challenges Mama for going to the extreme by the act of murdering Papa.

JAJA

He is the male child of Mr and Mrs Eugene Achke and the younger brother to Kambili, the lead character of the novel. Because of his brilliance he becomes part of the 'new gifted students programme of st. Nicholas: Papa Nnukwu also view him as the replica of Ogbuefi Olike, the father of Papa Nnukwu, Jaja's great grandfather, in terms of wisdom. Just like the two other members of Achike's family, he is a victim of brutality of Papa. He has a deformed finger resulting from the flogging of Papa. He is also supportive and protective to their mother, Mama. This he does even after the demise of their father. When policemen came to interrogate the family he instantly takes the responsibility of killing their father by saying that he put rat poison in his tea. That action is mean to protect their mother. He is also protective to his elder sister, Kambili. Papa Nnukwu's painting, he claims he brought the painting into the house. Even though a younger brother to Kambili, he serves as mentor to her. When theyare ask of the person who brought the painting, he claims ownership that action prompted Kambili to protect the painting on the floor when their father tears it. A very industrious child not only in his father's house but even outside the house. He helps Aunty Ifeoma in the maintenance of her garden. He also assists in washing Aunty Ifeoma's car. He is also a victim of Papa's brutality. His feet are burnt and fingers deformed by Papa during beating or punishment sessions: the theme of defiance revolves around him. He rather dies than to continue to receive the Holy Communion. He refuses to comment on the new drink from his father's factory, and his insistence to go to Nsukka for the third time. He is the unifying factor of the Achike's family, particularly when he accepts the responsibility for the murder of their father.

AMAKA

The eldest child to Aunty Ifeoma and the only daughter from the description in the novel, she is a thinner, teenage copy of her mother (Pp.78). She has high love for the culture that is why she takes to the arts. Her major obsessions are culturally conscious music and painting. She cares a lot about her maternal grandfather, Papa Nnukwu. She cooks his favorite food and cries bitterly at his death. She serves as a teacher to Kambili in terms of house chores. This she does through activities like peeling of yam, preparation of Orah leave for soup she also molds Kambili into becoming the real person she wants to become.Keeps in contact with Kambili while in America. She narrates America and Americans to Kambili. She is determined in her decisions particularly when it comes to Nigerian issue. She is of the view that Nigerian problems should be fixed and not ignored. She is optimistic about Nigeria unlike her younger brother, Obiora.

OBIORA

He is the younger brother to Amaka and the male child to Aunty Ifeoma. Though very intelligent but pessimistic about Nigeria and so he is an advocate of emigration. Due to the level of brilliance, he skipped class in school. He is the opposite of his elder sister, Amaka. For example, while his sister not interested in learning Nigeria, he is so much interested in leaving Nigeria. Another example is while Amaka blames the vice chancellor, Obiora blames those in government particularly those in Abuja. Since he is a product of single parent because of the early demise of his father, Nwoke he assumes the position of the man of the family when situations demand that. For example, when his maternal grandfather dies, he doesn't cry openly, he assumes the role of consoler by giving his mother some fortitude to cope with the situation. He makes his mother realize that Papa Nnukwu had joined his ancestors and others like their father. He is a

determinedand courageous person. He offers to follow the corpse of their grandfather to the mortuary but is barred by his mother. He has the afontry to ask the security agents that come to search their house. He also shows great concern and love to Papa Nnukuw while he was alive. He is the representative of the young Nigerians whose dream is to leave the country.

ADE COKER

Married to Yetunde and the marriage is blessed with three children. He is the courageous editor-in-chief of *The standard* newspaper published by Papa. He is a funny and jovial person. He considers Papa's family as his second family by making both Kambili and Jaja as his friends when he cracks jokes with them. He is a principled person who does things according to how they are supposed to be done. For example, he never takes official decisions alone, he makes consultations before arriving at the amicable decision, and one good example is the story of Nwankiti Ogechi. He goes to Papa about the story in order to persuade him. He succeeded in winning the publisher to his side. He does not go alone on official issues he takes another staff along with him. He is the victim of military dictatorship. He suffers one arrest or the other leading to detention in several times. He is depicted as an incorrupt personality because of his attitude towards the publication of Nwankiti Ogechi story to the offer by the head of military government are clear indicators that he is incorrupt. He represents the suffering journalists during the military repression in Nigeria.

FATHER AMADI

A young Reverend father at St Peter's Catholic chaplaincy at the University of Nigeria Nsukka, his first appearance in the novel is when he leads in mass on invitation by father Benedict on the Pentecost Sunday. He delivers a good sermon characterized by sense of

humour. Well liked on campus by both the old and the young. He is invited by families on various occasions to part take in their meals. Many young girls on campus are attracted to him. A sport loving person, he has the zeal to train young men and women in various sport activities. He is supportive to Aunty Ifeoma's family during their period of problems. He also cultivates the attitude of help to the family of Achike particularly, Kambili when he visited her along with Aunty Ifeoma. He attached himself to Kambili by encouraging her to participate in sporting activities. Even while in Germany on missionary assignment, he maintains correspondence with Kambili. He tells her of Germany and Germans. He continue to encourage her on doing things that are worthwhile and discouraging her on doing things that are not worthwhile. It is his practice of Catholicthat makes us believe that Papa's mode of Catholic is unique to himself. He draws Kambili out of her quietness to holding conversation with others.

FATHER BENEDICT

He is the eldest priest at St. Peter's Catholic Chaplaincy of the University of Nigeria Nsukka. He invites father Amadi for a mass on Pentecost Sunday. He is a Whiteman. He listens to confession of church members from time. He gives prayer support to Papa. He is the opposite of father Amadi because of his conservativeness. He is supportive to Papa's family as well. He visits Kambili at the hospital when she is hospitalized as the result of punishment meted on her by her father. He brings some changes at the St. Peter's Catholic Chaplaincy like the citation of some prayers in Latin rather in English. He symbolizes the old order in the Catholic Church.

LITERARY TECHNIQUES OF THE NOVEL

In discussing the literary techniques of the novel it is apt to start with the diction. The language of narration is simple to the average reader. In most cases the sentences vary in

length and structure but the meaning are not lost. Since the narration is that of teenager to a grown girl, the expression develops gradually with the narrator. The narrative technique used by the writer is first person narrator. One of the major characters of the novel takes us through the events and minds of other characters in the story line. The plot structure of the narrative is Kaleidoscopic rather than cinematographic in nature. That is, the novel begins at the climax of the events, moves backward and then ends with the present.

The novel is divided into four sections, the first section which is titled 'Day of Revolts' captures the peak of actions in the story. The second and third section entitled 'speaking with our spirit and the piece of Gods' respectively captures the events building up to the climax while the last section titled 'A different silence" brings to use the consequences of what we witness in the other sections mention earlier.

In presenting each of the stories the narrator uses different tenses forms as appropriate as possible. The first three sections that are set in the past are presented in the past tense form of verb while the last section which is situated in present uses the present tense form of verb. Thereis also the use of contrasting characterization in the novel. Some of the characters are developed in such a way that one serves as a foil to the other. For example, Kambili contrast with Amaka, Obiora with Jaja Aunty Ifeoma with Papa, father Amadi with father Benedict. By this contrastive disposition of the characters, objective meanings are achieved. For example, the contrastion of Aunty Ifeoma and Papa, as well as that of father Amadi and father benedict helps to give an objective view of the catholic faith.

Another aspect of the novel is the employment of the African oral tradition in the narrations for example; the story telling of Papa Nnukwu to his grandchildren of a dog and tortoise is one of the characteristics of oral tradition. This is enriched by the Igbo folk

tale especially the song an chorus as well as participation that forms part of the story telling session.

Code-mixing and code switching

The novel contains so many instances of cod-mixing and code-switching. All most all the characters use this linguistic form irrespective of their social status. The only exceptions of the use of these linguistic forms are the white characters like father Benedict, Mother Lucy and other white priest in the novel. These white characters do not only speak Standard English but even those who engage in conversation with them are made to speak the standard variety of English as the conversation lasts. For the characters that code mix or switch, there is no motivation of using any of the languages involved in the conversations. It seems a natural phenomenon to most of them. Sometimes it is sued to generate humor or express anger. There three languages used in either code mixing or switching. These are; Standard English, Igbo and Nigerian pidgin: The occurrence comes in the following forms:

i. Mixture of standard English and Igbo

ii. Mixture of Standard English and Nigerian Pidgin.

Some examples are provided below to illustrate code mixing or code switching. Mixture of standard English and Igbo;

"Mom, O Zugo lets go (p. 129)

Chehikwa: wait a minute (P. 136)

Ezi Okwu? I didn't know (p. 136)

Odimma. But first … (p. 159)

Kambili, Ke Kwanu? (P. 202)

We cannot sit down and let it happen, Mba(P. 222)"

Mixture of Standard English and Nigerian pidgin;

"All we are saying, sole administrator must go!

All we are saying, we must go! No be so? Na so!(p.228)

Great lions and lionesses! We wan people who dey wear clean underwear no be so? Abi the Head of state dey wear common under wear, self talk less of clean one? No!

Look at this yeye woman oh! I said we are from the special security unit!" (p. 231)

3.4 TEACHING SESSIONS IN THE SELECTED SECONDARY SCHOOLS

There were visitations to the selected secondary schools by the researcher in order to administer questionnaire and to observe normal class sessions. In one of the schools visited, a normal class session was observed. In that lesson, the teacher was teaching T. S. Eliot's "*Journey of the Magi"*. There were three students in that class. The teacher read the poem while the students were listening and none of them was having the copy of the poem. How the students knew about what was being read to them was that the title of the poem was written on the blackboard. At the end of the lesson which was teacher centered the researcher asked the students and the teacher few questions. While in another school, the researcher observed a lesson on Soyinka's ***The Lion and the Jewel***. The number of students in that class was five. The teacher was holding the text and was reading. After the reading, he will explain what he had read to the students. All that the teacher was doing during the class lesson was the narration of the story line. In the third school visited, the lesson was on ***Sizwe Bansi is Dead***. The number of the students was sixteen.

In the lesson, the teacher had allocated roles to the students. The students read the text according to the role allocated to them while the teacher explains what the lines read meant.

The researcher observed three class sessions instead of six. This was because in the other three schools there were no lessons to be observed. In three of the schools, two of the Literature-in-English teachers were females. One of them was on maternity leave while the other had just joined her husband who had been transferred to one of the neighbouring states. While in the other one where lesson was not observed, even though there was a Literature-in-English teacher, the teacher was unavoidably absent. However, there was an episode that took place in theschool that needs to be reported. When the researcher asked of the teacher that teaches Literature-in-English, he was said to have gone to the Ministry of Education to submit his Annual Performance Evaluation report (APER) form. The principal then made available the movement book of the school to confirm his statement. What was written by the teacher for the reason of the movement was “sobmitting AFER”.

CHAPTER FOUR: OBSERVABLE PROBLEMS

Literature-in-English in secondary education could be viewed as the foundation for the other subjects taught at the secondary level of education. This statement is attested to in the West African Examination Council (WAEC) syllabus. Thus, "Literature syllabus is designed to enable candidates to appreciate literature as an important part of their overall educational process. In particular, the syllabus aims at enabling the students to cultivate critical skills as tools for independent assessment of human issue and the enjoyment and study of any Literature. It should help in moulding and forming the character morally and intellectually," (2010:340). For candidates taking a subject and are informed that the subject is an 'important part of their educational process' means the subject is cardinal to not only the educational process but will continue to play a role after their education/training. A critical look at the WAEC syllabus reveals that none of the subjects so listed in the document carry this concept of serving as an integral part of their educational process. However, the subject suffers neglect in Bauchi State. This is evident with the fact that of all the eighty-five (85) senior secondary schools managed by the state ministry of Education; only three, namely; Government College Azare, Government College, Toro and Government Girls' College Kafin-Madaki offer the subject up to the WAEC Senior Secondary School Certificate (SSCE) level. Accordingly, out of one hundred and four (104) private senior secondary schools only seven, namely; Al-Amin Academy, Azare, Bauchi Urban College, Bauchi, City Comprehensive Secondary, Bauchi, Fariah Foundation Secondary school, Bauchi, Perfect memorial Secondary school, Mwari, Ghil model Secondary school, Bogoro, Marti Community Secondary school, Marti. Even for those private schools that offer the subject,there are no qualified manpower and there are inadequate books. To qualify as a teacher of Literature-in-English, one must have either a Bachelor of Arts English/ Literature or National Certificate in Education English double or single major (Aiyepeku 2006). But since the

private school owners can arguably said to survive on the number of students they register, they wouldn't like to tell prospective parents that the school does not offer literature-in-English. Accordingly, the proprietors will rather keep whatever type of teachers to teach the subject unmindful of whether the teachers are qualified to teach Literature-in-English or not as discovered during one of the visit to two of the private schools.

What are the factors responsible for the poor attitude of both the students and the authorities towards a subject that ought to serve as an 'important part of their educational processes? One of the probable reasons could be the selected texts content of the subject. This is because a critical look at the curriculum of Literature-in-English reveals that the content does not actually represent the African culture in the first place. This is because the curriculum is partly African and partly European. The curriculum is put at fifty-fifty between African and European Literature. Arguably, this could be as a result of colonialism. However, the curriculum selectors are completely Africans. One then wonders why European authors should be put on the same ratio with African authors even when the content is to be studied in Africa by Africans. This on its own could deter the students from studying the subject. Just as Ngugi (1981) posits that unlike his counterparts from other continents, the African child is subjected to dual cultural inclination. To authenticate, Ngugi (1981) submits that "A Russian child grows under the influence of his native imaginative Literature; Chinese, a Frenchman, a German or an Englishman first imbibes his national Literature before attempting to take on another world". Making deduction from Ngugi's submission, one could safely say that from the onset of the African students studying Literature; he is put in a fix because he has been introduced to other cultures that he cannot literarily see. Since the African child is presented with two different cultures to grapple with, there is every likelihood that one of

the two cultures will suffer neglect or worse still, both of them will suffer. In this context the African culture suffers. This is because in the curriculum content of Literature-in-English, Orature is completely omitted, but included in Literature-in-Nigerian languages. It will be difficult for a candidate to take Literature-in-English along with Literature-in-Nigerian languages.

Idi (2012) posits that the students do not just dislike Literature-in-English, but are afraid of the subject. His work reveals that the students are always afraid of Literature-in-English because according to them, the subject is tedious, time consuming as well as resource consuming, as it requires buying of novels, plays and collection of poems. Thus, "the students due to the fact of reading novels, plays and poems, they find Literature-in-English boring and time consuming. They always want subjects that all the curriculum contents could be found in one text book to ease the reading process. They cited example with Economics where one text book could take care of all the syllabus of the subject".

Students are also constrained from taking Literature-in-English by the problem of language. Four out of the six of the schools visited, have inadequate number of English language teachers. Accordingly, the students have problem in understanding the normal technicalities involved in the learning of the language. Consequently, the students view the language of literature as unique and difficult to understand not to talk of appreciating it. Simple example is when one of the respondents was asked to pronounce T.S. Eliot's 'the journey of the Magi' he pronounce 'Magi' as / / instead of / /

In responding to a question posed to them by the researcher, some of the students said, "The subject Literature-in-English requires concentration and proper understanding. However, I do not have enough time to read the 'books' as we always fetch water to the kitchen and make general cleaning of the compound". In the same way,

students of the two out of the three private schools (as one of them is a boarding secondary school) visited by the researcher have been turn to semi-labourers as they weed the grasses, wash toilets and sweep the school compound on daily basis. With these situations on the ground, it will be difficult to get the best out of the students. This is owing to the fact that Literature-in-English requires reasonable amount of time to read and understand.

Logically, the authorities had tactfully made learning Literature-in-English artificially difficult because of the lack of the provision of the enabling environment characterized by consistent non-academic involvement of the students. This statement is attested by Gravenir, F. Q,in his 'The Financing of Secondary Education in Nigeria' in Adesina, S and Ogunsaju, S (1984) when he posits that "from independence to the early1980s, government was providing the needs of the students. These included uniforms, books (both exercise and text books), adequate feeding, transport allowances that can take the students to and fro the school. The school system had enough members of non-teaching staff that see to the provision of water to the students and in the kitchen in the event of its shortage".

However, virtually none of these conditions and facilities could be found in both public and private secondary schools selected. The absence of these facilities could probably be seen from the proprietors' point of view to mean cutting of cost but can be seen from another angle as a deliberate attempt to make learning artificially difficult for the generality of the Nigerian child particularly those from less privilege background. In other words the action of transferring the proprietor's responsibilities to students could be seen as a means to deprive the poor from having the desired knowledge that could integrate them into the society properly. The statement above can be elucidated further as; the parents of the students are left with the responsibilities of books, feeding, uniforms

and transport fare while the students are left with the provision of water in the kitchen in the event of its shortage as well as general cleanliness of the school compound. Accordingly, this will in turn consume almost all the time the students need to read novels, plays and poems. Since there is little or no time to read novels, plays or poems, the students dump Literature-in-English for other subjects that the students view as less stressful. In their views, other subjects can be read in just a book but Literature-in-English has to be read in more than one book. Imhabekhai (2009) has this to say in relation to reading adequate books in one's life time,thus; "…Books are a gateway to a wider world than our immediate surroundings provides, serving to integrate other cultures and epochs in history other than our own. The printed word has the power to revolutionize our ways of thinking and living…because reading helps the individual to understand society and his role as a citizen, as a worker and individual, with his own personal needs and problems".

This chapter attempts to analyze the observable problems observed during the teaching and learning sessions in the selected secondary schools.

The process of teaching and learning of Literature-in-English in secondary schools is a factor that could make or mar the understanding or otherwise of the subject. Just like other subjects in the secondary level of education, Literature-in-English requires planning not just planning but proper planning. However, reverse is the case in almost all the secondary schools visited. A visit to the selected secondary schools by the researcher in which a class lesson was observed, teachers were teaching without lesson plan. The lessons presented were disjointed lesson that can hardly be comprehended by the learners.

To begin with, what are the ideal processes of teaching Literature-in-English to secondary students? According to Aiyepeku (2006), there are four approaches of teaching Literature-in-English to students at the secondary level of education. These are; (i)

literary-core approach, (ii) Thematic approach, (iii) Holistic approach, and (iv) Language based approach. A discussion with the teachers of Literature-in-English in the selected secondary schools revealed that just one out of the six teachers knows these approaches and even he that knows it had not been putting them into practice. When asked on why he has not been putting the approaches into practice the respondent simply said he thought the approaches are obsolete. This work discovered that of all the refresher workshops organised by the Ministry of Education Bauchi State, none had been for teachers of Literature-in-English. Accordingly, the teachers had forgotten any approach of teaching Literature-in-English. Worse still, in the private schools visited, except one of the teacher who is a graduate of a College of Education, the remaining two are graduates of Mass Communication from Polytechnics. One begins to wonder how could a graduate of Mass Communication teach a subject that had not been part of his core course but taken as a general Nigerian studies. On the contrary, Pyefa (2011) opines that the ideal teaching of Literature-in-English should "…therefore provide an exposition about the History of the development of man and civilization, it aids the understanding of the complexities and passions of the time and how they come about…". However, the teachers of Literature-in-English in the selected public and private secondary schools are only struggling to make ends meet, as they are likely to miss the idea of the subject because they were trained in different fields all together. Even in the student-centred method of teaching, the teacher is required to have a vast knowledge of the subject to enable him to carry all the students along. Worse still, in all the schools visited, the teaching method was teacher-centred. In this method of the teacher knows all (teacher-centred), the teachers are grappling with the basics of the subject which will in turn; remove the attachment the students might have for the subject. That is why in one of the schools visited, the highest number of students

that register yearly is three. In some cases, only one student could register for the subject or even none.

CHAPTER FIVE: SUMMARY AND CONCLUSION

5.1 SUMMARY

This work, "A pedagogical Assessment of Literature –in-English in some selected secondary schools in Bauchi state" has investigated the teaching and learning process of Literature –in-English in the selected secondary schools in Bauchi state. The main thrust of the work was to investigate the way teachers teach the subject, and how learners learn the subject. It also investigated the acceptability or otherwise of the subject. In the course of thestudy, visitations were made to the selected secondary schools in which questionnaireswere administered to randomly selected teachers and students. Class sessions were observed and few oral questions that were not included in the questionnaire were asked for clarity on some issues that emanated from the class sessions.

In the process of writing this work, two play texts, a poem and a novel were used to illustrate some concepts of teaching Literature-in-English. These were Athol Fugard's***Sizwe Bansi is Dead,***Soyinka's ***The Lion and The Jewel***, T. S. Eliot's *'Journey of the Magi'*and Adichie's ***Purple Hibiscus***. In the class session, it was discovered that teachers teach Literature-in-English in the traditional way were the teacher knows all. There were issues of lack of relevant text books for both teachers and students in the schools' libraries. From the *investigation*made, it was observed that there is gross inadequate qualified man power to teach the subject in the secondary schools in Bauchi state. The research has shown that the percentage of secondary schools offering the Literature –in-English (in both government and private) is very minimal because out of eighty five senior secondary schools of the state ministry of education, only three offer the subject while, out of the one hundred and four private secondary schools only seven

offer the subject. In some cases, the number fluctuates due to the availability of teachers or otherwise.

5.2 CONCLUSION

From the findings of this research work, a lot of efforts need to be made to revitalize Literature-in-English as a subject in the secondary school education in Bauchi State. This research work observed that a lot of attention has been tilted towards science and technology in the secondary schools. Accordingly, this attitude has affected the attitude of the teachers and students of Literature-in-English in the secondary school education in Bauchi State. From verbal questions and discussions, it was discovered that teachers and students of Literature-in-English in the secondary schools had fail to understand that both science and technology are geared towards the improvement of mankind. Literature-in-English is also concern with human issues. It deals directly with cardinal human issue, culture. So, science and technology are also culture of a particular people in a particular point in time. The two, Literature-in-English and science and technology, can work hand-in-hand if the teachers and students of Literature-in-English work extra hard in revamping the subject to its right course.

5.3 RECOMMENDATIONS

Based on the findings of this research work, the following recommendations are hereby made:

1. Adequate and qualified Literature-in-English graduates should be employed by the Bauchi state government and posted to the secondary schools to teach the subject.
2. Regular workshops should be organized by the government for both old and new teachers of Literature-in-English so as to keep them up-to date with the current issues of the subject.
3. Adequate and up to date text books of primary and secondary content should be provided by the government in the libraries of the secondary schools for the benefit of both the teachers and students.
4. Government should organize refresher workshop for supervisors of Literature-in-English of the Ministry of Education so that they can effectively supervise the teachers.
5. The state government should provide a bench markto proprietors of private schools particularly on Literature-in-English.
6. Intensive supervision should be mounted on the private schools by the Bauchi state ministry of Education to reduce the lackadaisical attitude of the proprietors of the private schools.
7. Career choice sensitization and awareness workshop on Literature-in-English should be organized for students of secondary school students by both government and private individuals.

8. Private organizations and individuals should assist the government towards the improvement of the subject by donating relevant textbooks to the secondary schools.
9. Selectors of subject content of Literature-in-English should positively reduce the foreign content of the subject and increase that of Africa so as to integrate oral Literature in the curriculum of Literature-in-English.
10. Literary writers should write texts that should be national in nature rather than localizing the characters and settings.

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QUESTIONNAIRE FOR TEACHERS

INTRODUCTION

Dear respondent, my name is Danlami M. Zumunta, a postgraduate student of the Department of English and Literary Studies of Ahmadu Bello University Zaria. Kindly assist by filling the questions in this questionnaire as objective as possible. All information rendered shall be treated with all the necessary confidentialities. Kindly choose the option that is applicable to you by circling the option. Thank you for the anticipated cooperation.

A PERSONAL DATA

1. NATIONALITY (a) Nigerian (b) Non-Nigerian

2. HOW OLD ARE YOU? (a) 20-25 (b) 26-30 (c) 31-35 (d) 36-60

3. EDUCATIONAL QUALIFICATION (a) NCE (b) OND (c) HND (d) B.A (ed)/M.A

(e) Others

B. RESEARCH QUESTION

1. KINDLY CHOOSE THE CLASS IN WHICH YOU TEACH LITERATURE-IN-ENGLISH?

(a) JSS CLASS (b) SSS CLASS

2. HOW MANY PERIODS OF LITERATURE-IN-ENGLISH DO YOU HAVE ON YOUR TIME TABLE? (a) Once (b) twice (c) thrice

3. ARE ALL THE TEXTS ON THE READING LIST AVAILABLE IN YOUR SCHOOL LIBRARY? (a) yes (b) no

4. WHAT METHOD DO YOU USE IN THE TEACHING PROCESS?

(a) literary core approach (b) thematic approach (c) holistic approach (d) language based approach (e) non-of the above

5. WHAT ARE THE THINGS THAT PARTICULARLY DISCOURAGE YOU TOWARDS TEACHING LITERATURE-IN-ENGLISH? COMMENT FREELY……
……
……
……

QUESTIONNAIRE FOR STUDENTS

INTRODUCTION

Dear respondent, my name is Danlami M. Zumunta, a post graduate student of the Department of English and Literary Studies of Ahmadu Bello University Zaria. Kindly assist by filling the questions in this questionnaire as objective as possible. All information rendered shall be treated with all the necessary confidentialities. Kindly choose the option that is applicable to you by circling the option. Thank you for the anticipated cooperation.

A PERSONAL DATA

1. NATIONALITY (a) Nigerian (b) Non-Nigerian

2. HOW OLD ARE YOU? (a) 12-17 (b) 18-23 (c) 24-25

3. WHAT CLASS ARE YOU? (a) JSS (b) SSS

B. RESEARCH QUESTIONS

1. IS LITERATURE-IN-ENGLISH REFLECTED ON YOUR TIME TABLE? (a) yes (b) no

2. HOW MANY TIMES ARE YOU HAVING LITERATURE-IN-ENGLISH PER WEEK? (a) Once (b) twice (c) thrice

3. ARE THERE ALL THE PRESCRIBED TEXT BOOKS IN YOUR SCHOOL LIBRARY? (a) No (b) yes (c) some

4. DO YOUR LITERATURE-IN-ENGLISH PROVIDE YOU WITH NOTES? (a) No (b) Yes

5. GIVE ANY THREE REASONS WHY YOU SOMETIMES FEEL LIKE DROPPING LITERATURE-IN-ENGLISH;

(i)……
……

(ii)
……
……

(iii)
……
……