

**A CRITICAL STUDY OF THEATRICAL PERFORMANCE AS AN INSTRUMENT  
FOR ADDRESSING STUDENTS' ANTI-SOCIAL BEHAVIOUR IN TWO  
NIGERIAN UNIVERSITIES**

**BY**

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ZARIA**

**JANUARY, 2018**

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**BY**

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PhD/ARTS/37810/2012/2013**

**A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES,  
AHMADU BELLO UNIVERSITY, ZARIA, IN PARTIAL FULFILLMENT OF THE  
AWARD OF DOCTOR OF PHILOSOPHY (PhD) IN THEATRE AND  
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**DEPARTMENT OF THEATRE AND PERFORMING ARTS,  
FACULTY OF ARTS,  
AHMADU BELLO UNIVERSITY,  
ZARIA**

**JANUARY, 2018**

## DECLARATION

I, Obot, Imoh Sunday hereby declare that this thesis entitled **A Critical Study of Theatrical Performance as an Instrument for Addressing Students' Anti-social Behaviour in Two Nigerian Universities** is written by me and that it is a record of my own research work. It has not been submitted in any previous application for a higher degree. All quotations are indicated and all sources of information are duly acknowledged by means of reference.

.....  
**Obot, Imoh Sunday**

.....  
**Signature**

.....  
**Date**

## CERTIFICATION

This Thesis entitled **A Critical Study of Theatrical Performance as an Instrument for Addressing Students' Anti-social Behaviour in Two Nigerian Universities** by OBOT, IMOHO SUNDAY PhD/ARTS/37810/2012-13, meets the regulations governing the award of Doctor of Philosophy in Theatre and Performing Arts of Ahmadu Bello University, Zaria and it is approved for its contribution to knowledge.

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## **DEDICATION**

This work is dedicated to the Almighty God for His enduring mercies, grace, favour and divine provision throughout this programme. To Deaconess Cecy U. S. Tom, my wife Angela Obot and my children David and Joy.

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## ABSTRACT

Theatrical performance is one of the tools deployed to address social issues in Nigeria. However, the trend in the university today shows that the university community is not fully benefitting from the efficacy of theatrical performances to address anti-social behaviours among students. Thus, this study was designed to enhance the deployment of theatrical performance as an instrument for addressing anti-social behaviours among students in Ahmadu Bello University and the University of Jos with the following objectives: to investigate the deployment of theatrical performance in addressing anti-social behaviours in Ahmadu Bello University and University of Jos; to determine the extent of students' awareness that theatrical performances are capable of bringing about behaviour change; to investigate the extent to which theatrical performance was deployed in address anti-social behaviours in the selected institutions; to examine factors that militate against the deployment of theatrical performances in addressing anti-social behaviours among students. Relevance Theory, propounded by Paul Grice and Critical Pedagogy of Education, propounded by Paulo Freire formed the Theoretical Frameworks in the study. The study used survey research design which included quantitative and qualitative research methods and also deployed simple random sampling to draw population sample comprising undergraduate students and staff of the two universities under study. Instruments of data collection included Questionnaire, Key Informant Interview and Observation. From the data analysed, it was established that theatrical performances were occasionally enacted during orientation programmes and special events as measures to discourage students from involving themselves in anti-social behaviours. Thus, the use of theatrical performance was grossly inadequate to address anti-social behaviours such as cultism, examination malpractice, drug addiction and obscene dressing, which are still in existence on campuses. The study recommends that the Department of Theatre and Performing Arts Ahmadu Bello University, Theatre and Media Studies, University of Jos, theatre arts departments in other schools and performing groups should find a way of using theatrical performances to address anti-social behaviours. Also, frequent collaborations with other agencies and departments in both universities under study could bring about more harmonized programmes for effectiveness. In addition, the university authorities should fund theatrical performances regularly in order to inform and conscientize students on the need to refrain from anti-social behaviours.



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## CHAPTER ONE

### GENERAL INTRODUCTION

#### 1.1 Background to the Study

The use of theatrical performance to address social issues is not a recent practice. Theatre has been a viable medium of communication, expression and intervention especially addressing or facilitating diverse cultural, political, moral, economic and developmental issues in the world. The affinity between theatre and society is both strong and cordial. As far back as the Greek era, theatrical performance constituted part of religious worship, expression of civic pride and indication of cultural superiority. Brockett and Ball (1974:58) assert that:

Theatre was a festival for religious and civic celebration under the supervision of the principal state officials. Theatrical performances were viewed in a radically different light than they are today. They were offerings of the city to a god. At a time, they were expressions of civic pride – indications of the cultural superiority of Athens over the other Greek states, which only later developed their own festivals.

It is important to note that from the Greek era up till the present dispensation, the relationship between theatre and society, in terms of addressing socio-cultural cum religious issues is more pronounced. The supposition that the use of theatre to express social, religious, economic and psychological challenges in Africa began during the colonial era is not entirely true. Africans were already accustomed to the use of theatre forms such as satire to highlight political and religious matters before the advent of colonialism (Adeoye, 2013). However, the coming of European colonialists brought along several agitations for freedom and emancipation, which further heightened the use of theatre to create consciousness and desired change.

In the 1950s, theatre was considered a viable means of teasing out cultural conflicts, development challenges and political issues in Nigeria. It was also used to re-establish communication between the rural poor and the new agents of development. African universities provided the early opening with such project as *Theatre-On-Wheels*. Dandaura (2011: para, 23) argues that:

The *Theatre-On-Wheels* project of the University of Ibadan in the 1950s saw university lecturers and students package “well-made plays” on themes considered of interest to the rural folks. This *Theatre-On-Wheels* experiment was also found in various dimensions in some Universities in East and West Africa from the early 1950s through 1960s. Initially, the goal of this experiment was to give a wider audience to the “well-made plays” produced on campuses. However, with time, deliberate the university based popular theatre practitioners made efforts to expose their spectators to new habits they considered of social value to the people. Thus plays on themes like environmental sanitation, reproductive health and new farming methods were introduced.

At present, theatre practitioners in Nigerian universities have deployed theatrical performances to address social problems under different nomenclatures such as *Theatre for Development*, *Community Theatre*, *Samaru Project*, *Popular Theatre*, *Community Theatre for Integrated Rural Development* (CTHIRD) and *Theatre for Integrated Development* (TIDE). Despite different names given so far, the important factor is that theatrical performance has remained one of the tools that has driven post development initiatives in the past three decades. More so, it has deepened people’s participation in their community development (Okwori, 1999).

Several reasons have been given to demonstrate that theatre has strong affinity with society. In the first instance, theatre has the capacity to act as an imaginary mirror in which society can see itself. As an imaginary mirror, it is capable of showcasing several issues in the society especially anti-social elements that are inimical to growth and development (Adegbite, 2003:19). Theatre can achieve this fit because according to Dandaura (1994), the playwright is a member of the society and his/her artistic sensibilities are shaped and

sharpened by the prevailing socio-economic contradictions and political happenings around (Dandaura, 1994).

Secondly, theatre is a viable form of human intervention. Its ability to recall everyday experiences in the lives of the audience, gives it that sense of objectivity (Owope, 2002:47). That is perhaps the reason Obasi (2013:44) asserts that “Live theatre remains the best and most interesting form of entertainment that brings both the actor and the audience into a closer relationship than any other medium of mass appeal”. In the same vein, Burns (1973:5) amplifies the affinity between theatre and society by stating that theatre is “an arena in which it is possible to study the manifestations of the social values, forms and conventions of society and also the images of social reality, which people of different kinds at times have construed for themselves”. Little wonder Illah (1992:4) reveals that “as much as theatre entertains, it also has the capacity to provoke thoughts or actions about significant issues”. Theatre brings about conscientization and can catalyse social development especially by enhancing peoples’ participation. Because theatre captures audience’s attention through dramatic elements such as songs, dance, costumes and music, it facilitates critical assessment of various challenges within the society with the view to proffering possible solutions.

Furthermore, theatre acts as a link between the physical and the spiritual worlds. This characteristic drives and mystifies certain African cultures for instance the existence of ancestors, the world of the dead and the living. Masquerade performance serves as a medium through which ancestors’ commune with the world of the living (Akinwale, 2002). From the traditional perspective, theatre is the custodian and conveyor of traditional belief, rites, values and norms of a people (Okoli, 2005). In view of this, it could be deduced that theatrical performance is more than a mechanistic reflection of social realities; it is man’s weapon for achieving change and self-realization as he struggles to overcome the forces



inimical to his survival. It stands as a creative symbolism of man's historical process of being and becoming; an enjoyable end product of man's artistic labour.

Just as theatre is a product of man's artistic labour, anti-social behaviours offer raw materials from whence artists draw inspiration. Because society is a group of people involved in persistent social interactions, there is bound to be some level of anti-social manifestations. Therefore, many have argued that anti-social behaviour and society are two inseparable entities. In Nigerian universities, anti-social behaviours are multifarious. They constitute practices, acts, negative character traits, faults or unhealthy habits generally considered immoral, criminal, rude, taboo, depraved, or degrading in the society. In the university, they affect academic processes, social order and relationships among members.

In view of the above, Okeshola and Adeta (2013:99) assert that "anti-social behaviours are actions which can affect academic processes, social order and relationships among members of the university community and have widely and wildly crystallised into one of the contemporary problems on hand" (Maddeh & Souissi, 2015; Omonijo & Nnedum 2012a; Omonijo, 2011b). Anti-social behaviours in Nigerian universities include: cultism, drug addiction, examination malpractice, robbery, stealing, obscene dressing, sexual promiscuity, rape, falsification of results"(Amaele, 2013:32). For instance, campus cultism has become prevalent in many educational institutions in Nigeria and has become a social menace to fellow students, administrators, parents and the society at large(Omonijo & Nnedum, 2012a).According to New Age(2003), as of September, 2003, 5,000 students and lecturers died in university campuses in Nigeria as a result of cult-related violent clashes. Also,a research on death toll recorded through purported cult clashes in Nigerian public universities from 2003-2006 by Ndukwu & Ganagana in 2007 and published in Ogbondah & Ezekiel-Hart (2010:58)recorded that Ahmadu Bello University had 27 cult clashes that led to 40 deaths. University of Jos had 7 numbers of cult clashes and 8 deaths.As alarming

as the above figures are, it is pertinent to note that one of the research objectives of the study is ascertain the present state of cultism and other anti-social behaviours in Ahmadu Bello University and University of Jos in order to draw a comparison between the level of cultism in 2006 and 2017.

Furthermore, drug addiction is common in Nigerian universities. Students who are addicted to hard drugs find it difficult to conduct themselves within universities' code and conduct rules and worse, struggle to cope with their academic activities. Also, indecent dressing is one of the anti-social behaviours observed in Nigerian universities. It has come to characterise the dress pattern of many students on campuses of higher learning in Nigeria and there is hardly any higher institution of learning that is not faced with this problem (Omede, 2011:228). In view of this, departments such as Medicine, Law, Veterinary Medicine, Mass Communication and Accounting in some universities have been observed to recommend dress codes for their students (Fatunde, 2010).

Similarly, violent demonstration and unrest are related anti-social behaviours in the university which result in physical destruction of lives and property. University authorities have made efforts to forestall violent demonstrations because when they occur, they affect academic activities. For example, 14 students died in violent demonstration between 1976 and 1986 in the University of Ibadan (U.I). The breakdown shows that in 1971, a student died, in 1976, 4 students, 1981, 4 students and 1986, 5 students died making a total 14 students (Etadon, 2013). Furthermore, property worth 30 million naira was destroyed in Caleb University (Uzondu, 2013). Makinde (2014) specifically noted that 20 vehicles were destroyed in the course of Bowen University's riot, in Nigeria. In a similar study, Mohammed (2005) noted that over thirty-three students died between 1986 and 2006 during students' violent conflicts in Nigeria. However, this statistics need to be verified and validated. Nonetheless, the difference may not be farfetched. The issue of

religious fundamentalism led to crisis in University of Ibadan in 2010 of which academic activities were crippled (Aluede, 2010).

Another anti-social behaviour that has become common in Nigerian universities today is examination malpractice and it has taken a new dimension because of technological innovations, which students find useful in perpetuating malpractices such as using published thesis, projects and dissertation online as their own without acknowledgment. And because anti-plagiarism checks are not fully operational in some Nigerian universities, such cases go unnoticed. This has contributed in no small measure to the declining standard of university education in Nigeria (Daaru'Naim, 2011).

Due to the negative effects of anti-social behaviours, university authorities have taken several steps to address them accordingly. Examples include: formation of security departments, strengthening existing security apparatuses, installation of CCTV cameras to monitor movements within the university campuses, establishment of centres for counselling and rehabilitation and creation of disciplinary committees and panels of enquiry to screen and verify academic documents, thesis, and dissertation, with the purpose of prescribing punishable measures (expulsion, rustication and suspension) to defaulters. However, it appears that expelled students easily gain admission into other universities and the circle continues unabated (Amaele, 2013).

To address cultism, Ahmadu Bello University in 2012 introduced *Local Hunters*. The former Vice Chancellor of Ahmadu Bello University, Professor Abdullahi Mustapha, in an interview stated that: "We are using local hunters to fight cultism. Even if there are cultists now, they don't operate in the university because of the activities of the hunters who trace them to all their hideouts" (Daily Trust, 2012).

University authorities tend to place premium on coercive measures as mentioned above perhaps because they have tangible results. For instance, the university can monitor the number of students suspended or rusticated. Security reports generate data on the numbers of cult groups and cultist on campus, examination malpractice and other anti-social behaviours. Consequently, persuasive measures such as counselling/rehabilitation centres and theatrical performance become sublimed. Perhaps, this accounts for reasons theatrical performance is hardly deployed consciously for the purpose of addressing anti-social behaviours in the universities.

Succinctly, theatre in Nigerian universities has been designed to train students. Even theatre courses that promote development and community participation have been built into the theatre curriculum not necessarily to engender social change but to demonstrate to students that theatre is a viable tool for development. For instance in ABU and UJ such courses include: THAP 103 - Theatre Workshop, THAP 203 - Practical Theatre, THAP 303 - Production Workshop I and THAP 403 - Production Workshop II. At the postgraduate level there is THAP 801 – Theatre for Development amongst others.

However, there are theatrical performances enacted for other purposes and not for the regular academic performances. In universities offering theatre and performing arts, especially University of Jos (UJ) and Ahmadu Bello University, Zaria (ABU), there are theatrical performances enacted for orientation programmes for new students, convocation and joint programmes with external organisations. Incidentally, theatrical performances showcase diverse anti-social behaviours within the university and the larger society as a whole and they provide the audience (students mainly) the opportunity to critically ponder on issues generated and through this, they refrain from anti-social behaviours.

To a large extent, the argument that theatrical performances have contributed to reducing anti-social behaviours on campus is value laden but, because the impact has not been measured in tangible terms, the capabilities of theatre to engender social change has not been fully utilised. Nevertheless, theatrical performances are seen as instruments of *social preachment* (Hunwick, 1986). This invariably suggests that messages communicated during theatrical performances convey interventions geared towards solving societal challenges (Abah (2004); Burns (1973) explains that theatrical performances can be deployed to address social ills because they are lively and powerful means of sharing ideas with thousands of people. To this end, it can be argued that theatrical performances on campuses are opportunities where messages can be communicated to the audience with the hope that behavioural change can occur. Against this backdrop, we can see theatre performance in the prism of catalysing change and an instructional tool to influence socio-political behaviour, especially in an environment that is conducive and theatre friendly like the university campus.

Because of regular theatrical activities, the university theatre is considered as one of the custodians that preserve theatre from going into oblivion especially in the emergence of film, video and cinema production. It is in view of the above that Ayakoroma (2012: para. 13) observed that:

There is no doubt that theatre practice has the potentials of thriving in educational institutions, basically because of the ready audience the campuses offer productions. Secondly, apart from the artistic entertainment dimension, the performances serve educational purposes. While students could do performances as partial fulfilment of certain course requirements, education institutions could also use such performances to communicate necessary messages to members of such academic communities. How well this platform has been utilised, by over forty higher institutions in Nigeria offering theatre arts, to meet institutional visions and missions is left for us to conjecture.

The history of theatre as a discipline in Ahmadu Bello University (ABU) and University of Jos (UJ) is that of a balance between academic theatre and theatre for social development. This means that apart from theatre studies, theatre scholars and practitioners of ABU and UJ have used theatre for community development purposes. In other words, they have been involved in deploying theatre to address social issues in Nigeria. For example, the Samaru Theatre Project and Community Theatre, a form of theatre for conscientization began in 1976 at the Ahmadu Bello University, Zaria, by a group, known as the ABU Collective. The group comprised Michael Etherton and Brian Crow, and Nigerian theatre artists, such as Salihu Bappa, Steve Oga Abah and Tunde Lakoju. These theatre practitioners were determined to avail their theatre skills to addressing the community problems that beset Zaria. Since then, the work of Abah and his colleagues in ABU have contributed to the evolution of Theatre-for-Development field in Africa as most or other workshops adopted the ABU methodology (Dandaura, 2014).

Ahmadu Bello University was founded on October 4, 1962 as the University of Northern Nigeria. ABU operates two main campuses: Samaru and Kongo. The Samaru campus houses the administrative offices, sciences, social-sciences, arts and languages, education and research facilities. The Kongo campus hosts the Faculties of Law and Administration. The Faculty of Administration consists of Accounting, Business Administration, Local Government and Development Studies and Public Administration Departments. Additionally, the university is responsible for a variety of other institutions and programs at other locations (Original Archive, 2015).

Dandaura (2014) explains that in 1987, Iyorwuese Hagher, Thomas Anpe, John Illah, and Lantana Ahmed-Onucheyo drew from their experiences at the ABU to initiate the University of Jos Theatre for Development projects. University of Jos (UJ) was founded in November 1971 as a College of the University of Ibadan. In September 1975, University

of Jos was granted autonomy consequent upon the promulgation of the Decree 82 of 1979 establishing it (Mangwat, Okoye, Akintunde, & Fwatshak, 2017). The University has three campuses: The Bauchi Road, the Naraguta and the Township Campuses. The Bauchi Road Campus currently accommodates the Faculties of Environmental Sciences, Medical Sciences (Pre-clinical Departments only), Natural Sciences, Pharmaceutical Sciences, Law, and the School of Postgraduate Studies, Library, the Information and Communication (ICT) Directorate, the Office for Research and Development, the University Primary School and the University Administration (Mangwat, et al., 2017).

Against this backdrop, a critical study of the use of theatrical performances for addressing anti-social behaviours among students in Nigerian institutions of higher learning especially in the Universities is imperative.

## **1.2 Statement of the Research Problem**

Theatre was introduced into Nigerian University as a course of study in the University of Ibadan (1961), for manpower development and capacity building in the areas of acting, stagecraft, directing, play writing, music and set design. It was not primarily designed to address social issues. Over the years, society evolved and theatre as a discipline embraced several new dynamics, and University lecturers began to deploy theatre as an instrument of social change in form of Theatre for Development (TFD) or Community Theatre Projects (CT), encouraging governments, development agencies and NGOs to embrace it in their development projects. Olalekan, Akashoro, and Shaibu (2010:107) state that “there exists an obsession among theatre and literary scholars to prove that theatre, whether in the literary or performative form has a contribution to make to the development of the society”.

In spite of these achievements, it seems that the university theatre is yet to effectively accommodate contemporary realities especially in deploying it to address numerous social challenges within the university community such as students' anti-social behaviour. Amongst measures taken by the university authorities to address students' anti-social behaviours, the prominence of theatre is uncertain (Ayakoroma, 2012).

Perhaps, redesigning theatre curriculum to accommodate contemporary realities and new dynamics for example creating an opportunity for theatre to venture into addressing social issues may distract its primary focus and also incur financial repercussions?. It could also be that public perception within the university may not regard theatre as a viable tool capable of engendering social change within the university community. This study is interested in examining the above issues in order to enhance the effective use of theatrical performance to address anti-social behaviours among students thereby increasing its relevance within the university community.

### **1.3 Aim and Objectives of the Study**

The aim of this study is to enhance the effective deployment of theatrical performance as an instrument of addressing anti-social behaviours among students in Nigerian institutions of higher learning especially the Universities. The following objectives guide the study:

1. To identify types, causes and consequences of students anti-social behaviours within the study locations
2. To investigate the extent to which theatrical performances are deployed in addressing anti-social behaviours in Ahmadu Bello University, Zaria and University of Jos, Jos
3. To examine selected theatrical performances in the universities under study and determine the extent to which they address anti-social behaviours among students



4. To determine the extent of students' awareness of theatrical performance and its capabilities of bringing about behaviour change amongst the students of the selected institutions for this study.
5. To examine factors militating against the deployment of theatrical performances in addressing anti-social behaviours among students in Ahmadu Bello University, Zaria and University of Jos, Jos.
6. To Suggest proactive measures for deploying theatrical performances in addressing anti-social behaviours among students in Nigerian universities

#### **1.4 Research Questions**

The following are the specific research questions that guide this study:

1. What are the types, causes and consequences of anti-social behaviours among students in the study locations?
2. In what way has theatrical performance be deployed to address anti-social behaviours in the study locations?
3. How has theatrical performance addressed anti-social behaviours among students in the selected institutions under study?
4. Are students aware that theatrical performance can bring about behaviour change in Ahmadu Bello University, Zaria and University of Jos, Jos?
5. What possible factors militate against the deployment of theatrical performances in addressing anti-social behaviours among students in Ahmadu Bello University, Zaria and University of Jos, Jos?
6. In what ways can theatrical performances be more proactively deployed to address anti-social behaviours among students in Nigeria Universities?

### **1.5 Significance of the Study**

The significance of this study lies in its efforts at refining the current understanding of the problem that impedes the reception and adequate use of theatrical performance to address anti-social behaviours on Nigerian university campuses. As an important instrument for social change and conscientization, if we arrive at a deeper understanding of the issues, we may find pointers to how theatrical performance can be made more effective than it is in the present situation. Thus, the present study is justifiable as it helps to investigate the deployment of theatrical performance in ABU and UJ.

This study is important to many groups of people who are interested in addressing and eradicating anti-social behaviours among students in Nigerian universities. The groups of people who would find the present study useful include: university students, theatre practitioners, university administrators, security agencies, non-governmental organisations, psychologists and counsellors. For theatre practitioners, this research will further advocate for the use of theatre to address social challenges in the society especially on university campuses.

This study will reawaken the consciousness in the students studying theatre that they have a role to play in sensitizing the students on the negative tendencies of anti-social behaviours. It will also lay emphasis on the powers strength of theatre, which is capable of bringing about change of attitude and behaviour. On the side of the government and security agencies (internal and external), the findings of this study will go a long way in providing certain information useful in policy formulation and monitoring of anti-social behaviours on campus.

Furthermore, by critically reviewing selected performances on how they are used to address anti-social behaviours, this study fulfils an academic exercise and offers suggestions on how the use of theatrical performance can further bring about an enabling university environment. It will also provide the university authorities with facts on the types, causes and consequences of anti-social behaviours among students in the university. If the university authorities can have vital information on types, causes and consequences of anti-social behaviours on campus, they can re-strategise or re-focus attention where necessary.

In addition, this study will make suggestions on how the university authorities can efficiently deploy the characteristics of theatre performance, especially that which creates the platform for audience to interrogate issues and subject matters of performance. Furthermore, through this study, the university can benefit more and enjoy academic environment devoid of anti-social behaviours.

### **1.6 Scope of the Study**

Several universities have played laudable roles in using theatrical performances to address anti-social behaviours on campuses in Nigeria. Among the universities that have actively deployed theatrical performances in Nigeria, the present study selects only two for examination. They are Ahmadu Bello University, Zaria and the University of Jos, Plateau State.

Justification for the selection of these two universities lies in the fact that the two are involved in the use of theatre performances to address social issues both within and outside the campus. Ahmadu Bello University is known for Samaru Project and Community Theatre. University of Jos is known for Community Theatre and Theatre for Development (TFD). The departments are committed to projecting theatre as a viable tool for development and social change. In addition, the universities under study have experienced

anti-social behaviours such as cultism, examination malpractices, obscene dressing, drug addiction just like every other Nigerian universities but with some level of severity in the past.

Furthermore, the universities under study have taken conscious steps to address anti-social behaviours among students on campus through various means. The chosen institutions are federal universities with students' population not less than 20,000, cutting across diverse cultures, religions and ethnic groups. With these diversities and liberality, anti-social behaviours cannot be completely ruled out.

Lastly, these universities have unique theatre facilities, teeming audiences and regular theatrical performances. Thus, the choice of these universities gives us the opportunity to further understand the use of theatrical performance to address social issues by the departments of Theatre and Performing Arts (ABU) and the department of Theatre and Film Studies (UJ).

Performance wise, the study selected two performances performed during matriculation and orientation programmes for new students to assess how the performances addressed anti-social behaviours among students in the universities. They include *Live on Campus* directed and coordinated by Mr. Steve Daniels from (ABU) and *Say What... Say What... Anything... Can... Happen* written by John E. Illah and Rueben Embu.

Theoretically, this study selects Critical Pedagogy of Education propounded by Freire in 1970s and Relevance Theory propounded by Paul Grice in 1989. Pedagogy of Education is to examine the practice and teaching of theatre in the chosen universities to see if there are elements of conscientization and application of knowledge in relations to reality. On the other hand, Relevance Theory is selected to examine if the existence of theatre in the

selected universities has the interest of the community in their practices and academic exercises.

Conceptually, the issues that this study examine are types, causes and consequences of anti-social behaviours among students, deployment of theatrical performances in addressing anti-social behaviours in the universities chosen, awareness of theatrical performance and its capabilities of bringing about behaviour amongst and factors militating against the deployment of theatrical performances in addressing anti-social behaviours among students the chosen universities.

The periodically scope of this study is limited to 2015 and 2016 academic sessions. The justification for this period is that the two performances in the two universities covered a wide range of anti-social behaviours in the universities which goes further to show the intensity of efforts in this direction. This period also marked the era where emphasis was laid on students attending orientation performances. A lot of efforts were made during this period to curb the menace of anti-social behaviours among students and collaborations took place between various units in the university whose were interested in eradicating anti-social behaviours on campus.

### **1.7 Limitation of the Study**

This study critically examined theatrical performance as an instrument for addressing anti-social behaviours among students in Ahmadu Bello University and University of Jos. It identified types, causes, consequences of anti-social behaviours, investigated the extent to which theatrical performances have been deployed in addressing anti-social behaviours as well as examined factors militating against the deployment of theatrical performances in addressing anti-social behaviours among students in the universities under study.

However, the study was unable to cover other universities that offer Theatre Arts and as such, the findings of the study were limited to Ahmadu Bello University and University of Jos. The research was unable to examine other social issues within the university community beyond anti-social behaviours, which are also crucial. Furthermore, the research studied anti-social behaviours collectively without focusing on a particular case study which would have had direct and precise findings.

In addition, the study was limited to two theatrical performances: *Live on Campus*, directed and coordinated by Mr. Steve Daniels from (ABU) and *Say What...Say What...Anything...Can...Happen* written by John E. Illah and Rueben Embu. They were enacted during matriculation and orientation programmes for new students in the two universities under study. However, the study was unable to include other theatrical performances which would have widened the scope as well as the findings.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.1 Introduction

This chapter reviews related literature in accordance with the variables of the study such as theatre and the audience, collaborative nature of theatre performance, categorisation of theatre, concept of performance, staging of theatrical performance and the relevance of theatre in the society. It also reviews theatrical performance as a tool for conscientization, the essence and ethics of the university, and an overview of anti-social behaviours in university campuses. Reviewing these variables assisted the researcher to examine various contributions of scholars. It also assisted the researcher to identify possible gaps in the works reviewed and the extent to which the present study has filled the gaps identified.

#### 2.2 Conceptualising Theatre

The term theatre has been conceptualised differently by scholars. According to Brockett (1980), "theatre is an experience, a shared event that includes both those who perform and those who observe". Furthermore, Traore (1972:13) defines theatre as "man's expression of his feelings and emotion". Schechner (1988:87) asserts that theatre is a "set of gestures performed by the performers in any given performance; the performance is the whole event, including audience and performers". The definitions above emphasised gestures, feelings, emotions and experience. They also highlight performers and audience. In essence, theatre brings together performers and audience; one performs and the other observes. This becomes an emotional experience which both parties hold tenaciously.

Beckerman (1979) introduced the issue of space to the definition of theatre. He argued that "the actor, space and the audience are quintessential" conditions that govern theatre. In other words, there is need for space to house a performance, otherwise, there can be no

performance. Obasi's definition of theatre (2013) brings into lime light the issue of social reality. He submits that theatre embodies social reality. He further states that it offers the audience an escape from reality because what they watch on stage is a representation of reality and not reality. So they do not need to have a real life experience but they can imagine. This experience stimulates and entertains; but while stimulating and entertaining, it remains an integral part of society, reflecting society's feelings, and even occasionally acting as its guide". In agreement with Obasi's submission, Burn (1973:5) posits that theatre is "a social art form, a lively and powerful means of sharing ideas with thousands of people" In the light of the assertion that theatrical performances bring about common interactions between the performer and the audience, they can be deployed to address challenging issues in a given society.

In view of Burn's opinion, Bennett (1997) states that theatre is a tool of communication. From his submission, the whole idea of gestures, speech, songs music and dance is to pass across a message to the audience. The performers may communicate this experience to the audience through a combination of gesture, speech, song, music, and dance and the elements of art and stagecraft are used to enhance the physicality, presence and immediacy of the experience.

He added that "Theatre occurs wherever and whenever human society has developed and is transitory; meaning that, a theatre performance changes from one experience to another and from one moment to another as the audience encounters series of shifting impressions and stimuli". After examining various definitions above, the researcher is of the opinion that theatre is a whole constellation of events that takes place between the performers and the audience; an all-encompassing and inclusive creative activity that adds value to human experience. A very important variable that must be added to the definition of theatre is



space. The definition of Beckerman (1979) captures this variable thus: “the actor, space and the audience are quintessential” conditions that govern theatre. Furthermore emphasis on space was made by Hamilton (2007) when he posited that “theatre is a collaborative form of art that uses live performers to present the experience of a real or imagined event before a live audience in a specific place”. It therefore, means that without space, theatre cannot exist. In this statement by Hamilton, another dimension is added to theatre and that is the issue of collaboration.

The issue of space is important to this study and this can be achieved by discussing various typologies of theatre. Discussing theatre typology is pertinent because the university theatres under study can fit into any of the identified typologies. The following are the typologies of theatre: arena, thrust, studio theatre, proscenium, and theatre-in-the-round (Theatre Project Consultants, 2013; Elaine and George, 1991; Elam, 2004; Hamilton, 2007).

In the Arena Theatre, the audience completely surrounds the stage or play area. The key feature of an arena is that the event space is the lowest point, allowing for maximum visibility. Arena theatre is usually designed to accommodate a large number of audience. In an arena theatre, the audience in a thrust stage theatre may view the stage from three or more sides. Since the audience can view the performance from a variety of perspectives, it is usual for the blocking, props and scenery to receive thorough consideration to ensure that no perspective is blocked from view. A high backed chair, for instance, when placed stage right, could create a blind spot in the stage left action.

Thrust Theatre extends so that the audience surrounds it on three sides. The thrust stage may be backed by an enclosed proscenium stage, providing a place for background scenery, but audience views into the proscenium opening are usually limited. Actor

entrances are usually provided to the front of the thrust through gaps in the seating. Studio Theatre is a flexible theatre with one or more audience galleries on three or four sides of a rectangular room. The main floor can usually be reconfigured into arena, thrust, end stage, and flat floor configurations. The room usually has some architectural character (Hamilton, (2007)).

In a Proscenium Theatre, the stage is located at one end of the auditorium and is physically separated from the audience space by a proscenium wall. This is sometimes called a “two-box” arrangement with the auditorium and stages occupy two separate “boxes” or rooms. The stage box (stage house) provides fly space and wings and permits a wide variety of scenic and lighting effects. The auditorium box is the audience chamber, which may take many forms fan-shaped, courtyard, lyric, etc. (Hamilton, (2007)).

Most universities that offer theatre arts as a course adopt theatre structures that can stand the test of time and which are complete to some extent in themselves in order to accommodate different performances. This is because funds may not be made available to build a different type of theatre if need be. For instance, Ahmadu Bello University Studio Theatre, known as Mud Theatre or Drama Village is one of the unique theatres considered as a self-complete theatre. It can be used as proscenium, thrust or theatre in the round (Kafewo, 1994). In addition, it is modelled after the typical Hausa village setting and boast of the ‘Zaure’ decorations and murals that detail the Hausa cultural heritage. “It is made up of four huts and an open square that makes drama a communal activity” (Ogbulafor 2012). Inside the theatre reveals a space with a smooth covering on which Periaktoi can move smoothly and swiftly. In this space called stage, rehearsals and productions are executed. It is divided into three (3), the Up Stage, Centre Stage and Down Stage. The Up Stage is the highest plane in terms of elevation. It is 22.67ft wide and 1.17ft higher than the

Down Stage. The Centre Stage is next to the Up Stage. It has two huts to both sides and between the huts in the right to the other at the left measures 22.37ft, with a depth of 1.15ft. The Down Stage is the lowest of the three and the closest to the audience. It is a part of the Theatre Well which is circular in nature with a radius of 13ft. At the centre of the well is an underground drainage system. This is necessary because of the nature of the drama village studio theatre, which is an 'open air theatre'.

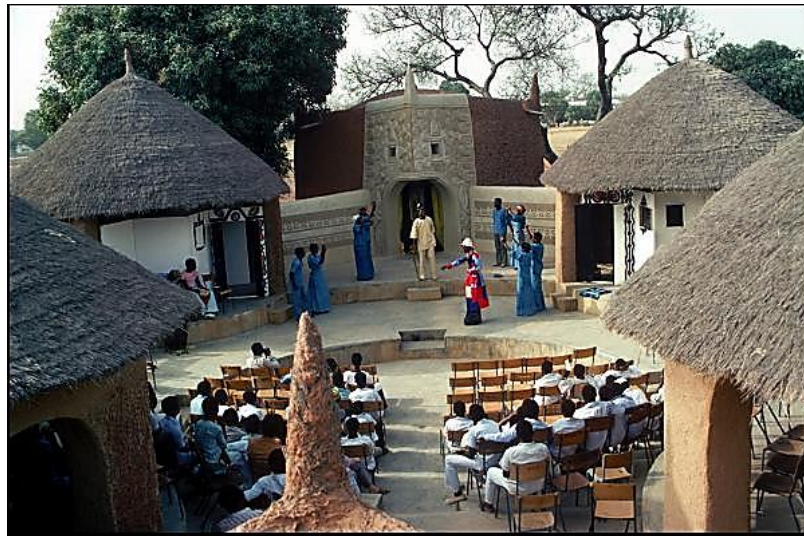


Figure 3. Ahmadu Bello University Studio Theatre popularly known as the Drama Village

The stage in the Dance Studio is quite flexible and can therefore be collapsed into either a Proscenium, Thrust or Round Theatre. Apart from the stage area, there is an auditorium with a seating capacity of about 230 audiences. There are two roofed huts in the auditorium with other unroofed seating spaces. It is important to note that the ABU Studio Theatre was designed by a young American architect, Steve Erlich, with the outstanding involvement of Michael Etherton (Ododo, 1998:75).

The University of Jos Open Air Theatre (OAT) is "a vast natural space where the rocks and vegetation create an atmosphere of an Amphitheatre. In addition to this natural background, there is also a raised platform which combines to make it all suitable for all

types of plays” (Musa & Akoh 2006:133). Apart from these two theatres, there are other theatres in Nigerian universities with uniqueness such as the Pit Theatre of Obafemi Awolowo University and the Crab Theatre of University of Port-Harcourt” (Adebite 2010). The creation of these unique theatre types is perhaps for the purpose of checkmating the dominance of proscenium theatre. Most importantly, they were probably designed to reflect the concept of African Theatre especially in the aspect of staging performances” (Ododo, 1998). African theatre space cannot be confined to a particular structure because the interplay of various creative elements. As such proscenium stage which is a regular feature in most university theatres cannot suffice.



Figure 4: University of Jos Open Air Theatre (OAT)

These two theatres are within the category of Theatre in the Round and Open Air Theatre. The uniqueness of these theatre forms are as a result of their ability to combine all theatre forms, whether proscenium, thrust, theatre in the round and open air. They also have provisions for traditional features that can allow for traditional performances to be enacted. The use of performance should be entirely focused the theatre facilities, if it must make impact in the university to address antisocial behaviours it can extend beyond the regular space to open space within the university campuses.

### 2.3 Theatre and the Audience

The role of audience in the theatre cannot be over-emphasised. Many have asked whether performance can exist without the audience. Many of the answers point to the fact that theatrical performance cannot thrive without audience. Ayakoroma (2011:19) emphasises this point by saying that:

Theatre cannot be said to have taken place unless there is a performance that is enacted before a given audience. Let us take the example of a lecturer teaching in a class, where there are no students. Passers-by will say such a lecturer is a mental case. The same applies to what is happening here now. You are the reason why this presentation is taking place. This underpins the position of Brockett that, “the performer exists only when an audience exists, for the performer’s entire purpose is to arouse recognition and wonder in the on-looker”

The above emphasis confirms the importance of audience to performance. According to Dugga (2007:162):

the culture of performance apparently is a contact medium through which members of the public (audience) have the opportunity of receiving, perceiving and ‘reading’ a stage performance as well as exercising the intellectual leverage of reacting to issues arising in the performance.

The aspect of “exercising the intellectual leverage of reacting to issues arising in the performance” is vital to this study. This is the key strength that is deployed for Theatre for Development (TFD) or Theatre for Conscientization (TFC). It is the message (s) that audience receive from a theatrical experience that makes it possible for a change of attitude.

Still in line with the issue of theatre and audience, Elam (2004: 238) notes that:

In the last few decades, writing around theatre has increasingly emphasised the role audiences play in making theatrical performance meaningful. We see this from the relatively technical analysis of theatre semiotics, which declares that “every spectator’s interpretation...is in effect a new construction of it” to the broader concerns of performance studies, which explores the connections between theatrical spectatorship and other kinds of “seeing” in our culture.

This informs the assertion of Bennett (1997:132) that:

Blurring the lines between performers and audience can allow the production to draw on shared knowledge and feelings about the world, such as knowledge of local stories or feelings which are more likely to be understood by those who have been through similar and difficult experiences. It can also help us attend to the various different ways in which audiences engage with a performance,

The above statement is in tandem with scholarly postulations emphasizing inseparable essence of theatre and audience. It is therefore important to say that theatre audience is the acid-test to show the efficacy and purposefulness of performances. If audience can comprehend the message of performance, then it has passed the test (Luckhurst, 2008, Elaine & George, 1991). Furthermore, Brockett (1974:8) opined that “the performer exists only when an audience exists...” From this assertion, it could be deduced that theatre thrives where there is a congruent of performer and audience. This brings us to the reality that university campuses in Nigeria are vibrant locations for profitable theatre experience because of the ready audience (students).

Essentially, where there is a meeting point between performer and audience, there lies the opportunity for the transference of knowledge; and this transfer can lead to change of perception or attitude. However, for a theatrical performance to find a meeting point, it has to capture the attention of the audience at all times. At this point, a performance cannot thrive without elements of entertainment. This is vital because if a theatrical performance is bereft of entertainment, it loses the attention of the audience and ultimately the message. Because of this, many aver that movies offer more entertainment than live theatre. But, the researcher is of the opinion that there is no need for such comparison because live theatre is consistent with the realities of society and its entertainment is highly participatory. Nevertheless, entertainment is of essence, especially to sustain theatre practice and patronage in Nigeria.

Furthermore, Malomo (2001:89) argues that:

Theatre is an important medium of communicating thoughts and feelings, but without an audience it cannot hope to achieve this objective....Virtually everything in the theatre, including the repertoire, depends on the audience. For it is the audience for which the playwright communicates, while the other elements in the production, from the director, the actors, the designer, the costumer, the make-up artist and the publicist, think first about the audience in executing their creative impulses. Also from [an] economic point of view, the audience is consumer in relation to the producer. For it is the audience that pays directly by buying tickets and indirectly by paying taxes which subsidise and sustain a number of performances. It is the audience which applauds or boos a production and, therefore, represents society in general and public opinion in particular.

From the above statement, the economic relevance of the audience can be seen. The communication relevance is that audience receives the message of performance because the performer has a message that must be shared. Oftentimes, the performer knows what to communicate and how to go about it, but his anxiety is always about who constitutes the audience. Would they appreciate the message or not? The performer tend to has control over other aspects of performance and not the audience. Audience's reaction seems to the true taste of a performance. In the university, theatre audience comprises students, members of staff and non-members of the university community. This is why the university theatre can boast of good patronage (Ayakoroma. 2012).

In order to attract audience to a theatrical performance, publicity is necessary. Without adequate publicity, a performance can record low turnout. Low turnouts to a performance can affect the morale of actors on stage. Actors are motivated by a rich presence of audience. In the university, publicity is usually carried out mainly through the use of posters. But, social media platforms such as Facebook, Twitter and WhatsApp have made publicity much easier today. Apart from making publicity easier, they also serve as platforms to discuss and analyse performances. Theatrical performances in the university are publicised long before the stipulated date; giving enthusiasts (mostly students) the opportunity to plan ahead of time. It is pertinent to note that most theatrical performances

in the university theatres come from workshop courses. In Ahmadu Bello University for instance workshop course include: THAP 103 - Theatre Workshop, THAP 203 - Practical Theatre (Samaru Project), THAP 303 - Production Workshop I and THAP 403 - Production Workshop II. These workshop courses are designed by the university for the primary purpose of training theatre students. These workshops result in performances where audience members are expected to watch for free or pay a token as gate takings (Clifford, 1988; Langley, 1980, Salami, 1994).

#### **2.4 The Collaborative Nature of Theatrical Performance**

The beauty of theatre is in its ability to garner several other professional disciplines together. Hamilton(2007) opines that theatre is a collaborative art form. In the same vein, Anpe (2015:547) submits that theatre is “a dynamic and unitary art which consists of many interlocking elements such as lighting, directing, stage/costume design, scenery, props and other essential materials used by actors before an audience”. Other art forms that theatre incorporates include: make-up, music, dance, storytelling and mime (Anpe, 2015).

Because reality is a blend of all human endeavours and if theatre is said to depict reality, it therefore makes it possible to encompass other elements. This convergence equips theatrical performances to entertain, communicate and educate. It is important that we discuss a few of these elements that add aesthetic value to performances. Make-up is one of the design components that is used to assist in creating the appearance of the characters that actors portray during a theatre production. Make-up is the use of coloured substances on the performer's body that is not covered by the costume (Hamilton, 2007) It could also be in a three dimensional forms such as false nose, boil, scar, hunch back, wrinkles or false beard on a performer's face. It also covers hairstyle, the use of wigs, creation of false grey hair to alter the performer's appearance in order to enable him fit perfectly into his/her dramatic character. It is an integral part of theatre practise. Secondly, costumes is another



important element of the theatre. It can be defined as those materials worn by actors in any theatre production. Early theatrical performances relied strongly on costume more than any other design components. This is because with costumes, the role of the actors can easily be defined. For instance, the role of a soldier can be easily identified on stage because of the military uniform. Costumes tell the audience a lot about the character and expectation of possible actions and reactions. This is why costume is crucial to the interpretation of a performance. Costumes also convey information on the prominence of a character, location of action, period as well as the prevailing mood of performance (Hamilton, 2007).

Light and sound are considered as two most technical of the theatre elements because of their complexity in terms of usage and operations. Sound plays an important role in a production. It can be used to create special effect such as thunder storm, earthquakes, rainfall, bombs, cockcrow, car horns or engine sound. Music is sound related and often used to create emotions effects on the audience (Mussel, 1937:27-30). Lighting is considered by many as the latest form of theatrical design elements in the theatre and at the same time one of the strongest components. It reveals all other components of visual scene in a production. Dandaura (1994:8) further reveals that lighting is:

an essential part of a production in terms of interpretation of the story especially by depicting the passage of time and the changing patterns of the performance through the manipulation of its three properties of intensity, colour, and movement

In enacting any theatrical performance, all these art forms must be well articulated to bring about result. They are referred to as design elements which are essential to conceiving, planning and realizing all visual effects of a performance on the stage. The creation and skilful deployment of colours, lines and shapes provides the physical placement and total background for a performance.

Because of the importance of theatrical performances, playwrights write plays to address several social challenges in Nigeria. For instance, the thematic preoccupations of the play *Who Can Fight the Gods* by Julie Okoh, emphasises the anti-social activities such as cultism, misappropriation of funds, and immorality. It is also considered a satire of contemporary Nigerian campus realities. In the same vein, *Once Upon a Tower* by Ojo Rasaki Bakare, takes a swipe at the Nigerian contemporary realities, especially the decay within the institutions of higher learning. Both plays also dramatize the rampant corruption within the institutions, cultism, power politics, sex and money related exploitations (Onukaogu & Onyerionwu, 2009).

## **2.5 Categorizations of Theatre**

There are different categories of theatre and it is important for us to discuss them in this study. There are mainly two categorizations namely: profit and non-profit theatres or commercial and non-commercial theatre. The university theatre falls within non-profit or college theatre. Charles & Adora, (2010:34) assert that:

University theatres are basically educational theatre designed to perform educational functions among others in line with the aims and objectives of the university. University theatres manifest as the Department of Theatre/Performing Arts. They are designed with the responsibilities of training and producing high level manpower for the development of the artists and the nation

In addition, Hagher, (1990:9) posits that educational theatre is a platform where the teaching of both technical and creative skills in various aspects of staging performances is possible. He mentioned also that apart from manpower development, university theatre in a bid to adjusting to the changing reality of our time, is assuming a special position that allows it room to engender the desired changes in the society. Educational theatre contrasts sharply with commercial theatre. The following definition of commercial theatre suffices:

The commercial theatre is a professional theatre established essentially to make financial profit for its investors while providing the public with entertainment of high-level artistic and production quality. Plays are offered at a price high enough to cover production costs and to provide financial return to the investors” (National Endowment for the Arts, 1981).

Because of the need to remit profit to investors, there is a natural reluctance on the part of many commercial producers to enact plays which might not yield good box office income.

It is important to note that artistic decisions such as the selection of plays, cast sizes, publicity and setdesign are influenced strongly by box office potential. The commercial theatre is set to generate funds. Therefore, its emphasis is different from that of college theatre which is no-profit oriented. Theatrical performances are expenses to enact and so require fundsand funding for non-profit theatre like the university theatre is a challenge.

Babalola, Jaiyeoba, and Okediran (2007:67) argue that funding of university theatre can come from:

...different levels of government and supplemented by funds from other sources such as business, community organizations and levies charged. The revenue collected through fees constitutes an insignificant proportion of the revenue of the institution.

They assert that one of the reasons why university theatres seem to be out of date in terms of equipment and structure is as a result of low funding. But, contrary to the above assertion, there are some university theatres that can boast of modern facilities and good structure. In essence, funding the university theatre is important for it to fulfilits purpose. According to Salami (1994), the purpose of theatre is to acquaint young people with theatre as an art form and a vital medium of communication. In order words, it develops student’s ability to communicate his/her thoughts and feelings to others thereby improving the level of inter-personal relationships. It also provides an opportunity for students to develop their imagination and logical reasoning in order to understandtheir immediate

society. Furthermore, by constantly engaging in rehearsals and workshop projects, students develop their creative capabilities.

## **2.6 The Concept of Performance**

Performance is a generic term which describes a wide range of activities in human endeavours (Carlson, 1996). It is a term that is difficult to assign a specific definition. It is a mode of behaviour that may characterise any activity engaged by man in order to realign him/her with the society (Umar-Buratai, 2010). It can be seen as an activity done by an individual or group in the presence of, and for another group such as theatre, mime, sports, music, dance etc. (Schechner, 1988:30). In addition, Carlson (1996) sees performance as any activity that is framed highlighted and presented or displayed. Furthermore, Simpson and Henderson (1993:3) argue that:

Performance in all its ramifications uses a lot of medium to express the individual and societal values. It embraces a verbal act in everyday life, a stage play, musical concert, dance or cultural performances. In all cases, a performance is interactional in nature and involves symbolic forms and live bodies, provides a way to constitute meaning and to affirm individual and cultural values

From the statement above, various examples of performances have been given such as stage play, musical concert, dance or cultural performances. Let us begin with music for instance. Musical performance is based on the interplay of sounds creatively organized. In many cultures, music is an important part of people's way of life; playing a key role in religious rituals, rite of passage ceremonies and other social activities. Music has been used to teach morals, preserve history as well as entertain people. It can be instrumental. This means that it is limited to the use of instruments alone without vocals. Often times, music is accompanied with dance and this is because the body naturally responds to music in form of dancing.

In addition, dance is a performance artform consisting of purposefully selected sequences of human movement. Dance in the theatre is usually directed by a choreographer who makes sure that the sequence falls in line with the theme of the performance and in the same context, entertain, educate or remind people of events and happenings in the society.

Another important type of performance which was not mentioned above by Simpson & Henderson (1993:3) is storytelling. This is important because the entire essence of theatrical performance is to tell a story. Storytelling is the social and cultural activity of sharing stories, often with improvisation, theatrics or embellishment. Stories are used in every culture as a means of entertainment, education, cultural preservation and instilling moral values. The term storytelling “is used in a narrow sense to refer specifically to oral storytelling and also in a looser sense to refer to techniques used in other media to unfold or disclose the narrative of a story” (McKee et al 2004:67). They aver that the captivating essence of theatre performance lies in the storytelling because the entire performance tells a certain story to the audience. A very important point made by Onuekwe (2015) is that while stories can keep us captivated and engaged, they also have the power to bring about behaviour change.

In essence, storytelling is used as an oral form of language associated with practices and values essential to developing people’s identity. It is important to note that storytelling is not only meant for entertainment but to also teach values. In a traditional setting, social values and norms are orally passed on through storytelling in a quiet and relaxed environment, which usually coincides with family or tribal community gatherings and official events such as family occasions, rituals, or ceremonial practices.

Furthermore, performances can manifest in different forms such as tragedy, comedy, tragicomedy, melodrama. In the first instance, Tragedy is a form of performance based on human suffering that invokes an accompanying catharsis or pleasure in audiences. In modernist theatre and literature, the definition of tragedy has become less precise as many have rejected the Aristotle's maxim that true tragedy can only depict those with power and high status. Arthur Miller's essay *Tragedy and the Common Man* (1949) argues that tragedy may also depict ordinary people in domestic surroundings (Sorkin, 2008).

Comedy refers to any dramatic performance generally intended to be humorous or amusing by inducing laughter (Halliwell, Henderson, Zimmerman, 1993). Tragicomedy is a performance that blends aspects of both tragic and comic forms (Dewar-Watson, Sarah, Subha, Raphael, 2007). The term describes either a tragic play which contains enough comic elements to lighten the overall mood or a serious play with a happy ending (Foster, 2004).

A melodrama is a dramatic or literary work in which the plot is typically sensational and designed to appeal strongly to the emotions, takes precedence over detailed characterization. The term originated from the early 19th-century French word *mélodrame*. It is derived from Greek *melos*, music, and French *drame*, drama (from Late Latin *drāma*, eventually deriving from classical Greek *δράμα*, theatrical plot, usually of a Greek tragedy (Stevenson, Angus; Lindberg, & Christine, 2010).

The forms mentioned and briefly explained above are important because audience react to performances differently. For instance the way an audience would react to a tragic play such as *The Gods are not to Blame* by Ola Rotimi is different from *The Good Woman of Setzuan* by Bertolt Brecht which can be categorised into Melodrama. Sometimes the

performer can pass across a serious message through comedy and it would make more impact than if tragedy was deployed.

In summarizing the concept of theatre and performance, it could be stated that theatrical performance is the interpretation of a play text into a production; bringing a play text into reality before and audience in time and in space. To perform a play is to form an idea about the meaning of that play and then express the idea on stage. To better explain it, a theatrical performance is simply an interpretation of a play.

## **2.7 Characteristics of Theatrical Performance**

There are several characteristics of theatre and it could be argued that the ability of theatrical performances to address social issues is embedded within its characteristics. Ayakoroma (2012) listed the following characteristics of theatre to include: lifelikeness, ephemeral, objective, complex, psychological immediacy and three-dimensionality. By saying that theatrical performance is lifelike, it means that it is a mirror reflection of life. Theatre does not only use life experiences, it uses human beings as the primary means of communication (Ayakoroma, 2012). In support of this argument, Umukoro (2008:47) opines that:

Theatre is perceived to be a miniature model of society. Succinctly put, it is a microcosm of an identifiable society. It functions basically like a mirror in reflecting images within its environment. The impact of performance and theatre as a whole is incontestable. The use of theatre for conscientization and change have existed over the years.

On the aspect of theatrical performances being ephemeral, it means that when they are shared, they become part of the past and cannot be held up again by the audience to be appreciated (Ayakoroma, 2012). Furthermore, theatrical performances can be termed objective meaning that it examines the inner and outer experiences of a given characters through speech and action (Ayakoroma, 2012). This makes theatre a complex art. It is complex in the sense that there are various interplay of elements such as sound, movement,

lighting, dress, etc. In other words, theatre draws from other arts: literature, painting, sculpture, sound design, music, costume design, architecture, etc.(Ayakoroma, 2012).

Also, theatre is characterised by psychological immediacy. This means that there is a living presence of the actors and the audience within a performance environment. Actors and members of the audience have the opportunity of influencing on another, either positively or negatively. For instance, a good response from an audience spurs the actors on stage and a negative reaction can demoralise actors. The aspect of theatre being three-dimensional means that it draws from the interactive relationship of performers and spectators (Brockett and Ball, 1998). These qualities, make theatrical performances fully packed with diverse potentials that if properly deployed can enhance behaviour change.

## **2.8 Staging a Theatrical Performance in the University Theatre**

In college theatre, there are processes to follow in order to enact theatrical performances. This segment is crucial so as to affirm the position that enacting theatrical performances require, time, dedication and funds. To a large extent this argument can help to clear some doubts that people might have about theatre as a course of study in the university. Within the university community for instance, many doubt the importance of theatre. We often hear comments like “theatre art is not a serious or relevant academic exercise” (Salami, 1999). This notion, if shared by a large number of people in the university community, could affect the use of theatrical performances to address various anti-social behaviours in the university campuses.

The first stage to consider before enacting a performance in the university theatre is to choose a play. There are several play texts that are published by playwrights and they cover a wide range of issues. Any play can be chosen to serve a particular purpose. In the event that suitable play text could not be found, then a play can be improvised.



Improvisation means to create an impromptu play just to address a particular thematic issue. It can be referred to as an unpublished play. Within the university system, plays are often chosen in line with the curriculum as recommended by the department of Theatre and Performing Arts. It is possible to have an improvised play to commemorate special events.

From, choosing a play text, the next level is to prepare the script. The director plays a very important role from this level. He or she takes into consideration necessary details that must be considered because he or she knows the focus of the performance. It is important to note that the director might not necessarily follow the exact rendition of the playwright in the play text. He/she might decide to add new features or expunge from the original play text in order to achieve a certain purpose. In the theatre, the director has the poetic license to do this and oftentimes, the changes are to adapt the performance to suit contemporary relevance. This stage also looks at the elements of design such as make-up, costumes, lighting, music and props. A combination of all these elements advances the course of performance. The director, armed with all these details, can commence rehearsals which is the next level.

Rehearsal is a crucial stage in enacting a theatrical performance (Robins, 1977). The success of a theatrical performance can be determined by the level of effort and seriousness observed during rehearsals. It therefore means that without rehearsals, there cannot be performance except in a situation where the same crew have performed the same play before. The purpose of rehearsal is to enable the cast members to read the play script and study the characters in order to get acquainted with the roles. The art of studying characters is pertinent because characterization determines the message that is conveyed to the audience. In essence, poor characterization can result in a misunderstanding of the

message. In addition, characterization is the playwright's imaginative creation of characters that can effectively dramatize his story (Brockert, 1980).

In view of the above, there are different types of rehearsals as enumerated by Robins (1977:61-71):

- (i) Interpretation rehearsal,
- (ii) Building rehearsals,
- (iii) Dress rehearsals, and technical rehearsals. In view of these, provide a brief explanation of these types of rehearsals is pertinent.

The first in the order listed above is interpretation rehearsal which is where the director and the actors discussed the play. The director gives his interpretation in clear and concise words and stopping at any problematic point to discuss meaning and to give correct phrasing and pronunciation. The second is building rehearsals. This implies that the actors become word-perfect; that is to say they can deliver their lines without holding up scripts in their hands. It further means that they must have developed their characters fully. The actors can be stopped at necessary intervals in cases of changes and alterations. The director directs their entrance and exits, body language gesture and relevant actions and position on stage. Thus actors begin to walk through the play.

Finally, dress and technical rehearsal is to ensure smooth co-ordination of scene shifting, sound effects, music lights and every other aspect necessary for a successful performance. There should be full dress rehearsal, each one treated in every detail as a performance, and you must watch them from the auditorium with note-pad, pen and touch. During this period every garment, props and make-up must be done as if it is a full performance. After the performance, the audience would comment and corrections are made in preparation for the final performance.

## 2.9 Relevance of Theatrical Performances to the Society

What determines the relevance of a theatrical performance is its ability to communicate effectively. Umenyilorah (2014:34) asserts that:

Performances are designed to pass across a particular message to the audience through verbal and non-verbal means; even in cases of entertainment, the underlying aim is to send a message. In view of the above, theatrical performances is a means of communicating messages to the people. Because of the strength of the theatre and theatrical performances, Playwrights have written plays to address several nagging issues in the society such as: gender, politics, religious crises, ethnicity, unity and need for peaceful coexistence. Examining a few of these plays is imperative.

This is important because the exchange of information plays pivotal role in collaborating human activities that link people together and in essence create better relationships (Duncan and Moriarty, 1998). Another relevance that theatrical performances have is the ability to showcase social-political realities of its time; a kind of court where the economic, social, religious, and political issues of society are outlined, evaluated and judged. (Umenyilorah, 2014:34). He further added that showcasing social-political realities:

Brings about a better society, the theatre, its practitioners, and in fact, all artists are vanguards of social change in their respective capacities- keeping a watchful eye and an attentive ear on the happenings in the society. Theatre as an art form is a re-enactment of an event, which could either be real or imagined, and communicated to an audience through the medium. Hence, the dramatist uses theatre to create awareness in the mind of the audience to change the ills of his society as well as change behaviours.

Several plays have addressed socio-political issues in Nigeria. For instance the play *Once Upon Four Robbers* published by Femi Osofisan in 1988 is not a glorification of a social vice like armed robbery but it intends to take us into a socialistic view of our society where ‘lumpen proletariat’ i.e. vagabonds and criminals are products of a corrupt, and capitalistic society. Osofisan (1998:24) explains that these characters “are not just evil men after all? Shaken by the unfolding argument, the audience begins to recognise and acknowledge the

robbers as human beings like themselves, not just as negative types.” Titiloye (2012:3) comments that:

The play explores the inordinate relationships that exist between the two classes of the society, and how it has driven some set of people into the world of negativity. This has created a society filled with corrupt officials and a selfish ruling class, result in unemployment, which pushes some people into violent activities. While the proletariat, like the armed robbers are killed through public execution, the bigwigs of the society, who embezzle wealth from the nation’s purse, are not put forward for public execution.

In the play, Osofisan shows the frailties of the societies and helps in the realization that the major problems of contemporary Africa goes beyond the crimes of the poor but lies strongly in the corrupt activities of the rich.

Furthermore, in the play *Tell It to Women* by Tess Onwueme, traditional rural women are given a voice. The play shows the women of Idu break away from their assumed position of silence and powerlessness to confront the urban women who believe that their western education gives them the authority to speak for all women. The play sets up ideological oppositions; such as urban and rural, modernity and tradition, poverty and wealth, illiterate and literate and mistress and servant.

Also, the *Trial of Dedan Kimathi*, by Ngugi wa Thiong'o is another political play which belongs to a theatre of consciousness-raising. It was meant to mobilise popular will against neo-colonialism and the new capitalism which were seen as widening the gap between the Kenyan rich and poor. The play re-defines the role which the Mau Mau movement played in gaining Kenya’s political autonomy and socio-cultural re-identification. The play portrays a true folk hero in order to make his life and death meaningful for modern Kenya. The play is based on Kimathi’s trial at Nyeri which began on 19 November 1956. He had been captured on 21 October by Ian Henderson after a year-long manhunt, and charged

with unlawful possession of revolver and some rounds of ammunition, which was a capital offence under the 1952 Emergency laws. He was sentenced to death on 27 November and his appeals were dismissed. On 18 February 1957, he was hanged and his body was buried in Kamiti prison.

Also, the play *Orisa Ibeji*, by Ahmed Yerima celebrates the phenomenon of twins among the Yoruba people. It is also about man's fear of death and love of life; destiny and reincarnation; and the place of the gods in human affairs. Yerima employs simple and beautiful language, dynamic characters and deft skill to navigate the labyrinth that is *Orisa Ibeji*. The focal point of this play is not on political issues but, on traditional belief system of a people. Another play *Who Can Fight the Gods*, emphasises the anti-social activities such as cultism, misappropriation of funds, and immorality. The play is considered a satire of contemporary Nigerian campus realities. Also, *Once Upon a Tower* looks at contemporary realities, especially the decay within the institutions of higher learning, dramatize the rampant corruption within the institutions, cultism, power politics, sex and money related exploitations (Onukaogu & Onyerionwu, 2009).

The Nigerian situation is such that individual religious beliefs have come to be part of the culture and everyday existence. Hence, different religious groups in the country have long lost the original substance (faith) sustaining their individual beliefs. The idea that one can make different people into one nation by suppressing the ethnic or regional affiliations, which the people themselves are attached to and highest political significance is simply non-plausible. The theatre is therefore a potential check against tyranny, social ills and under development. This it does in a manner that promotes objective appreciation of genuine national and political interests especially in a plural, multi ethnic and multi-cultural nation such as Nigeria. For example in 1985 Ola Rotimi published *Hopes of The*

*Living Dead*. The play depicts a different kind of leader: a selfless, result-oriented, committed leadership complemented by a followership that believes in the good of the generality of its members through the application of itself to the cause that is beneficial.

Essentially, theatre performance played a serious role in the liberation and emancipation of the society from the clutches of primitive and debasing cultural practices (Umenyilorah, 2014). In Nigeria and other African countries, majority of the people are rendered voiceless, socially degraded, psychologically dehumanised and economically disadvantaged by oppressive leaders. To buttress this point, Umenyilorah (2014:34) submits that:

In this oppressed society when an individual or group of individuals enact artistic performance, the oppressed masses are mobilised, having been conscientized, to stand up and fight against oppressive traditions like killing of twins, human trafficking, suicide bombing, kidnapping. It is a process whereby men are made to see their problems as a consequence of a particular social order. It seeks to instil in the minds of the rural masses a great need for change.

It is pertinent to note that theatre imitates for the purpose of bringing about change especially through entertainment. It helps to change the mind-set of people for the betterment of the socio-political and economic structure of the nation. In a more radical sense, theatre practitioners do not only advocate for change but also spur the people to do so. This is exemplified in the “Popular Theatre” process in which the practitioner only acts as facilitator while the people do the actual advocacy (Abah, 2015).

However, theatre does not operate in a vacuum; it simply holds a mirror up to the society (Umenyilorah, 2014). Hence, the relevance of theatre in this milieu is measured by how accurately it mirrors the realities of its immediate society and points the way towards a higher ideal and more humane society. Theatre has been known to initiate change. The impact of theatre is direct and more immediate than any other form of artistic expression.

The society cannot but heed the burning issues of social concerns as raised in contemporary plays. Nigeria is as ethnically heterogeneous as it is religiously fanatic.

The big question is, can theatre performance change behaviours? According to Onuekwe (2015), the answer is yes! Take for instance when audience watch a live performance in the theatre, they are glued to the performance and captivated by the abilities of the actors to depict every character. This is because, “theatre has more effect than many other forms of communication”. Theatrical performance is “live” in the first instance. That implies that actors can be seen performing and presenting a life-like story which affects audience positively or negatively; and reaction can be immediate.

Theatre is an apt forum through which ideas can be exchanged and social awareness achieved. It can ultimately stimulate national discourse on crucial political issues, which may not find expedient expression through the conventional political fora. Because, it is a social art that thrives on collaboration, interest harmonization and collective participation between the playwright, actor and the spectator, drama itself is a projector of democratic change. With a considerable improved rate of literacy and enhanced interest in the theatre, democratic values and ideas expressed through drama will be made available to a broader spectrum of the populace. The consequent awareness will definitely contribute to the emergence and development of a genuinely democratic Nigeria.

Theatrical performance helps people to change behaviour. Behaviour is the range of actions and mannerisms made by individuals, organisms, systems, or artificial entities in conjunction with themselves or their environment, which includes the other systems or organisms around as well as the (inanimate) physical environment (Minton, & Khale, 2014). It is the response of the system or organism to various stimuli or inputs, whether internal or external, conscious or subconscious, overt or covert, and voluntary or

involuntary (Minton, & Khale, 2014). Change is a deviation from one attitude (old) to a new a new attitude. It often comes when a person is aware of the negative consequences of such attitudes or behaviours. Likewise, communication is the process of sharing information, thoughts, and feelings between people through speaking, writing or body language” (Brown, 2011). Likewise, Rodman (2006) asserts that communication in its simplest form is the activity of conveying information through the exchange of thoughts, messages, visuals, signals, writing, or behaviour.

## **2.10 Theatrical Performance as Entertainment-Education**

The researcher is of the opinion that theatre rides on the back of entertainment to deliver a message and when the message is delivered, there is the aspect of education which starts from there. According to Alex & Ebele (2015:66):

Entertainment education (EE) is not a new phenomenon. Its variants include Dandaura’s *Development Entertainment* (2012) and Quebral and Gomez’s *Development Communication* (1976). It has been around for centuries in the form of theatre, folk songs, and storytelling.

He further stated that entertainment education is: “a communicative strategy for social change that can be used to reach a wide audience”. It is an approach of communication with focus on designing and implementing a media message to both entertain and educate; increasing audience knowledge about an issue as well as create favourable attitudes in order to change overt behaviour. Manoff (1985) observes that EE is concerned with social change at the individual and community levels. Singhal and Rogers (2002) also added that EE refers to “the process of purposely designing and implementing a media message through a means in which the audience is both entertained and educated. Stood (2006) argues that the effectiveness of audience involvement in entertainment-education is multidimensional in as much as it serves as a mediator for promoting behaviour change. Audience involvement is characterised as being composed of two dimensions: affective-referential involvement and cognitive-critical involvement. This appears to be precursor



for increasing self-efficacy in promoting inter-personal communication (between one person and another) among individuals in the audience. Singhai (1990:65) describes entertainment-education as a:

Performance which captures the interest or attraction of individual, giving him pleasure, or gratification, while simultaneously helping the individual to develop a skill to achieve a particular end by boosting his/her mental, moral or physical powers

Several studies point out that human beings remember more of what they see than what they hear. A study was conducted by Metcalf (1997) at the University of Texas and found that people remember only 10% of what they read, 20% of what they hear, 30% of what they see, 50% of what they see and hear, and 90% of what they read, hear, see, do and say. Thus, Entertainment-education is known to provoke interpersonal communication among peers and colleagues (Rogers and Singhal, 1999, Onueke, 2013). According to Onueke (2015:151) interpersonal communication is another way that changes in attitude and behaviour can occur. Through talking to other people, the audience member might become more persuaded by the messages and increase his or her feelings or her self-efficacy or collective efficacy. This is also in line with the assertion of Papa, Auwal, and Singhal (1995, 1997) that “the process of change is facilitated when people share stories about how they respond to commonly experienced problems. This means that practice of storytelling is likely to encourage collective efficacy and bring about desired behavioural change (Onueke, 2015).

From the assertions above, it can be seen that one of the greatest strengths of theatrical performance is in its ability to attract an audience. Even when the intention is to pass across a message to the audience, the first step is to capture the attention of the audience. Local performers in rural communities have this understanding and they use it effectively. Therefore, entertainment and education are widely known to be the products of theatre.

The university theatres are not left out in this. Since theatre performance has been consistent in the university theatres, it can be deployed as entertainment-education especially to address anti-social behaviours among students.

### **2.11 Theatrical Performance as a Tool for Social Change**

Social change may be considered as the alteration to an existing situation that is undesirable or that which has negative impact on people and community. In other words, a social change agent can include anyone who gives, advocates or volunteers. According to Jegede (2014:38), social change can be achieved by engaging:

A research-driven approach for promoting and sustaining behaviour change in individuals and communities, and is implemented through the development and distribution of specific healthy and robust messages via a variety of communication channels.

In view of the above, theatrical performance is seen as a research driven approach that has been used over time to achieve social change in the society. Although it has been used under different nomenclatures, the essence remains the same: that of driving community development. In some quarters, it is known as Community Theatre (CT) or Theatre for Development (TFD). These are forms of theatre, particularly evolved from the University, where theatre practitioners avail their theatrical skills to assist communities to rise above their economic, development, social and cultural challenges (Umar-Buratai, 2004). In view of the above, Ayakoroma (2012:17) asserts that:

Community Theatre, as a form of theatre for conscientization, was started in 1976 at the Ahmadu Bello University, Zaria, by a group, known as the ABU Collective. The group comprised Michael Etherton and Brian Crow, and Nigerian theatre artists, such as Salihu Bappa, Steve Oga Abah and Tunde Lakoju. These theatre practitioners were determined to avail their theatre skills to the peasants and workers of the Zaria region in their struggle against oppression. The ABU Collective, using the techniques of Theatre for Development (TfD), established a relationship with the society and designed productions which came under the name Wassan Manoma (play for farmers). These were projects designed in 1977 for the Federal Government's Operation Feed the Nation (OFN) campaign. Topics for plays included, arrogance and ignorance of agricultural experts from the cities,

migration to towns and corruption by government officials and village heads in their distribution of fertiliser.

He further mentioned that:

The Samaru Community project (Street Theatre) was part of the study programme for students of Drama at ABU, Zaria. The projects made it possible for the students to relate to their immediate community, Samaru and surrounding villages. Samaru is a semi-urban village that has a mixed population with inhabitants drawn from all parts of Nigeria. It is close to the university and most of the people, who live there, work in the university. Samaru, though close to the university, had very few social amenities. The main objective of the project, therefore, was to relate to Samaru by taking performances to them. The ABU Collective believed that drama was not meant only for the elite in the university but also for the generality of the people, whether literate or illiterate. They also wanted to disabuse the minds of students, who held the belief that the illiterates were incapable of appreciating drama (p. 17)

Theatre for Development in Nigeria has become part of the academic activities and one of the requirements for awarding degrees in Theatre and Performing Arts in both universities under study. Also, university authorities have begun to introduce less punitive and coercive approach to addressing anti-social behaviours bordering on attitude and behaviour. This is partly because, forceful approaches might not have generated the desired result. Many have questioned the effectiveness of punitive measures because from observation, it has not achieved so much result as expected. For instance, if imprisonment was so seen as a severe punishment for criminals, then why are the prisons over-populated? The fear of going to prison should serve as deterrence. Yet, it has not exactly achieved that goal. We can therefore see that even death sentence, as serious as it can be, might not deter people from committing crimes. Hence, punitive approaches might not be the solution to crimes or anti-social behaviours. This does not in any way suggest that coercive measures to address anti-social behaviours or crimes would not yield positive results.

Importantly, theatre can be deployed as a therapeutic tool to change attitude and behaviours. In this instance, theatre performance can be used as a corrective tool. People have been made to undergo change of attitude through taking part in theatrical activities. For instance in a university, cult members may be subjected to playing different roles in a

theatrical performance that depicts some of the cult activities. By playing such roles, those students can see themselves in different lights. Also, while playing such role (character), he might be surprised or ashamed that he participated in such acts (any example of where this was done?). This is considered as a window of purgation that can go a long way in providing an opportunity for such students to re-examine their conducts in the university, thus marking the beginning of the journey to behaviour change. However, theatrical performance might encourage the proliferation of anti-social vices. This can be one of the limitations of theatrical performance as agent of social change. According to Idegu (2014:1)

Of all the forms of art, that which is most long lasting in the minds of its consumers are the audio-visual. When we read works of art, we can only visualise the characters in the action; but when we are exposed to stage performances of the same literary text, because of the practical excitements that we do not just imagine but see, its effect on the viewing audience is by far deeper than the reading audience

The above point, emphasize the strength of theatrical performances. However, in a situation where characters in a performance which depict anti-social behaviours are glamourised, instead of making the viewing audience to eschew these anti-social behaviours, the performances themselves contribute to making them (anti-social behaviours) trendy (Idegu, 2014). In actual fact, no play or performances, since the era of Shakespeare exemplify or has demonstrated an incontrovertible change of attitude, although many set out to eliminate such negative attitudes. The problem here is the way and manner they are presented to the viewing or reading audience (Idegu, 2014). This has been noted as one of the limitations of performances in terms of addressing anti-social behaviours.

Furthermore, the nature and structure of play performance can contribute immensely to its inability to effectively address anti-social issues, especially on campus. One structural issue of a performance is that the message of performance is often delayed till the end. The point to note is that the denouement becomes a feeble pronouncement or resolution of an elaborately woven tapestry of exciting actions, cultivated empathy and sympathy with the antagonist such that the built up process at the middle of the performance becomes far more interesting and exciting to be able to refute the failures of these characters at the end. To aggravate this situation, the eventual consequences for such characters (those with anti-social behaviours) are often not commensurate to the level of devastation they have caused. In addition, we observe that characters with negative attributes are provided with the best of lines and attractive costumes which help in endearing or attracting sympathy of the viewing audience even when they end up as villain. In this regard, the performances consciously or unconsciously glamourise misfit in the society (Idegu, 2014).

## **2.12 Limitations of Theatre as an Instrument for Addressing Anti-Social Behaviours in the University**

It is important to state that there is no dramatic text or play performance that intentionally seeks to promote and propagate anti-social behaviours. It has been observed that plays right from the classical era till this present generation discourage anti-social behaviours by creating characters with anti-social behavioural traits to end badly. Over time, they have emphasised the reality that good overshadows evil. However, what often seems to unintentionally encourage anti-social behaviours is the glamour and manner at which performances project characters with anti-social behaviours. This is one of the limitations of theatrical performance as an agent of social change. The problem may be located in the dramaturgical processes. For one, the playwright must write to entertain. Secondly the characters need to have a certain level of verisimilitude to be appreciated by the audience.

The dramaturgical process puts the punishment last. These are the attributes that contribute to the glamorization of the villain and weakening of the final message.

There are certain social factors that also limit the potency of theatrical performance in their bid to discourage anti-social behaviours. The influence of these factors is such that no matter the level of student's exposure to such performances, students find it difficult to denounce anti-social behaviours on campus. These include: societal values, family influence, academic culture/environment and psychological factors. An attempt at examining these factors is important for this study.

In the first instance, the society itself celebrates anti-social behaviours. This is because criminals, killers, fraudsters still roam the street without being imprisoned. Some politicians who have been indicted are above the law. They drive the best cars, and live in posh apartments. Even when the long arm of the law catches up with them, the penalties are so flimsy and inconsequential that they do not deter from crime. These scenarios play out in the plays that playwrights write and in movies that young people watch every day and as such it becomes difficult to eradicate anti-social behaviours. On campus, the situation is not different, the cultist are seem to be highly protected, feared, rich and influential. The way they carry themselves shows some level of impunity. They are held in high esteem. In some cases when they are caught, they are bailed out by high profile people in the society. Even when they are rusticated, they gain admission easily into other universities. These are not deterrents to those who are might to indulge in certain anti-social behaviours. The rich girls do not attend classes and yet they still pass and graduate and go further to get jobs before the serious students.

Family influence can also be seen as a factor that can limit the impact of theatrical performance on university students. It is observed that the relationships in the family have different influences on university students. In fact, the view of parents and actions towards a child at the formative stage reflects on the child's view of his/herself, which in turn influence their behaviours at the university level and even beyond (Knezevic, 2007). Thus, once there is a negative behaviour threat or practices which a student inherited from the family, it makes it difficult for him or her to eschew anti-social behaviours irrespective of how many times he or she witnesses performances that preach against anti-social behaviour.

We can also see family influence in the light of economic situation or influence. A great number of scholars have researched the connection between students and low economic possibilities (poverty). They mainly emphasize class position of students' family, which brings about the state of frustration, creation of subculture, unequal distribution of social goods, and social stigma in the case of poverty (Ljubicic, 2006). According to him, these peculiarities are largely responsible for behaviour pattern among students. Further explanation reveals that students' anti-social behaviour starts with the idea of subculture. In that way deviant behaviour represents normal way of adjustment on conditions of social disorganisation. In view of this, Show and McKay (2011) connected the theory of structure and a theory of subculture to this phenomenon. They assert that societies with the greatest level of anti-social behaviours are those where distribution of economic, cultural and social values are most unfavourable. It could be deduced that no matter the number of exposure to theatrical performance that a university student may have, as far as he or she belongs to the category mentioned above, the possibility of them being easily affected positively by the message of performance might be insignificant.

Furthermore, academic culture and environment can be seen as a contributing factor. Amaele (2013) argues that the present situation of anti-social behaviours, especially in tertiary institutions is attributed to poor academic culture, little regard for rules and regulations, which creates opportunities for the emergence and survival of cultism and other anti-social behaviours. This might be contrary to the realities in the universities today as they have sound academic culture and have made stringent measures to discipline students. In the same vein, the University environment is also considered as a factor to consider in this study. The university campus represents specific surroundings where students make relationships essentially different from those with family members, which contribute to development and maturation of personality and also enrich their experience.

It is important to note that the University campus helps to enlighten and expose students to social life and also inculcate in them the capacity to tolerate and accommodate other students from other social backgrounds; as such, it forms a training ground for building character. Nevertheless, it can also impact on the process of socialization even negatively. In the university environment interaction with peers is very important and it can lead students to imbibe new or alien culture different from theirs. The resultant effect of such interactions can affect behaviours positively or negatively. For instance most students join cult group as a result of the kind of friends they keep on campus and the influence of friends can be powerful. As far as they keep such friends, it becomes increasingly difficult for such things as theatrical performance to deter them from certain negative behaviours.

Psychology is said to be a major contributing factor to students' involvements in anti-social behaviours, especially in the university. There are several psychological factors that we can examine in this study in order to understand anti-social behaviours on campus.



They include: perception, beliefs and attitude, learning/conditioning as well as anxiety and frustration.

Perception can be seen as the organization, identification, and interpretation of sensory information in order to represent and understand the presented information, or the environment (Sobot, Ivanović-Kovačević, Markovic, Srdanović-Maras, & Muscle-Pavkov, 2010). In view of this, it can be seen to be a contributing influence to how students embrace theatre arts as a discipline. Importantly, because of the way the society feels about theatre as a discipline, it tends to create a negative impression and students comprehend performance as mere entertainment; thus offering the course as unserious and without future ambition. Meanwhile, this is a wrong notion entirely as great men, such as Wole Soyinka, Chinua Achebe, who have influenced the world or impacted the world positively come from this discipline.

Perception can reduce the impact of several exposure of students to dramatic or theatrical performances. It means that whatever messages that students may have acquired from play performances can easily be watered down. For instance, if students perceive that society celebrates anti-social behaviours and that criminals, murderers, robbers, and fraudsters still roam the street without being imprisoned. Or that politicians, who have been indicted are seen to be above the law, that even when the long arm of the law catches up with them, the penalties are so flimsy and inconsequential to deter others from committing the same crimes. With this mind-set, can theatrical performance that discourages against anti-social behaviours be able to have much impact on such students?

The discussion should not be limited to the larger society alone, let us narrow the argument down to the university campus. If students perceive that cult members are highly protected, feared, rich and influential and exhibiting celebrity lifestyle, can theatrical performance

make meanings to them or make them want to eschew cultism? In some instances, when cultists are caught or rusticated, high profile personalities in the society come to their rescue, thus, encouraging more people to follow the same lifestyle (Amale, 2013).

Furthermore, belief and attitude are two important psychological factors as far as the study of anti-social behaviours is concerned (Knezevic, 2007). Belief is the state of mind in which a person thinks of something whether there is empirical evidence to prove it or not. On the other hand, attitude is a psychological construct, a mental and emotional entity that characterizes a person. Attitude is complex and acquired through experiences (Bisera, 2011). We can use the belief system of a society to illustrate this scenario: if the society is such that hard work and dedication do not seem to pay but instead, fraudulent lifestyles become lucrative, then it can affect people's attitude.

It is pertinent to note that once attitudes are formed, they become extremely difficult to control, even when the situations that produce them change (Joksimovic, 2004). Most negative beliefs result in low self-esteem and if this happens to undergraduate students, it is capable of affecting what they do, how they react and what they become in life generally. For instance, students with low self-esteem generally look forward to things, habits or friends that can help them build self-esteem. From this instance they may turn to cultism or drugs to boost their self-confidence. On the contrary, students with high self-confidence do not need "enhancers" to perform at optimal level. In this light, psychological disposition plays a major role in students' anti-social behaviours (Antwi & Paul, 2010).

In addition, one of the major contributing factors of low self-esteem is social and economic deprivation of children who later become university undergraduates. When these students are mixed up with other students and compare their status, the psychological trauma and gap become a driving force for exhibiting anti-social behaviours. This means that when the

situation is unequal in terms of distribution of resources, position and opportunities, there is the likelihood of people engaging in corruption, robbery, cultism and such other anti-social behaviours (Antwi & Paul, 2010). With this situation, theatrical performance may not in actual fact change such students easily and as such it becomes a militating factor.

Also worthy of mention are learning and conditioning which constitute vital psychological factors that can influence anti-social behaviours (Bukelic, 2004). Conditioning in psychology is a behavioural process whereby a response becomes more frequent or more predictable in a given environment (Bukelic, 2004). In view of this, it could be deduced that students make decisions based on several events happening around them. A contemporary example is New Media and the Internet: It is said that new media has been a contributing factor to anti-social behaviours on university campuses in Nigeria. Omonijo and Nnedum (2012b) observed that the exposure of youths to the new media is instrumental to the rising wave of anti-social behaviours such as examination misconduct, criminal behaviours, among others in Nigerian tertiary institutions. The new media include: the internet, mobile phones and personal computers. The internet is perhaps one of the greatest manifestations of the new media; it has emerged within the communication arena as the world's largest interconnected environment. It is significantly the "the world's most recent communication tool which affords a user the opportunity to transcend borders and have access to the encyclopaedias, newspaper, bulletin boards, videos, hyper-mails, etc." (Hashim 2001:72).

Importantly, these materials have both positive and negative effects on the students, especially in higher institutions since they have ready and constant access (Hashim 2001:72; Oyewole and Obeta, 2002). Students copy certain anti-social behaviours from their exposure to the new media. For instance, it has been observed that "initiation" which

is one of the criteria that an intending member of a cult group must fulfil can be done through social media without the usual rigours to test stamina and allegiance. With this new trend, the public is deceived into believing that cultism has been phased out whereas in the actual sense, it is still in existence. Similarly, attraction of new students to cultism is now subtle with social media being used to lure unsuspecting students into it. This also applies to almost all acts or forms of moral decadence in the university.

Similarly, cheating in examination has been made much easier due to the availability of phones, Ipads and other forms of social media. Students now copy theses directly online and claim ownership without proper acknowledgement of source. Drugs are conveniently peddled on campus through phones. Contact with student peddlers is no longer difficult and not obvious because destination of delivery is made by calls and text messages, unlike in the past where deliveries had spots and security agents could swoop in and make arrest. Also, nude pictures are easily distributed to fellow students through Whatsapp, Instagram and Facebook and students copy indecent dressings from the internet as well. These anti-social behaviours apart from having physical impact have also emotional and psychological imbalances on students, thereby affecting academic excellence and poor education (Okoge, 1992 & Ogunyemi, 1994).

Mobile phone is another new media technology and students employed this device to store relevant materials in courses being examined prior to examination. Such students are caught while copying these materials from their phones to answer scripts in the examination hall. Moreover, the same device is used to store pornographic materials and indecent movies. Such students (male and female) watch these materials secretly in order to learn how to engage in fornication with the opposite sex. Moreover, students engage mobile phone to indulge in indecent sexual communication with the opposite sex on and

outside campus. Discussions on how to meet with the opposite sex in club houses and hotels are made with this device.

It is stated that criminal behaviour is learned. In other words, criminal behaviour is learned in interaction with other persons in a process of communication (Imhof, 2010). This would mean an individual is influenced to participate in criminal behaviour through watching and interacting with other individuals who are engaging in the criminal behaviour. The principal part of the learning of criminal behaviour occurs within intimate personal groups. When criminal behaviour is learned, the learning includes techniques of committing the crime, which are sometimes very complicated, sometimes simple and they learn the specific direction of motives, drives, rationalizations and attitudes for committing a crime

A lot of anti-social behaviours are acquired from the environment and desires of students (Amale, 2013). The desire to socialize and be accepted by peers is important to students and this, to a large extent can come from the university environment where students interact and make new friends and build relationships, essentially different from family members which contributes to development and maturation of personality. The university environment, apart from fulfilling educational functions, also has an influence on the process of socialization of students where interaction with peers is very important (Joksimovic, 2004:37).

The need to socialize drives students to choose certain universities and the kind of peers they want to associate with (Amale, 2013). These universities have peculiarities in terms of the kind of anti-social behaviours that are prevalent. For instance, federal universities accommodate students from diverse cultures, race and backgrounds and that means that students in those universities are likely to mingle and imbibe the cultures therein. On the

contrary, the situation is can be seen differently in universities formed by religious institutions where there is limitation in terms of diversity, manifestations and freedom.

It is important to also state that anxiety and frustration are two psychological factors that can bring about anti-social manifestations among university students. It has been observed that poor facilities in universities, academic pressure, deprivation of basic material requirements for sound academic engagements and university policies can bring about frustration and anxiety, thereby creating subculture (Ljubicic, 2006). These peculiarities are largely responsible for behaviour pattern among students. In other words, the inability to fulfill their needs in socially accepted way, because they have certain social position, makes them to turn to their deviant microenvironment. In that way deviant behaviour represents normal way of adjustment on conditions of social disorganisation.

Furthermore, Amaele (2013) argues that the present situation of anti-social behaviours, especially in tertiary institutions is attributed to poor academic culture, little regard for rules and regulations, which creates opportunities for the emergence and survival of cultism and other anti-social behaviours. Since students have imbibed negative academic culture it becomes difficult for attitude change to take place.

It is pertinent to state that the social and psychological factors mentioned above contribute to reasons why despite several exposure of university students to theatrical performances, which often preach against anti-social behaviours, score of such anti-social behaviours are still being witnessed on campuses today. Importantly, theatrical performance in itself cannot change students, but it can create a platform for them to have a rethink and it is the act of rethinking that brings about the desired change. In a situation where there are social and psychological barriers, the task of using theatrical performances to address anti-social behaviours in Nigerian universities becomes challenging. However, with every

performance comes an equal opportunity for students to interrogate several issues including anti-social behaviours, which invariably marks the beginning of social change.

## **2.12 Theoretical Explanations for the Existence of Anti-Social Behaviours**

There are theories that scholars have deployed to explain anti-social behaviours in the society of which the university community is a part. They include: Political Economy Theory, The Opportunities Theory, Sub-culture Theory and Differential Association Theory. To begin with, the political economy theory argues that any society that is unequal has inherent problems in it. This means that when the situation is unequal in terms of distribution of resource, position, provision and opportunities, there is the likelihood of people engaging in corruption, robbery, cultism and such other vices (Antwi & Paul, 2010).

The Opportunities Theory is another explanation to vices. When certain conditions are created within a society, the people within that society are inclined to various kinds of behaviour. It can be argued that the present situation of vices especially in our universities or tertiary institutions can be attributed to poor academic culture, little regard for rules and regulations which creates opportunities for the emergence and survival of cultism and other antisocial behaviours.

Furthermore, the opportunities theory offers some important insights into the upsurge of criminal cultism in society at large and our tertiary institutions in particular. The dearth of human and material resources as well as the intimidating school atmosphere, can prompt even the most devoted to consider a deviant path. This may be the reason why those who were committed to their education before they enrolled in schools, end up choosing cultism and crimes. The third theory suggests that wherever a subculture is allowed to develop, eradicating it becomes extremely difficult. Cultism, corruption, and other anti-social behaviours have seeped into our institutions of higher learning and today form a significant

part of the subculture in these places. Once engrained in student subculture, they resist efforts aimed at their elimination. While discouraging, this does not mean that cultism cannot be minimized and/or controlled if coordinated and sincere action is put forward from all quarters of the society.

Additionally, the sub-culture theory states that wherever a subculture is allowed to develop, eradicating it becomes extremely difficult because it becomes rooted in some way in every new generation. The Nigerian experience suggests that these three theories are indicative of the causes of cultism. The only issue of concern with respect to the political economy theory is the notion of equality in society. The theory seems to suggest that without equality, which itself means different things to different people, cultism will always exist.

Furthermore, Differential Association Theory formulated by Edwin Sutherland in 1939 proposed that through interaction with others, individuals learn the values, attitudes, techniques and motives for criminal behaviour. According to this theory, the environment plays a major role in deciding which norms people learn to violate (Sutherland, 1939).

Amaele, (2013) asserts that

The principle of differential association asserts that a person becomes delinquents because of an “excess” of definitions favourable to violation of law over definitions unfavourable to violation of law. What this means is that an individual will become a criminal because they are exposed to more favourable criminal behaviour. In other word, criminal behaviour emerges when one is exposed to more social message favouring misconduct than pro – social messages. This can be seen in environments with poor socio-economic conditions which may encourage negative views towards the law and authority.

Also, Sutherland (1939) observed that, criminal behaviour is learned, it is learned in interaction with other persons in a process of communication. This would mean an



individual is influenced to participate in criminal behaviour through watching and interacting with other individuals who are engaging in the criminal behaviour. The principal part of the learning of criminal behaviour occurs within intimate personal groups. When criminal behaviour is learned, the learning includes techniques of committing the crime, which are sometimes very complicated, sometimes simple and they learn the specific direction of motives, drives, rationalizations and attitudes for committing a crime.

Invariably, this means that an individual will be influenced into believing that the behaviour which they may have previously believed was wrong, into believing that it is right through rationalization of their action. Furthermore, an individual will be pushed into deviant behaviour depending on their view of the legal code as being favourable or unfavourable. A person becomes delinquent because of an excess of definitions favourable to violation of law over definitions unfavourable to violation of the law. Therefore, an individual will break a law if they see more reasons to break it than to stay in compliance with it.

Differential Associations may also vary in frequency, duration, priority and intensity. The process of learning criminal behaviour by association with criminal and anti-criminal patterns involves all of the mechanisms that are involved in any other learning. This means that individuals learn criminal actions and legal through the same way. This theory states that while criminal behaviour is an expression of general needs and values, it is not necessarily the fulfilment of these needs and values which causes deviant behaviour since non-criminal behaviour is an expression of these same needs and values(Amaele, 2013). In view of this, the theory of Differential Association can be applied to student vices on campus.

The main premise behind this theory is that criminal behaviour is learned through social interactions with others. The profile of cyber criminals is one who is very smart, highly knowledgeable and who are computer savvy. Their social interactions may come through electronic communications with other individuals who share similar technological interests. If they do not currently have any desire to commit malicious acts through electronic means, such as an act in violation of the computer fraud and abuse act, then they may become influenced through another individual with whom they share electronic communications. This theory which was developed to help explain white collar crime fits in well with those who violate or commit cybercrime.

According to a research conducted by Imhof (2010), a lot of systems hacking occur in colleges. Many of these individuals spend time with people who share similar interests. Differential association is a theory with a number of postulations which help to explain the causes behind why cybercrimes are increasing so quickly in the society and how an individual learn to become a cyber-criminal. There are a wide spectrum of the different kind of offenders and motivations.

### **2.13 Anti-Social Behaviours in the University: An Overview**

The university campus is a society where different people from different races, culture, religion, and ethnicity congregate. There are several activities within the university campus which are not directly related to academics as such people come into the University for other purposes apart from learning. Interactions and relationships exist between various persons within the university communities thus bringing about expectations, norms, values and taboos. These relationships form what is known as the university culture. Wright as quoted in Farooq (2011) explains that a society is a system of relationship that exists among the individuals of a group. Thus, the society means a larger group of individuals, who are associative with each other.

The essence of the university community is to cultivate good values and reshape student's lives appropriately. It encourages hard work, dedication, resilience, zeal academic success at all levels. However, the university is not devoid of certain elements and people who contravene its peace and tranquillity and people who contravenes its norms and values are mainly students through several involvements in anti-social behaviours.

At this point it is important to conceptualise behaviour. Behaviour involves all the motor activities such as walking, swimming, dancing, cognition, for instance reasoning and imagining. It also include affective activities such as sadness and feeling happy (Mangal, 2010). This means that behaviour has to do with both covert and overt attitudes. It involves everything that has to do with the totality of individuals activities. These behaviours can manifest in form of pro social and anti-social behaviours. Pro-social behaviours are social behaviours which benefit others in the society. These behaviours are known for their favourability and are acceptable which the society welcomes from individuals. Contrary to pro-social behaviours, anti-social behaviours are behaviours expressed in socially unacceptable ways. These behaviours can manifest in form of aggression, depression, unsociable, anxiety, immature, guilt free, impulsive, rape and other related sexual abuses (Mangal, 2010). These are behaviours in which individuals are poorly socialised to live with others (Ramalongam, 2006).

In every given society, there are expected set of healthy behaviours which conform to the moral, spiritual, cultural, ethical, economic, social and educational values of the society. According to Graven & Sheaf (1982), communities have their own socially acceptable patterns of behaviour which every member is expected to conform to. In schools and organizations, there are also standard patterns of behaviour expected of every member. Therefore, continuous failure to conform to the accepted norm or pattern makes the

individual member a violator of the established forms of behaviours. Successful attainment and satisfaction of such anti-social behaviours are such that when an individual internalises and applies such traits on a continuous basis, it becomes a habit that is manifested in future interactions. These behaviours are then continued until the violator is corrected. The violator of the accepted social norm is said therefore to have a problem of anti-social behaviour (Onu, 2004).

Anti-social behaviour otherwise known as delinquency is abnormality involving basic conflict with the value system prevalent in the society in which it occurs. It is the direct results of crisis that some of the adolescents face in the process of developing their sense of identity and intimacy. However, the type of identity formed at this stage provides a firm basis for adulthood (Woolfolk, 1998). The implication being that whatever the growing adolescent holds and believes at this point becomes his future and true identity.

However, the definition is said to be dependent on what the society concerned sees as “social problems” (Amajirionwn, 1974). Antisocial behaviours among students range from lying, non-compliance to given rules, corruption, immorality, keeping of bad companies, confused moral values, destruction of property, killing of fellow students, robbery, cultism, examination malpractices, to bullying. The list of crimes committed daily among schooling adolescents seems inexhaustible. The trend of events seem to be growing worse on a daily basis as the society sits and watches helplessly (Onu, 2006). According to Graven and Sheaf (1989) schooling adolescents seem to be more disposed to being lawless and vicious than being law-abiding and virtuous.

The adolescent period is a time of turmoil according to Longress (2000). During this period, such impulses as aggression, unruliness, excessive hunger; and naughtiness are developed. Unfortunately, if these impulses are not checked, they may turn to criminal

behaviour. However, this behaviour has been seen to be treatable with proper programmes designed for adolescents. In the recent past, the negative impact of anti-social behaviour on students has become alarming (Ujah, 2006). Also, Amaele (2013:32) and Paulley (2014:174) submit that anti-social behaviours among students have emerged as one of the disturbing issues in Nigerian universities. Such behaviours like examination malpractice, rape, drug addiction, arson, disobedience to rules, bullying, absenteeism from class, joining of secret cults, stealing, obscene dressing, sexual promiscuity, falsification of results and cybercrimes are some of the prevalent antisocial behaviours exhibited by university students (Onu, 2004; Okwu (2006:2). (Okeshola & Adeta, (2013:99).

Individuals with anti-social behaviours lack the abilities to conform to standards of decency, repeated lying, failure to sustain long relationships, low tolerance of boredom and complete lack of guilt or conscience (Martm; Carlson, and Buskist, 2007). This means that the individuals lack sense of orderliness and at the same time are not bordered. For Farrington, (2005) effects of anti-social behaviours in students include impulsiveness, low intelligence, low school achievement and physical abuse. For the purpose of this study, it is important to discuss them in order to have a clearer understanding of the implication they have on academic exercise, as well as the university community.

### **.2.13.1 Campus Cultism**

Campus cultism is one of the anti-social behaviours in the university. Paulley (2014:174) asserts that:

Secret cult has become a household name in almost all educational institutions in Nigeria. Secret cultism as practiced in educational institutions in Nigeria has become a social menace to fellow students, administrators, parents and the society at large. This is because the activities of such cult groups have physically, emotionally and psychologically maimed and rendered a good number of our youth useless. Their existence in the country's educational institutions is an indication of the total breakdown of the law and order, morality and a mockery of discipline in the country's school system. In most recent time, hardly a week passes by when schools are in session without incidents of murder, maiming, raping of fellow students in Nigerian educational institutions especially the tertiary institutions due to the menace of cultism. Many awe-inspiring activities are linked with cultists on campuses.

Paulley's assertion paints an alarming situation but, maybe the situation is not that bad in all Nigerian institutions. However, one of the objectives of this study is to ascertain the prevalence rate of cultism in Ahmadu Bello University and University of Jos. Secret cults are enclosed organised associations or groups with sacred ideologies and series of rites centring on sacred symbols.

Campus cultism is usually practised by a group of students sharing certain objectives and beliefs which are bounded by oaths with the sole aim of promoting the group's self-interest. They are also known to keep very rigid and strict rules and any member that breaks such rules is severely punished (Osagie, 2004). The activities of secret cult in Nigerian universities include:

Oath taking, hazing during initiation, blood sucking covenant ceremonies; excessive consumption of alcohol and hard drugs such as cocaine and Indian hemp; acquisition and use of dangerous weapons such as guns, swords, spears, axes, knives, explosives, acid among others; killing, maiming, rape, kidnapping, armed robbery and arson; threats and intimidation of students and lecturers. Furthermore, holding secret and nocturnal meetings in scary and desolate places like cemeteries and jungles; excessive control over members; attack on those who seek to leave as well as; Instilling a high degree of tension on the surrounding society (Paulley, 2014:178)

According to Adegboye (1998), the origin of cultism in Nigerian tertiary institution dates back to the formation of Pirate Confraternity at the University of Ibadan by Wole Soyinka in 1952(Adegboye, 1998:22). He states thus:

The modern secret cult originated at the University College, Ibadan, in 1954. It was formed by the then 18-year-old Wole Soyinka, Aig-Imoukuede, Pius Olegde, Raif Opara, Nat Oyelola and Olumujiwa Awe. During its earliest period, the cult was not engaged in truly deviant activities. Its purpose was to fight oppressions of any form. Members organised seminars, symposia and other laudable projects with the funds they had raised. Some members were even involved in philanthropic activities like free blood donation and gifts to the poor and needy.

He added further that:

The first known of the modern secret cults is the Pirate confraternity. As pirates they prosecuted what they saw as injustice, corruption and oppression in the university environment. If that was the philosophy behind the emergence of secret cults in Nigerian tertiary institutions, it is highly regrettable that secret cults today fight against justice and institute corruption and oppression. Indeed the trend has changed from fighting oppression to oppressing others, from donating blood to shading and drinking blood, from donations to the poor and needy to robbing these groups, among others (p. 22).

The aim of establishing this confraternity by Wole Soyinka was to lobby group of students in order to settle differences between students and the university authorities. It was more of pressure groups than a weapon of fear and intimidation. It was a platform for the coming together of intelligent students to demand their rights and privileges from the university authorities. In concord, Adegboye (1998:43) asserted that:

During its earliest period, cult was not engaged in truly deviant activities. Its purpose was to fight oppressions of any form. Members organised seminars, symposia and other laudable projects with the funds they had raised. Some members were even involved in philanthropic activities like free blood donation and gifts to the poor and needy.

Since then, confraternities began to spread to several other universities in Nigeria with contrasting departure from the initial philosophy. There are several campus cults groups in Nigerian universities with hierarchy, insignia and distinct attire (Nwadike 2003). Amaele (2013:34) also added that “today there are more than one hundred campus cults...” However, Kalu, (2001:210) and Anger 2006:88) provided a comprehensive list of cult groups on campus to include the following:

1. The Buccaneers

2. The Frigates

- |                          |                              |
|--------------------------|------------------------------|
| 3. Aiye                  | 4. Black Axe                 |
| 5. The Mafioso           | 6. Vikings                   |
| 7. Daughters of Jezebel  | 8. The Scorpion              |
| 9. Black Cats            | 10. The Walrus               |
| 11. The Soiree           | 12. Third Eye                |
| 13. The Jurist           | 14. TrojanHorse              |
| 15. Black Beret          | 16. The Sea Dogs             |
| 17. The New Black        | 18. Black Brassiere          |
| 19. The Red Brigades     | 20. The Bumcudas             |
| 21. The Gentlemen's Club | 22. Klansman Confraternity   |
| 23. The Fame             | 24. Black Cross              |
| 25. The Klu Klan (KKK)   | 26. Mgba Mgba                |
| 27. The Amazons          | 28. Thomas Sankara Boys      |
| 29. The White Angels     | 30. The Canary               |
| 31. Damsel               | 32. Burkiria Faso            |
| 33. Daughters of Eve.    | 34. Cappa Vendatta           |
| 35. Egbe Dudu.           | 36. Eagle Club               |
| 37. Odu and Mafia.       | 38. Dreaded Friend of Friend |



- |                            |                          |
|----------------------------|--------------------------|
| 39. The Family.            | 40. Executioners         |
| 41. The White Ass.         | 42. Fax Force            |
| 43. Sons of the Night.     | 44. Green Beret          |
| 45. Bats.                  | 46. The Canary           |
| 47. The Dragons            | 48. Dock Hunters.        |
| 49. Key Men.               | 50. Black Sword.         |
| 51. Fraternity of Friends. | 52. Night Hausk.         |
| 53. Knight Cadet.          | 54. The Termites.        |
| 55. Maphites.              | 56. Dogs                 |
| 57. Musketeers.            | 58. National Association |
| 59. Ostritch Fraternity.   | 60. Panama               |
| 61. Red Sea Horse          | 62. Sun Menu.            |
| 63. Royal Queen.           | 64. Vipers.              |
| 65. Kyss Club.             | 66. Blood Suckers        |
| 67. Fangs.                 | 68. Black Heart.         |
| 69. Hepos.                 | 70. Jaggate.             |
| 71. Wood Peckers.          | 72. Temple of Jazz Man   |
| 73. Pink Ladies.           | 74. Big                  |

76. Ibaka.

77. Red Fish.

78. Blanchers.

79. Predators.

80. Fliers.

81. Charlie's Angels

82. Night Cadet

83. The Himalayas

84. Temple of Eden

85. Perolution Fraternity.

Since this list was made in 2001, it is expected that by now the number of campus cult groups would have either increased or reduced as the case may be. This is also of interest to this study. Some of the names above are quite notorious on campus. Some even operate via social media without a formal place of holding meetings and it is difficult for anyone to know about them. This is part of the new trend that technological advancement has brought to bear on anti-social behaviours in Nigerian universities.

Campus cult groups have working slogans. These slogans constitute one of the driving forces or motivation of a group. To a large extent, this determines the kind of activities and operations of such a group. Osagie, (2004:6) states campus cult groups have such slogans:

Blood for blood", "Measure for measure" "No friend no foe", "The axe never falls without coming up with blood stain in our domain", "Mistake hath no place and we don't believe in coincidence" and "The bleeder must be bled in full measure

With this kind of mantra, the existence of cultism connotes negativity in the first instance and not capable of bringing about positive results or impacting positively on the university education in Nigeria. Many have wondered why a group of people could find joy in bringing mayhem to members of a particular community without cause. The desire for violence and wanton killings and destruction of property by cult members cannot be justified because students are admitted into the university to study. Thus, the whole issues

of distraction from academic pursuit to involvement in cult activities are a puzzle that is difficult to unravel. Osagie (2004:8) lamented thus:

The philosophy and composition of these groups suggests organised criminality. It is worth pondering a number of important questions at this juncture. What type of decent and well integrated student and academic environment would our institutions of higher learning have if the philosophy of these secret cults was positive and their operations open? Can we still have a fully relevant education with the daily increase in cult activities? What legacies is the present generation of our institutions of learning leaving for future generations? Has cultism contributed anything positive to its members, their respective families, the school environment and society at large? Can the killing of the innocent be justified under any circumstance? These questions require thoughtful answers from cult members, sponsors and sympathisers.

Furthermore, it is important for us to understand some of the strategies campus cult groups use to lure and recruit new members. According to Amaela (2013), they include: invitation, cajoling, Blackmail, intimidation and “talent hunt” programmes. For instance, invitation is often deployed on students who are already showing ambition of becoming cult members. Oftentimes, cult groups would want to convince their prospective members that they care especially by pretending to provide protection. They make prospective students feel welcomed and respected by giving false impression that they work for the common good and progress of humanity. If this strategy does not work out successfully, they may deploy blackmail. For instance, a certain cult group can organise a party and invite their targets; the party then turns out to be an initiation ground. Many new students have been victims of this strategy.

Another strategy that cult groups deploy to get new members is intimidation. Kehinde (2003) observes that:

With this tactic prospective victims are assaulted day and night. Members of the cult come to the “rescue” of the victim who then sees the cultists as his saviour and

comes to believe that he owes them a favour thus accepting the invitation to join the cult (Kehinde, 2003; Omodara, 1999; Olatunji, 1995; Osagie, 2004).

“Talent hunt” is also a strategy deployed by cult groups to acquire new members. They organise programmes to encourage students to bring out their talents and skills such as rapping, dancing, and singing. Students who register for such programmes provide detailed information about themselves which the group use to track them easily. Students from wealthy homes are easy targets because cult groups need funds to carry out their illicit activities like drugs and procurement of arms. For students to avoid being victims of these strategies, it is important that they focus on their studies.

Furthermore, Amaele (2013) opines that almost all operations of campus cults are conducted in secrecy. Some of their activities include nocturnal initiation ceremonies, drug use, extortion, rape, maiming, stealing, arson, examination malpractices, and murder. He went further to mention some of the activities to include:

- i. Initiation
- ii. Training:
- iii. Worship:
- iv. Drug Use
- v. Armed Robbery:
- vi. Dress Code:
- vii. Payment of Dues:

New entrants to campus cults must be initiated. The initiation is usually carried out in secluded areas and involves a lot of strenuous and dangerous activities, including prolonged assaults to make new members stubborn and ruthless to their

opponents(Amaele, 2013). The initiation often involves various phases such as interview day, recognition day, football day or drilling day, arms day and jolly day. Each is characterised by brutality (Onoderho, 1999). Olatunji (1995) observes that:

Initiation generally takes place at midnight in secluded areas and is carried out by the leader called the “president” or ‘chief’. During the ceremony kola nut is broken, venerated wine is drunk, weird songs sang, ritual dances performed, incantations are chanted and libations poured. Initiates are blindfolded and questioned to determine their disposition. They can be compelled to perform hazardous tasks such as jumping from tall trees and are beaten mercilessly, stabbed, incised, and so on, all aimed at testing their mental and physical strength.

In responding to the assertion by Olatunji that initiations are carried out in secluded places, the researcher has observed that the trend has changed. Initiation can actually take place in a party hall without people being aware of it. An example was given by a student who wished to remain anonymous. In a party that they attended, cigarette butts extinguished on the skin of some of the male students that attended. After that they were congratulated for becoming members. This kind of initiation did not take place in the bush or secluded areas. This is to say that the trend is fast becoming different from how it used to be in the past. This is a new challenge to security agencies vested with the responsibilities of eradicating campus cults.

Also, according to Girigiri and Okoh (2007:133), during initiation, members are bound by solemn oath with threat of reprisals to keep mute about their hidden activities and such reprisals range from severe punishments in the form of destruction of their property, self-mutilation, kidnapping to even death. These are objects of fear, insecurity, suspicion and tension surrounding campus cults, which may ultimately lead to self-destruction and the society at large. Sometimes, cult members seem to be in charge and appear great but, inwardly they are empty, tensed and insecure. As the end, they live in perpetual fear and bondage.

Cults embark on training for their members. New members need to know the operations, styles, ethics and peculiarity of the group. Through the training process, new members are taught the group's laws, songs, written codes, dances, signals, handshake, verbal and non-verbal cues, slang, arms use, and how to relate to non-members. In addition, worship is peculiar to every campus cult. They exercise acts of worship in the form of prayer to the cult's deity. They also make praise songs with dance offerings to their deity. According to Awe, (2004), they have different gods they commune with before and after acts of violence. They engage in black magic for protection before any hit operation.

The use of drugs by cult members is not new. They form the habit of taking hard drugs such as marijuana and cocaine. They use these drugs to suppress their emotions and feelings, especially when they want to carry out dangerous acts such as killing, rape and armed robbery. Ordinarily, committing these atrocities is difficult without the help of drugs. These drugs help to repress fears and make their actions more brutal (Oyinolye, 2003). Also, being that these drugs are addictive in nature, once they start taking them, they cannot do without them. For some of them who do not have the financial strength to cope, they have to indulge in anti-social behaviours such as armed robbery, theft and thuggery. Because most of these heinous crimes are carried out on campus, it becomes unsafe for academic activities due to fear and apprehension.

Armed robbery is one of the activities of campus cultism. Oftentimes, Cult members are caught or implicated in armed robbery cases. For an example, nine suspected cultists and armed robbers were arrested by the Lagos State Police Command on the 26th December 2003 (Osagie, 2004:17).

It is important to also state that cultists have dress code that they can be identified with. Different cults have different dress codes and are often known by the colours they wear.

These colours and appearance help them to get the attention of their members when they travel to other places. Payment of dues is also a regular feature of cult groups. Every member is mandated to pay. Such funds are used in the daily running of the group. These activities run contrary to the values and norms of the university community and that is why several efforts have been made to eradicate campus cultism (Osagie, 2004).

Scholars have attributed certain factors as contributing to the existence of cultism on campus. According to Amaele (2013) they include:

- A general atmosphere of frustration, deprivation, hopelessness, hardship, and injustice brought upon the people by the socio-economic system.
- Admission of unqualified persons into tertiary institutions, who cannot cope with the intellectual demands of the academic system.
- Uncoordinated university administrations which make it possible for non-students and expelled students to co-exist with bonafide students.
- The employment of cult members by some institutions, administrators and politicians to combat their perceived enemies within and outside the school system.
- Lack of committed teaching and learning, as well as a scarcity of infrastructural facilities, which has led to overcrowding in classrooms, residences, libraries and so on.
- The decay of national morality and social values.
- Poor home training as most many homes have lost the required peace due to divorce, separation, large family size and financial hardship.

There are obvious effects of cultism on the learning process that we can hardly exhaust. For instance, cult clashes lead to violence on campus which oftentimes, leave many students wounded, maimed or killed as the case may be. Statistics has shown that as at

September, 2003, 5,000 students and lecturers had died on Nigerian campuses as a result of cult-related violent clashes (New Age, 2003). Although this statistics stands to be further reviewed, often times, the result of cult clashes lead to rustication or expulsion of students. Also, it has been observed that, when there is crises as a result of cult clashes, academic activities are deterred. Apart from this, the general peace on campus is affected. In the case of closure of an institution, suspension or rustication, the relationship between students and lecturers is strained. At the end of the day,

Cult members waste their parents' resources for nothing. Some parents are continuously deceived by their children into paying fees for students who were expelled for cult activities only to find out later that their children were not actually in school. Some spend heavy amount of money to get their children out of police custody and to settle cases in court. Some end up losing their children during fatal attacks as such cult activities brings no benefits to the huge investment made by parents and society in these students. Instead, they lower productivity, slow down national development and breed a culture of violence, fear and insecurity (Amaele, 2013:38).

Cult groups create fear in members of the university community and this can go a long way in reducing the level of quality inputs especially by lecturers. They also disrupt administration's focus on academic activities as precious time is spent on investigations, setting up panels, etc. In addition, cultism leads to loss of school property through arson, theft or physical destruction. In corroboration, Amaele (2013:39) states that:

It also affects the image of Nigerian tertiary institutions within and outside the country. Cult activities on campuses have also resulted in rape, unwanted pregnancies, the spread of HIV/AIDS and other diseases, lawlessness, a loss of peace as well as psychological or mental illness. The effects are endless.

With all these negative impacts, it is important that the university, with time, device a means of handling this menace in order to ensure sanity on campuses.

### **2.13.2 Examination Malpractice**



This is another anti-social behaviours that scholars consider to have contributed to the falling standard of education in Nigeria. According to Abdulkareem and Alabi (2010):

Examination is an important aspect of the education process. This is the stage at which the learner's knowledge, skills, ability and competencies are assessed, and judgment made about such performance. The outcome of such judgment is used for diagnosing as well as placement of students

Passing an examination, requires effort, dedication, and intelligence. Most students are not prepared to put in all these and as such illicit means are deployed. According to Daaru'Naim (2011), cheating during examination has become commonplace. He observed that not only do students cheat during examinations but they also employ more sophisticated means of cheating such as the use of mobile phones to aid them. As a matter of fact, technological advancement aid students to devise various means to beat tight security during examinations. Apart from the above mentioned means of cheating in examination, other forms of academic malpractice exist in the university such as falsification of results. With all these, it could be said that gone are the days when students relied on their intellectual abilities to pass exams. This does not negate the fact that there are a good number of students who do not indulge in malpractices but are dedicated to their studies.

Furthermore, Onah in Bruno & Obidigbo (2012:199) states that "Examination malpractice is anything done by the examination candidate, stakeholders such as examination administrators, teachers, parents or students that is likely to render the assessment or examination ineffective or useless". Similarly, Wilayat (2009:3) describes examination malpractice as:

any illegal act committed by a student single-handedly or in collaboration with others like fellow students, parents, teachers, supervisors, invigilators, printers and anybody or group of people before, during or after examination in order to obtain undeserved marks or grades.

In addition, Nuraini (2008:1) asserts that “an examination malpractice is an illegal behaviour by a candidate before, during or after the examination so that he/she can attain success easily and cheaply”. Therefore, it can be posited that examination malpractice is any act of omission or commission, which compromises the validity and integrity of any examination. Malpractice refers to counter practices that are against the ethics of examination. It is an act of disrespect to rules and regulations guiding good conduct of any examination or evaluation processes.

Incidentally, examination malpractice has moved from simple giraffing where students occasionally strain their necks to catch glimpse of what they want to copy from other student’s scripts to a variety of sophisticated methods. Some candidates write relevant information on the subject or course to be taken on different objects or parts of the body or even clothes and recopy same during examinations. Some students smuggle in lecture notes from where they copy while others exchange their question papers with answers jotted on them during examination. Some students even hire other more brilliant ones to write examinations for them while in some cases students pay examination administrators to supply direct questions and answer sheets.

Examination malpractices have grave consequences on individuals and institutions of learning, communities and the country as a whole. Dismissal, termination, loss of position, rustication and self-confidence as a result of examination malpractice have brought much embarrassment and suffering to individuals, families and communities. The guilty ones who are not caught and punished cannot defend the certificates issued to them. Such people are usually expelled after gaining admission for further studies because they cannot cope and if employed cannot perform their expected duties and may eventually lose their jobs.

There are different forms of examination mal-practices in the university. According to Oredein (2003) they include:

- a. Bringing illegal materials into the examination
- b. Impersonation:
- c. Inscription:

Bringing illegal materials into the examination is one aspect of cheating that is rampant in the university today. Some of the “foreign materials” brought into examination halls by students include text books and pages of text books. Others include: handkerchiefs, shirts, waist slips, and currency (Naira) notes with copious notes, and photocopies of prepared answers.

Impersonation is a situation whereby a candidate sits in an examination for another candidate, thereby pretending to be the real or original candidate. It is fast becoming very rampant among undergraduates. Most universities use security agents to check identification cards of students before allowing them entry into the examination hall. Also, students have now advanced to the level of inscribing materials or information on anything like parts of their body, for example palms, thighs, baby pampers; dresses, handkerchiefs, rulers, purses, chairs, tables, walls of examination halls and so on. Some students even code points and synthesise their notes in such a way that they will be the only one that could understand and use them for cheating (Afolabi, 1998).

In this era of technological advancement, newer measures of carrying examination malpractice include the use of mobile phones, earpiece and the Internet. However, a few examples of examination malpractices as stated above are no longer practiced in the university such as impersonation because of the use of identification card presented before entry into the examination hall. Also, as the case is in Ahmadu Bello university, University

of Jos and other universities, security personnel are involved in the checking and not only left for the invigilators to handle as they may not be aware of the security measures to track defaulters.

There are several causes of examination malpractice. This could be because the Nigerian educational system places more emphasis on certificate than on actual skill and knowledge. That is why students, parents, school management tend to push harder on ward to get the certificate and good grades by all means to secure employment. If the high premium placed on certificate in Nigeria is reduced to accommodate skills and efficiency, then we can have fewer struggles to acquire certificate by all means, positively or negatively. In view of this, Aina and Aliyu (1991) agreed in their various submissions that the desire to pass at all cost is responsible for examination mal-practice. Ill preparation, anxiety and fear can result in students' inability to rely on themselves as such the need to fall back on materials and other forms of malpractices (Olushola, 2010:5).

Furthermore, Ahmad and Bala (2000), considered psychological causes of examination malpractice as focused on the state of preparedness of candidates. This psychological factors also brings in Maslow's motivational theories which emphasises the basic psychological need of man, which motivate and enhance learning. That is if learners' psychological needs are not physically met it will affect their concentration in a teaching/learning situation, thereby preparing the students' cognition at a very high level and encourage students to engage in all sort of misconduct and malpractice in examination.

The sociological causes of examination malpractice stem from what the society make use of examinations result for, and the social set up of the society in terms of its values, discipline and economic situation and politics among others (Ahmad and Bala, 2000).

Ahmad (2000) state that those things that basically led students to examination malpractice and misconduct include: the crowded nature of our class rooms/theatres as well as our examination halls with few invigilators during examination.

Adeloye (2004) states that the individual difference must be taken into consideration when comparing academic competence, ability and comprehension from one students and another. This is because the failure to recognise the fact that the intelligent quotient (IQ) differs and cannot be compared can obviously lead misconception or error of comparison. When the weak academic students are not able to meet up with the challenges, they opt for external help to pass their examination. This missing link is associated with misconception and malpractice (Bala, 2000).

The consequences of examination malpractice are diverse. Firstly, the negative social consequence that this might cause on the candidate or and the society could be better imagined. Such candidate may become armed robber, member of the secret cults or drug addicts. In addition, the psychological stress parent might experience as a result of such cancellation, imprisonments, or the banning of their children from writing future examination. Yaroson (2004) further expands the scope to include:

- a. Loss of self-confidence on the part of the students
- b. Loss of honesty and integrity by students.
- c. Loss of trust in the examination system
- d. Obtained undeserved academic qualification
- e. Increase in the cost of conducting examinations.
- f. Arrest of students/Candidates.

Looking at the consequences above, it is pathetic to note that the issue of examination malpractice is still not abated. It was this concern however, that made Zubairu,

Mohammed, and Suleiman (2004:23) to come up with the following recommendations to curb the menace of examination malpractice as follows:

Personal, social, moral and educational counselling should be emphasised and the importance of honesty in whatever one is doing should be encouraged. Students should be conversant with the examination regulations handbook and the students should be taught to study hard and be encouraged to be dedicated to their studies. Also, examination halls should be large enough to comfortably accommodate candidates during examination in order to avoid congestion which is one of the factors that facilitates cheating during examination. The entry qualification into our educational institutions should be high enough to admit only capable students. Lecturers on their part should always endeavour to teach their courses and exhaust their course content at least a week before the commencement of the examination. This will enable student to be fully prepared for the examination.

Examination cards and identify card should be displayed by every candidate during the examination malpractice should be adequately punished as provided in the students' handbook. So that it will serve as a lesson to other students. The government of Nigeria should provide enough facilities to tertiary institutions of learning and adequately reward the lectures (both teaching and non-teaching) in order to solve or minimise problems of the lecturers.

It is hoped that if the following recommendations are judiciously followed, there would be a high level reduction in examination malpractice, especially in the university. However, it should not be expected that all these recommendations can be achieve in a short period of time because it requires a lot of efforts as well policy implementation.

### **2.13.3 Drug Addiction**

Drug addiction is another serious challenge that has proven difficult to solve in Nigerian universities and the country at large (Jekayinfa, 2009). A lot of university students are addicted to hard drugs and students in this category cannot function effectively in academics because the effect of hard drugs does not create the enabling mental state that can favour academic activities. Therefore students' addiction to drugs portends serious challenges and this vice is rapacious in nature, spreading very fast with grave consequences. Hard drugs according to Jekayinfa (2009:119) fall under the classification of stimulant and Deliriant (mind-blowing). Stimulant drugs are drugs that stimulate the brain and sympathetic nervous system resulting in alertness and increase in response and motor activity. The major drugs of this category are nicotine, cocaine, caffeine, etc.

He further noted that, addiction to stimulant drugs makes an individual dependent physiologically and psychologically on their ever increasing dose for the continuous stimulation of sense organs. On the long run, it results in severe loss of appetite and weight, constipation, increased anxiety and irritability, sleep deprivation, lack of sexual desire/social interests and gradual impairment of intellectual functioning. In addition, the major narcotic drugs are opium, morphine, heroin and codeine. The prolonged use of narcotics results in loss of appetite and weight, constipation. Unlike narcotics, the addiction to hypnotic drugs lead to intellectual impairment and disturbance of the motor functions dependent on the cerebellum.

Studies have shown that students indulge themselves in mind-blowing drugs (Deliriant) which causes confusion, distortion in thought processes, delirium, illusions and hallucinations. For instance, Marijuana produces a euphoric state involving increased self-confidence and a pleasant feeling of relaxation characterised by a feeling of floating. There

is a considerable distortion of the sense of time and space. In some cases, the individual becomes irritable. There is a marked impairment in the motor and intellectual functioning but the users usually think that their efficiency has increased. This false sense of adequacy gives rise to incidents of reckless driving and other anti-social episodes. In many individuals, the intoxication of marijuana may produce acute psychotic reactions as found with hallucinogenic drugs. Fadeiye (2005:27), Jekayinfa (2007:120) and Jekayinfa (2009:119). As a result of the dangerous effects of drugs, the Nigerian government, through the NDLEA (National Drug Law Enforcement Agency) which was set up through the promulgation of Decree No. 48 of 1984 and NAFDAC (National Agency for Food and Drug Administration) has ever since been making concerted efforts to curtail the menace of drug addiction.

According to Paulley (2013) the negative effects of drugs on university students include the following:

- i. Increased crime rate; university students who are drug addicts are prone to commission of deviant behaviour such as rape, armed robbery, murder and duping including being members of secret cults in our institutions of learning.
- ii. It leads to mental and emotional disorder; there are many university students in psychiatry hospitals who are drug abusers. Some have emotional disorders that make them psychotic or neurotic.
- iii. It leads to low self-esteem and self-respect; students who are drug addict when they are 'high', become over-excited and when 'down' is withdrawn emotionally. They consequently lose their self-respect and self-esteem in the communities they live.

There are several reasons for drug abuse and addiction among undergraduate students of universities. According to Margaret (2013) they may include the following amongst others:



peer group influence, the need to feel high, social structural influence, the craze for easy wealth: the mass media and personality factors.

According to Kinch (2005) peer group composes of individual who are equals and accounts for the reason why university undergraduates take and abuse drugs, some may reason thus “if adult take pills, use tobacco and get drunk, why I should not enjoy myself smoking marijuana or take drugs?” They imagine that drugs is the key to enjoying life fully. Furthermore, the Need to Feel High is a reason why students indulge in drugs. According to Margaret (2013), University undergraduates in Nigeria especially in Calabar abuse drugs to change or alter the way they feel “to feel happier or better, to avoid pains stress or frustration”. They want to forget or to remember, to be accepted or be sociable sometimes to escape from burden or just to satisfy curiosity. However, in the long run, people who abuse drugs in the hope of solving one problem or the other run the risk of getting trapped in a spiral of increasing drug use that created new problems and finally leads to drugs dependence which worsens already worse situation?

Social structural influence is associated with relentless harshness of life. In this case, life itself is one big hell of hand ball to kick. The academic frustration, rivalry, poverty, family problem, inherent physical deformities, widening gap between the rich and the poor make life one long stretch of mental future (Margaret. 2013). Hence, to summon courage to face such situations and the task ahead, university undergraduates find solutions in smoking, drinking, drug taking of all sorts on the firm conviction that these drugs provide euphoria release, great spur and a monetary escape from reality because of this, taking drugs becomes a habit to face life.

The craze for easy wealth is another reason often cited for undergraduates indulgence in drug abuse is that drug abuse/trafficking is a quick and easy way to make money.

Trafficking of drugs has become a multi-millionaire business. In addition, the mass media is said to have an influence in this direction. Evidence abounds that undergraduates who watch a lot of television programmes learn to rely on stereotypes of the various groups presented by the media. These children then transfer what they have learned from television to real life situations.

It appears that personality factor is responsible for the canker worm of drug abuse in Nigeria universities. In this aspect, it is connected with distinctive personality traits associated with drug abuse such as difficulty in handling frustration, anxiety and depression. During the course of this study, the researcher overheard some undergraduate students in Ahmadu Bello University, saying that they take drugs to ease off academic tension and frustration. The implication of this is that most students think that hard drugs relieve them from academic stress. This is a very dangerous notion that must be stopped, if not, many more students would be influenced or cajoled into taking drugs on campus.

There are common drugs abused by undergraduates and they include cannabis sativa, (marijuana or Indian hemp), cocaine, heroin, morphine, opium, tobacco and alcohol (WHO, 2002). Margaret (2013:39) states that:

The sale and consumption of these drugs has caused a lot of problems in Nigerian society and in international community. Alcohol belongs to the category of psychoactive drugs that depress and at the same time stimulate the functions of the central nervous system and the issue of alcohol use and abuse among undergraduates in Nigeria Universities and institutions of higher learning has been a great concern to all and sundry. The abuse of alcohol seems to make it addictive and the partakers are referred to as all who lies. It involves drinking to an extent which exceeds the norms of the society and which adversely affects the drinker's health, relationship with others and economic functioning. In other words, the victim finds himself drinking when he intends not to drink or drinking more than planned.

Furthermore, Margaret (2013) asserts that the cannabinal drug firmly has been well known since ancient times. The drugs are produced from many varieties of cannabis sativa. The

leaves and the flowering tops of the female plant secrete an amber colour resin containing the chemical cannabine, cannabinol, tetrahydro cannabinol which is believed to be the active substance causing the mood modification and behavior changes in the user (Fantino, 2002).

In the same vein, she maintains that marijuana still remains the drug largely used by undergraduates and it is also the most controversial of all the popular drugs used by undergraduates. It is derived from hemp. Another name for it is Harshish. Locally, marijuana has other names as “Igbo”, “Wewe” “Ganja” etc. It is locally grown and processed. The users smoke or eat the leaves of the marijuana plant to induce a general excitement or euphoria. Although not everyone responds to marijuana particularly the first time they try it, the desired effects are euphoria and a variety of other agreeable sensations such as increased sexual feelings and changes in temperature, sensations on the skin, distortions of time and space perception that are not pleasant and an enhancement of appetite. It is important to note that the total effect of marijuana experience lasts from three to five hours after which the user feels lightly drowsy and hungry (Fantino, 2002). Some negative effects of marijuana are, loss of memory, excessive bravery (Can lead to accident) loss of emotional control.

Another form of drug that is commonly abused by our undergraduate is called heroine. This is derived from the gummy substance extracted from the opium poppy and it is powdery (Kinch 2005). Opium is prepared by boiling the gum opium and successfully filtering out the impurities. Depending on the process, opium can be produced as a paste, powder, in granules or in solution. It is known by different names in the addiction world

and has various slangs or names such as horse, junk, smack, stuff tat, button, black stuff etc.

According to Kinch (2005), heroine is either sniffed or injected and nasal use is called sniffing, subcutaneous injection, skin popping and intravenous injection. After a minute or two of intravenous injection of heroine, the following occurs which some describe as similar to orgasm except that the sensation seems to be centered in the abdomen rather than in the genital region. The sensation is described as intensely pleasurable. The user feels fixed or gratified with no longer pain or sexual urges (Fadeiye, 2005). He further states that users of heroine easily become psychologically and physically dependent on the drug. Heroine suppresses hunger; most users therefore suffer from malnutrition. Women who take heroine have the additional burden of possible complications and medical problems during child birth. Again, women who are addicted to heroin often given birth to children who are smaller than average, have serious infections and high mortality rates. Some of the children are born addicted and develop withdrawal symptoms shortly after birth.

Furthermore, cocaine is one of such drugs classified as stimulant. It is extracted from the leaves of cocoa plant and like heroin, cocaine is a powdery substance usually white Margaret (2013). Naturally potent stimulant cocaine has been found to be most addictive of all drugs. Cocaine may be sniffed(smoked) or as a powder (snow) or injected, intravenously either alone or in combination with heroine. The latter combination is known as “speed ball” and is the most common form of cocaine used (Weisman 2002). Usually taken by sniffing, the euphoria that follows is short lived which is why users take it at short intervals of like 10 minutes.

According to Weisman (2002), taking the drug at close intervals causes hallucinations, confusions, loss of co-ordination, tremors and convulsive movement. Apart from that, an

overdose can cause delirium, increase reflexes, violent and manic behaviour, convulsions and death. Other effects include lungs and heart damage, malnutrition and paranoia. The drugs commonly abused include, cannabis, sativa (marijuana or Indian hemp), cocaine, heroine, morphine, opium, tobacco and alcohol. The sale and consumption of these drugs has caused a lot of problems in Nigeria university campuses. This is the reason why most of the drugs are prohibited by law and there are national and international agencies established for the purpose of monitoring and controlling illegal drug trade.

In 1980, the Federal Government established National Drug Law Enforcement Agency (NDLEA) to fight drug abuse and trafficking in the country. Since then, it has arrested many people involved in illicit drug activities and has seized various quantities of hard drugs. The former National Chairman of NDLEA, Alhaji Bello Latidgi stated in 2003 that his agency had seized more than 40million tons of cannabis, cocaine and heroin in that last one year. He also stated that a reasonable number of drug barons and traffickers were also arrested during the period.

Drug abuse seems to have become a prominent social problem in Nigeria, especially among our undergraduates. According to Nwaiwu (2002), drug abuse leads to serious health hazards for drug addicts. Drug abuse has adverse effects on the brain, kidney, liver, pancreas, heart and lungs, thereby making them vulnerable to diseases. It also leads to other physical complications such as hepatitis, hepatic failure, tuberculosis in relation to alcohol abuse, infection and emaciation (Adedeji, 2003).

Again, drug abuse may result to serious psychiatric implications; these include confusion, restlessness and sometimes serious abnormal behaviour or outright madness. At least one out of the psychiatric cases is due to delirious effects of marijuana. Besides, statistics have shown that 70 percent of patients undergoing treatment for drug abuse in psychiatric

hospitals are undergraduates between the ages of 16 and 25 years(Margaret, 2013). It may also lead to poor performance in school work and may ultimately result in school dropout. Apart from that, it leads to the development of aggressive behaviour and depression. Adedeji (2003) observes that drug abuse may give rise to sudden mood swings, with unusual aggression and depression for no apparent reasons or warning interest in school, hobbies or friends.

Educationally speaking, drug addiction blocks meaningful use of time and creative thinking of the individual and therefore destroys a person's ambition to become great thereby making such an individual hopeless and unproductive. Drug addiction is related to other social decadence on campus in various ways. Cult members, use drugs to suppress their consciences and feelings to commit heinous crimes without remorse. The use of drugs distracts students from academic activities. By and large, it is responsible for wholesome misbehaviours on campus.

#### **2.13.4 Indecent Dressing**

To a large extent, Nigerian universities have been beclouded with indecent dressing. This is another serious anti-social behaviour.Omede (2011:228) observes that:

Indecent appearance has come to characterise the dress pattern of many students on the campuses of higher learning in Nigeria. There is hardly any higher institution of learning in this country that is not faced with this nauseating problem. The way students on these campuses of learning particularly, the female ones, dress seductively leaves much to be desired. What the girls call skirts that they wear is just "one inch" longer than their pants. When they put on such dresses, they struggle to sit down, find difficulty in climbing machines, cross gutters as well as pick anything from the ground. Apart from the skimpy and tight fitting nature of these dresses, they are again transparent; revealing certain parts of the bodies that under normal dressing patterns ought to be hidden away from the glare of people.

He further stated that:

What the girls call skirts that they wear is just "one inch" longer than their pants. When they put on such dresses, they struggle to sit down, find difficulty in climbing machines [motorcycles], cross gutters as well as pick anything from the ground. Apart from the skimpy and tight fitting nature of these dresses, they are

again transparent; revealing certain parts of the bodies that under normal dressing patterns ought to be hidden away from the glare of people(p, 228).

In the case of boys, he asserts that

their pattern of dress ... makes them to look so dirty and very unattractive with unkempt hairs and dirty jeans having pockets of holes deliberately created around the knees and the lower part of the trousers allowed to flow on the ground because they go through their heels into their legs as socks. The waist of their trousers are lowered and fastened tightly at the middle of the two bottom lobes to reveal their boxers (pants). And when they are walking, they drag their legs and one of their hands particularly, the left one, cupping their invisible scrotum as if they will fall to the ground if not supported (p,228).

Imagining the above statement, it could be seen that an academic environment is supposed to look serious and busy with academic activities but, with it has turned into an eyesore with skimpy dresses. According to Oyeleye (2013), indecent dressing means the deliberate exposure of one's body to the public. This practice violates the acceptable norms and values of the society. In the same vein, Adeboye (2012) defines indecent dressing as the wearing of clothes that are not appropriate for a particular occasion or situation. Egwim (2010), referred to indecent dressing as the attitude of someone, male or female that dresses to show-off parts of the body such as the breasts, buttocks or even the underwear, particularly those of the ladies that need to be covered. The researcher observes that this habit is embraced by all ages in the society but it is prevalent among youths in the university.

The researcher observes that female students seem to be guilty of provocative and indecent dressing than males. For instance, in the University of Jos and Ahmadu Bello University, there are traces of skimpy, tight fitting and transparent outfits that expose vital parts of their bodies at lectures and other social gatherings on and outside the campus. There are also cases of wearing dirty jeans with pockets of holes deliberately created around the knees and lower parts of the trousers and the waist which reveal their underwear. Male

students are also guilty of indecent dressing in different ways other than that of the girls. Take for instance, sagging of trousers, revealing under wear (boxers), tattooing on part of their bodies, as well as wearing body hugs (Gbadegbe Richard Selase and Quashie Mawuli, 2013:166).

One of the ways some institutions try to arrest this situation is through the introduction of dress codes for both male and female students. This dress code policy is gradually becoming widespread within the university. However, in Ahmadu Bello University and University of Jos and other universities, specific dress codes have been introduced. Professional courses such as Medicine, Law, and Accounting among others have introduced dress codes. However, some other faculties are fairly flexible on the issue (Fatunde, 2010).

Specially, in Ahmadu Bello University, tight dresses, jeans with frills, tattered jeans, trousers showing contours, blouses exposing bellies or part of the breast, spaghetti tops, mini dresses are not allowed entry at the gate. According to Anderson (2001), the university campus is where western fashion thrives more than any other place else because majority of the population are young people who are daily exposed to foreign media contents and are ready to experiment with new culture. The internet is assumed to be one of the major causes of indecent dressing. Students copy fashion from music and movies stars without caution, not aware that the dress patterns on screen, Instagram, Face-book are not meant for the normal day to day dressing.

Peer pressure is another factor that encourages indecent dressing. Students tend to want to dress like their friends. They want to be up to date with the latest fashion in order to feel a sense of belonging. Students who are not up to date in fashion are labelled “old school” which means that they are living in the past, not current or crude. As a result, they do not



want to be seen that way. Therefore, they are forced into following the trend. This, however, portends grievous consequences to the student, academics as well as the university community. Also, the university environment provides freedom to students. Freedom they never had at home under their parent's watchful eyes, they find in the university.

Some students become victims of sexual harassment and rape because of provocative dresses. It is also discovered that students who are carried away by fashion consciousness tend to lose concentration on their studies. And in situations where they cannot afford expensive dresses they indulge in stealing and sometimes prostitution.

### **2.13.5 Rape**

Rape is one of the anti-social behaviours that manifest in Nigerian universities today. According to Omoniyi (2013), rape may be defined as a type of sexual assault usually involving sexual intercourse, which is initiated by one or more persons against another without that person's consent.

He also states that:

It is indeed sad that accurate records of sexual violence on the campuses of Nigerian universities are not available despite their daily occurrence. Most of the incidents go unreported and when the victims report, they are not believed. In most cases when reports are believed, offenders are not prosecuted for fear that it would inflict a permanent social scar on the victim (Omoniyi, 2013:1),

It can also be defined as illicit sexual intercourse with a woman without her consent either by force or deception. Rape is a brutal attack against women, and always involves force or violence (Kay & Mahony, 2010). Although women seem to have, for more than 30 years openly organised and educated the public around the issue of rape and given support to rape victims, women still avoid discussing rape, because some people believe that the rape victim is not completely innocent (The Human Rights Watch, 2010). Such attitudes are deeply rooted in Nigerian society and this makes it extremely difficult for rape victims to

speak about their experience. Rape has to be viewed as a social problem rather than a product of individual psychopathology that is so common in criminological disclosure (Omoniyi, 2013). whilst recognizing that in a small proportion of cases there are individual factors of overwhelming importance in the perpetration of rape, individualistic explanations seem to be inadequate for understanding a phenomenon which is experienced by a high proportion of female adolescents and perpetrated by a large proportion of male adolescent and adults. Rape is a traumatic event in the life of a person and has devastating consequences for the survivor. These consequences may be psychological or physical. The survivor tries to cope with them in order to maintain equilibrium. The Human Right watch (2010) asserted that all over the world, there are 35 rapes for every one reported to the police.

Rape has cultural connotations and that affects the way society deals with it. In most Nigerian traditional cultures, sexual infidelity is viewed as a serious infraction against the established community norm of morality, hence offenders are severely punished. Unfortunately though, the punishment often prescribed is skewed in favour of the male offender while the female victim is stigmatised forever with possible consequences of being socially branded, divorced or neglected by the husband, where she is married.

Rape in the university campuses are planned, they don't happen by chance, especially in situations where uncompleted building available, providing cover for rapists who are either students or outsiders as the case may be (Abrahams & Lewis (2008). Some campus have lecture theatres far away from the hostels, therefore student who go to read in the night and returning are at risk of being raped.

According to them majority of rape cases happen in places where a woman is alone and the rapist may not be interrupted. According to Lewis(2004), rape can happen anywhere and

anytime and more than half of all rape cases take place in the home of a woman, rapist or friend. They however concluded that, in some communities' rape happen more often. Studies show that environments such as township that have poor lighting and a lack of public transport may increase the likelihood of rape. In poorer areas, where there are more criminal gangs, where people feel less powerful and where there are fewer police and other resources to fight crime, the incidence of rape is likely to be higher (Lewis, 2004).

Consequently, shock is one of the physical symptoms of rape which may be expressed in various forms, from being absolutely calm and unemotional to shaking, crying or laughing hysterically, twitching, an inability to think, feeling cold, faint, disorientated, nausea and vomiting. Colhoun and Alkeson (1999), state that the rape survivor experiences various illnesses and body pains especiallygynaecological problems such as irregular, heavy periods, vaginal discharged, bladder infections, sexually transmitted diseases and pregnancy. The rape survivor may experience headaches, stomach pain or pain in other parts of the body; there may be tears in the vagina or rectum. Cuts, bruises and lacerations might also be found on other parts of the body as well. The rape survivor might feel sick and dizzy or might experience irritation or soreness of the throat due to oral sex. These symptoms might be the result of the shock of the rape, or a medical problem (Colhurn & Atkeson, 2009).

It is important to note that a rape survivor might cry often, have difficulty in concentrating or feel restless, agitated or lethargic. Fear can appear beyond the survivor's control, and has been known to paralyze a survivor after being raped (Brown & Sloan, 2008). The survivor may find it impossible to be present in a place or situation, which resembles that of the rape. The survivor may fear different environments, being alone or in crowds of people, or the rape survivor may have sexual fears (Tedeschi, 2005). The rape survivor

may have problem with speech, ranging from excessive speech to not speaking at all. In addition the rape survivor may stutter or stammer more than usual. The survivor may feel a loss of control and might try to hang on to what control she can. Reminders and recollections of the incident may result in feelings of anger and vulnerability (Calhoun, 2008) According to Tedeschi (2005), withdrawal from others could result from a perception that others cannot understand them or help them in any significant way. The relationship with family, friends, a lover or spouse could become problematic. Thoughts, images and reflections of the event often occur. The individual may become a bit more vigilant, particular in matters related to trauma. Being exposed to highly negative events may decrease *self-esteem*, at least in the first days or weeks after the trauma (Veronen & Best, 2004).

#### **2.13.6 Violent Conflict/Unrest**

Another disturbing anti-social behaviour on campus is violent protest and students' unrest. This occurs where there are unresolved issues with authorities or within unions and groups and the best way students think such issues can be resolved is by conflict or violence. According to Fatile & Adejuwo (2011), conflict is an unauthorised use of force to effect decisions against the will of others, mostly in incompatible ends, where one's ability to satisfy a need depends on the decisions and behaviours of others. The researcher believes that violent protest in the university arises because the aggrieved party (students) feels cheated and unsatisfied by so it becomes the only means of retaliation. In the process of every violent demonstration, some people suffer physical injuries or died prematurely while valuable properties are destroyed.

Religious intolerance has also contributed to violent conflict and unrest on the university campuses. Higher institutions in the north frequently experience unrest more than those in the southern and western part of Nigeria. Religion could serve, and has indeed served as an

instrument of social harmony in many civilizations. Paradoxically, it has also served as a motivation for violence, hence its indication in some literature as a ‘double-edged sword’ (Maregere 2011:17–23)

A cursory perusal of extant literature on the remote socio-political, economic and governance factors that drive religious violence in Nigeria does show, however, that government neglect, oppression, domination, exploitation, victimization, discrimination, marginalization, nepotism and bigotry are some of the predisposing factors (Salawu 2010:348). As a matter of practice, religious intolerance, fundamentalism and extremism are deliberately chosen to kick-start discussions on the drivers of religious violence in Nigeria because they form the base (sub-structure) upon which other sources of religious violence (super-structure) rest. Religious intolerance has been defined as ‘hostility towards other religions, as well as the inability of religious adherents to harmonise between the theories and the practical aspect of religion’ (Balogun 1988:166). Religious intolerance has been identified as the major source of religious conflict/violence in all societies, permeating all forms of human civilizations, with attendant destructive tendencies (Gofwen 2004:50).

### **2.13.7 Prostitution and Sexual Promiscuity**

These anti-social behaviours are also of concern to university authorities in Nigeria. Okafor and Duru (2010:34) define it as “an act of involving oneself in illicit sexual intercourse or relationship with an opposite sex, either for money making or for pleasures”. There are several factors responsible for sexual immorality in the university campuses. There are obvious economic factors such as poverty, unemployment, underemployment and high cost of living that encourages prostituting (Okafo & Duru, 2010).

Parental factor also contributes to prostitution. As a matter of fact most parents encourage their wards to involve in such illicit act because of poverty. In the same vein, social factors such as bad company, decadence in the social values of the society general lack of sex education at home and in schools have also been seen to contribute immensely.

The act of sexual promiscuity or prostitution is most common among female students. In higher institutions of learning; such act has become a “money-making” business to the female students (Okafor and Duru, 2010). This business means using what you have to get what you want. Thus, the effect of sexual immorality and prostitution are many. Although it affect the society and educational system but it is important to note that the weight is more on the individual. The following effects are obvious and damaging to individual. Students who are involved in sexual immorality tend to lose their social values. It oftentimes leads to unwanted pregnancy and pre mature death in case of abortion. From the academic angle, it culminates into poor performance in academics. From the medical point of view, prostitution and sexual immoralities can result in barrenness and complication.

#### **2.14 The University: Essence and Ethics**

The university environment is the abode where this study is situated and it is pertinent that we understand its culture, essence, ethics and principles. Going through this approach assisted the study to discuss anti-social behaviours among students. The university is a place of scholarship; an institution of higher education and research, which awards academic degrees in a variety of subjects. A university provides both undergraduate and post-graduate education. The university is the highest form of tertiary education vested with responsibility of exploring human knowledge, develop capacity to use ideas and information, develop students’ IQ to test ideas and evidences, facilitate personal development in terms of planning and management of resources (Ajibade, 2010).

Furthermore, Nigeria National Policy on Education (2008, section 8, No. 59) highlights other functions of the university to include contributing to national development through high level relevant manpower training; developing and inculcating proper values for the survival of the individual and society; developing the intellectual capability of individual to understand and appreciate their local and external environments and acquire both physical and intellectual skills which will enable individuals to be self-reliance and useful members of the society. Others include: promoting and encouraging scholarship and community service; forging and cementing national unity and promoting national and international understanding and interaction.

Other benefits of the university exist. For instance, it provides better career opportunities for students. With a better qualification degree in hand, one increases one's chances of getting better earning opportunities in the form of a broader range of work jobs (Lifestyle Lounge, 2010). Hence, it would not be wrong to say that a university degree earns one a rewarding career. These days, most organizations and employers target university schools in their recruitment campaigns. Thus, a graduate who has attended a university is definitely better off as opposed to a student who did not go to a university. Furthermore, a higher qualification indicates the level of skills and qualities embedded into a university student.

Also, enrolling yourself into a university allows you to choose your preferred choice of life or career. With a whole range of courses varying from popular academic subject, such as English, History, Economics, etc. to the lesser-known ones, like Philosophy, Criminology, etc., a university offers a plethora of subjects to opt from. What's more? You can even choose your career-specific course, such as medicine, engineering, journalism, etc. that are otherwise not offered by a college. By choosing the subjects of your choice or those that fascinate you, you can progress better in life, with a higher job satisfaction.

Furthermore, the university exposes students to a rich cultural and social environment. This gives every student a chance to interact with people coming from varying geographical, social and financial backgrounds. In the act of meeting new people, you learn new things and new ways of learning things. Also, a university helps you to learn the tricks and skills of learning essay writing, research, group discussion, and so on. Most importantly, a university matures a person to live and interact with others in a social milieu.

### **2.15 Measures taken by University Authorities to Address Antisocial Behaviour on Campus**

Various universities have deployed measures to address the issue of students' anti-social behaviours. A summary look at these measures is important for this study. It has been observed that stringent security measures have been put in place in most universities to checkmate entry by fake students. In terms of curbing examination malpractices several universities have enforced the use of Identification Card (ID). With this measure, it becomes absolutely impossible for cheating to take place. Security officials also use this opportunity to check indecent dressing and some universities have had to introduce dress codes.

Furthermore, University authorities have made efforts in building facilities to accommodate the teeming population of university students especially to make sure that the seating arrangement to be such that would not encourage giraffe, exchange of paper and conversation in the examination hall. This is important because of overcrowding in some the universities in Nigeria, some universities because of infrastructural facilities and high demand in terms of number of students have admitted more than the requires number of students and these also affects the number of students in the examination hall.



Overcrowding brings about close seating arrangement in examination hall and this situation leads to certain malpractices (Amale, 2013).

In addition, orientation of new students is compulsory in some universities. In most cases, it is made more comprehensive, rather than the mere formalities that are observed. Serious counselling is given to all new students and student affairs officers in tertiary institutions go beyond allocation of halls of residences and scholarship arrangements to include personal identification and counselling of students. And in order to rid the University of Bad elements University Administrations have had to eliminate all academic and non-academic staff that belong to any known cult group in order to make their fight against cults more transparent.

School authorities have organize open forums for students to discuss their problems and make suggestions for improving living conditions. And most university authorities, however, have steered clear from interfering unnecessarily, in student union elections to avoid imposing leadership on the students or show favouritism in dealing with student matters as this is capable of instigating certain anti-social responses from students.

University securities have had to collaborate with leaders and vigilantes of local communities where tertiary institutions are situated in order to assist by providing genuine information about individuals and groups whose activities are questionable. In the same vein, adequate and useful recreational facilities should be provided for students, and healthy competitions organized among students, such as inter-level, inter-hostel or inter-faculty sports competitions (Amale, 2013).

It is important to note that university authorities have deployed several measures to persuade students to shun anti-social behaviours. They include: counselling and the use of IEC materials. These materials include flyers, posters, billboards and display boards. The use of IEC material to address anti-social behaviours has been ongoing in both universities under study. A few examples can be seen below: The researcher observed several billboards that are strategically located in Ahmadu Bello University campuses (Samaru and Kongo) with various messages against cultism, sexual immorality, drug addiction and indecent dressing. Below are a few examples:



Figure 3: Billboard promoting abstinence, Counselling Unit, ABU, Zaria – 2016. Photo: by Researcher



**Figure 4:** Billboard against Cultism and Violence on Campus, Opp.SRC Secretariat, ABU, Zaria – 2016.Photo: by Researcher



**Figure 5:** Billboard against Indecent Dressing, Suleiman Hall, ABU, Zaria – 2016.Photo: by Researcher



Figure 6: Billboard against Cultism, Naraguta Hostel, University of Jos – 2016. Photo: by Researcher.

Furthermore, the researcher found a poster that was distributed during the 2015/2016 orientation programme for new students in ABU captioned *Security Advisory for Students*. The information in this poster is considered relevant to this study because it reveals the nature of information that is communicated to new students. The poster reads: The University Security Division wishes to congratulate and welcome all new students to this Ahmadu Bello University Zaria. At the same time, we urge you to take note of the following important and useful security information:

1. Obey all the University rules and regulations as contained in the Student Handbook.

2. Do not do anything or associate yourself with any person or activity that is likely to breach peace, law and order in the campus.
3. Be of good behaviour because at the end of your course, you will be judged worthy in learning and in character before you will be awarded a degree.
4. Expose all suspicious persons. They could put you in trouble and undermine your academic career.
5. A.B.U is a cult-free environment with zero tolerance on cultism. Be warned not to be apprehended as a member. The penalty is expulsion.
6. Be wary of new friends. The so-called new friends might only be standing in for a cult group; they would behave and decently only to lure you into becoming a cultist. Don't be deceived.
7. Avoid drug abuse. It is dangerous to your health and life.
8. Do not keep large sums of money in your room. Open an account and only withdraw just enough to solve your immediate problems.
9. Be mindful of the parties or dinners you attend. You may be drugged, debased and humiliated. What is more, the party may be an avenue for recruitment into cultism.
10. Maintain orderliness when you go to your faculties to collect your admission letters; when you go to the bank to collect your tellers or make payments or whenever you enter lifts, library and lecture halls.
11. Dress decently and abide by all the dress code.
12. You will be given a Student Data Form to complete. Ensure you complete it and return it to the Security Division.
13. Avoid late night outings, parties etc. They could endanger your life.
14. In case you experience any problem or difficulty during the registration process or at any other time, please go to the Security Headquarters Main Campus or Security

Office in Kongo Campus or you can call our Information Centre for assistance/direction. The number to call is 07036893769 or 07036893768 – Information Base Radio Room.

15. Maintain a decent environment, keep A.B.U clean.

16. Once more, congratulation and enjoy your stay in the Campus.

Students see these materials often and awareness is created. They also go a long way in enhancing behaviour change among students in the society. The researcher observed that the use of IEC materials was more pronounced in Ahmadu Bello University than in University of Jos. There is hardly any point in ABU campuses that you cannot sight billboards. Perhaps, this has contributed in addressing anti-social behaviours on campus.

Counselling is another form of behaviour change communication deployed by both universities under study to address anti-social behaviours. It is a form of advice rendered by a professional to someone (students) who seeks counsel to find solutions to certain social challenges. It covers areas such as drug addiction, cultism, rape/sexual molestation, and prostitution. There are functional Guidance and Counselling services in both universities and part of its services is to rehabilitate and integrate students after involvements in negative anti-social behaviours. Guidance and Counselling services often deploy public seminars, private meetings and orientation programmes especially for new students coming into the university. They collaborate with various departments and on a larger scale government/non-governmental agencies. The efforts in this direction have been positive because many students have attested to the fact that they have been able to control addiction, negative habits and even receive academic directions.

Many believe that anti-social behaviours can be controlled on campus if students are aware of the consequences of indulgence. And how can they know? Theatre is one way of doing that. Another important thing is that once an individual realises the need to have a change of attitude, change becomes an easy thing. The researcher believes strongly that here lies the strength of theatrical performances in addressing anti-social behaviours on university campuses. With all these measures, it is observed that the existence of anti-social behaviour is far from being rooted out of the university campuses in Nigeria. It is pertinent to note that the use of theatrical performance as a tool for addressing anti-social behaviour in the university and by scholars tend to be grossly lacking and that is the gap that the study finds and tries to fill.

## **2.16 Review of Empirical Studies on the Deployment of Theatrical Performance to Address Social Issues**

There are several studies conducted to show the deployment of theatre to address social issues in the society. A few are reviewed in this study. Thomas Vwetpak Anpe in 2015 did a study on *The Role of Theatre and Drama in Conflict Prevention Resolution in Nigeria*. His statement captures a few assumptions that conflict is perceived in many parts of the world, especially in Nigeria as abnormal, dysfunctional and detestable, but it can also be an agent of positive change. Emphatically, he explained that every society is bound to experience one form of conflict or the other but what makes a society an ideal polity is the extent to which the conflicting interests and needs are constructively managed so that violence does not threaten its continued existence. The study revealed that drama has the potentialities of sharpening social awareness and presenting alternative approaches to the problems of society, he went further to submit that whether presented on stage or through the tube, drama has always been a powerful medium of communication in which the

dramatist assumes the multiple roles of an observer, commentator, judge and jury of his society.

He submits that the role of Drama and Theatre in the resolution of conflicts cannot be over-emphasised and the essence of the medium lies in the fact that it presents the conflicting situations on stage before the communities concerned and thereafter, provides the opportunity for meaningful exchange of ideas between the actors and members of the audience. As such, he adds that drama and theatre are therefore a necessary and veritable medium in conflict resolution and can therefore ensure peace, security and sustainable development.

Atule, Egwu Emmanuel carried out a study on *The Efficacy of Drama Therapy in Curbing Infant Mortality in Rural Areas of Kogi State, Nigeria*. The researcher was concerned about millions of children of ages 0 - 5 who are faced with cases of neo-natal and post natal deaths across the world. He further observed that most children die as a result of ignorance, lack of correct reproductive health education, poverty and cultural belief on the parts of their parents. He added that governments and non-governmental organisations have tried their best to reduce the scourge, but child mortality continues unabated. Therefore, having tried all they could by using most of the known means without achieving desirable results, the research was to use drama therapy as a means for curbing the menace of child mortality in two villages: Abujaga and Ichala Ajode, in Ibaji Local Government Area of Kogi State. The study applied experimental and control research methods group approach to monitor and report the rate of infant mortality in the two villages. The results obtained showed that drama therapy is an effective means of reducing infant mortality. The work therefore calls on health institutions, governmental, non-governmental organisations to use drama therapy



to improve not only infant mortality in both rural and urban communities but in other fields of health.

Dangoji, Sylvanus Phillip conducted a study on *The Role of Performative Arts in Participatory Voter Education in Parts of Northern Nigeria: A critical Review of Global Rights Nigeria and Centre for Democracy and Development GRN and CDD*. He was worried that although the efforts and resources have been spent on voter education in Nigeria, the experience recorded in the last three general election of 2003, 2007 and 2011 did not indicate that some members of the electorate have adequately received and are properly utilising the intended lessons of voter education. His concern is further explained in the statement that the benefits and usefulness of voter education for the political development of individuals in particular, and the nation at large, are not yet being reaped in Nigeria to the desired level. As such, the aim of the study was to discover and examine the nature and effectiveness of the communication approaches deployed by GRN and CDD in the community voter education works within periods of the build up to 2003, 2007 and 2011 general elections in northern Nigeria. Secondly, to determine the place and effectiveness of performative arts in the entire communication approaches adopted by GRN and CDD in the voter education activities carried out in selected parts of northern Nigeria during 2003, 2007 and 2011 elections. Thirdly, to devise ways and approaches of using performative arts as a communication tool for getting better results in voter education and enhancing electoral systems in Nigeria. The theoretical framework of Nair-White Transactional Communication Model (1993) was deployed. A case study approach to qualitative research was used and the findings state that the Centre for Civic Education (CCE) and the Global Rights Nigeria (GRN) both deployed various communication approaches which are mixtures of the traditional media and the new media platforms in the 2003, 2007, 2011 and 2015 elections in Northern Nigeria. The study also found that both

CCE and GRN used the performative arts to varying levels for communicating VIE in order to improve voters' behaviour. The study concluded by saying that there is need for more engagement of the performative arts by CCE, GRN and similar civil society organisations for post-election survey, mass mobilization and continuous VIE because it gives community members the opportunity to speak directly to policy makers through drama which has a strong way of influencing VIE messages beyond election periods. Here in this study, the emphasis is not on anti-social behaviours but the use of performative arts for enlightenment in voter education.

In the same vein, Mbachaga Desen Jonathan carried out a study in 2010 on Drama and Safer Sex Education among Secondary School Teenagers in Benue State. The study was worried that teenagers all over the world today grapple with sexual health problems and that this trend is perpetuated by lack of correct information regarding sexual issues. HIV/AIDS possess a global threat to human existence and is most rampant among teenagers even as the world anxiously awaits the scientific discovery that will end this scourge. The study was based on a work carried out in Makurdi, Benue State using drama to enhance sustainable information flow on sexual health issues particularly safer sex practice. Data collected showed that many teenagers hardly discuss their sexual problems with their parents. It was suggested among others that drama interventions alongside counselling be intensified in secondary schools to enable teenagers embrace safer sex practices and avoid risky behaviour due to its potency to inform, educate and entertain at the same time. It is also suggested that parents take up their role as partners in safer sex education of their wards. The major gap in this study is that it does not address issue in the university or on anti-social behaviour. It was a study to understand availability of information on a phenomenon. There was no mention of research methodology or theoretical framework to explain certain variables in the study.

Furthermore, in 2013, Amaele conducted a research entitled *Menace of Cultism in Nigeria Tertiary Institutions: Challenges and Way Forward*. The purpose of the study was to examine the concepts and issues of cultism, categories of cults, the structure and perceived philosophy of cults, strategies to draw new recruits into cults, as well as the activities and causes of cultism in tertiary institutions. It was revealed that the trend of cultism in Nigerian institutions of higher learning turns these once-revered institutions into derogatory ones. Therefore, he recommended that admission into tertiary institutions should be based on moral history or integrity as well as academic records, and to ensuring that school authorities (both academic and non-academic staff) are not participating in cults. There are a few gaps in this study. Firstly, no mention of theatrical performance was made. The recommendations of the study never mentioned the use of theatre or other performative arts to address the issue.

The above empirical studies have emphasised the use of theatrical performance as an instrument to address various pressing social issues in different geographical locations, but none of the studies have examined the use of theatrical performance to address anti-social behaviours among students in the university campus. Perhaps the issue of anti-social behaviours among students is not considered crucial or the university community is not considered as important as other societies. Instead, the above studies have examined the use of theatre in addressing issues in the larger society such as health, empowerment, gender issues, community development, youth empowerment, voter education, governance and unity in diversity. It is as a result of this lacuna, that the present study evaluates the use of theatrical performance to address anti-social behaviours among students in Nigeria university campuses. This study engenders similar studies with focus on the use of theatrical performances to address social issues in the university which, at present lack a robust academic engagement.

## **CHAPTER THREE**

### **THEORETICAL FRAMEWORK**

#### **3.1 Introduction**

This study makes use of Relevance Theory as the underpinning framework to discuss and analyse the gamut of interactiveness of theatrical performance. It also made use of Critical Pedagogy of Education Theory to examine the practices and teachings of Theatre in the university. Relevance Theory was propounded by Paul Grice in 1989, while Critical Pedagogy of Education was propounded by Paulo Freire in 1970. The purpose of deploying a theory (s) in a research is to provide a platform or template in order to explain and understand occurrences, causes and impact of phenomenon (Babbie and Kerlinger, 1998; Langston, 2006:23). In the same vein, Udofia (2000) reveals that theories perform a number of functions among which is to simplify research findings. More importantly, theories allow the researcher to predict outcome and effects from data gathered. Theories are also used as tools of observation. They direct the researcher on how to observe rather than be able to point out what to observe.

#### **3.2 The Concept of Relevance**

Relevance Theory states that language communication is not an encoding and decoding process alone, but more importantly, a conduct of getting inferences from context. In furtherance of this, Sperber and Wilson (1995) state that a communicator or performer, by requiring the listener's attention, indicates the thing he says or performs is relevant to the hearer's interest, as is expressed in the general principle: "Human cognition tends to be geared to the maximization of relevance" (Sperber & Wilson, 1995:260). That is to say, the scale of relevance of the input is measured by the effect of the input and the effort that is needed to get the effect (Zhaohui & Yanchun, 2013). Thus, relevance is measured by contextual effect and processing effort. When an utterance or a theatrical performance is

understood with less effort, then it should be more relevant; when the effect of the listener's understanding is greater, then the utterance is more relevant.

The second key consideration in the elements that make up relevance theory is the communicative principle which states that a performance gets its optimal relevance when it is relevant enough to be worth working on; and moreover, when it is the most relevant utterance that the performer is willing and able to perform. In communication, the task of the performer is to produce a stimulus, either verbal or non-verbal, which makes his informative intention mutually manifest. So, for the performer, communication is an act of letting the listener know his intention to express something (Sperber & Wilson 1995:227).

According to Zhaohui & Yanchun (2013), one of the central claims of Relevance Theory is that contexts are not fixed independently of the comprehension process; they are retrieved on constructed assumptions during the interpretation process. Traditionally, context is understood both linguistically and extra-linguistically. The interpretation in the communicative process is based on the shared knowledge of the participants. And this context pre-exists in the communicators' minds, and is fixed. However, in Relevance Theory, the notion of context of an utterance or performance is "a psychological construct, a subset of the hearer's assumptions about the world; more especially, it is the set of premises used in interpreting that utterance or performance" (Sperber & Wilson, 1995:15). Under this definition, context does not only refer to people's assumptions about the world or cognitive environment, but also includes any phenomenon that can enter the mind of the communicators.

The third goal of Relevance Theory is to interpret the meaning of utterance, communicators or performers need to form a context accordingly with information he selected (Zhaohui & Yanchun, 2013). The selection is what he needs to do because he

must exclude some information to ensure the least consumption of the processing effort. In this way, the size of context is not fixed. The context is not fixed either, but selected, constructed and needs to be supplemented and extended in some cases. The only thing given is relevance. A communicator or performer usually first assumes that the utterance he is processing is relevant or he will not take the trouble to process it. After that, he tries to form a context where the interpretation could be achieved. According to Zhaohui & Yanchun (2013:492):

An important characteristic of context in relevance theory is that it is assumed to be organised, and that this organization affects the accessibility of a particular piece of contextual information on a particular occasion. If the hearer wants to understand the communicative meaning, he needs to select, or indeed actively forms the context that seems to be helpful for him to achieve his purpose with the least effort.

Sperber and Wilson (1995) assert that when the communicator starts to process certain new items of information in their minds, they form a context initially making up of the assumptions, some of which are left over in their memories; some of which are resulted from the deduction they have made during the whole processing experience. After this, they may find that this context is not enough and must be enlarged in order to meet the requirement to interpret the information. Sperber and Wilson (1995) suggest three ways to enlarge the context:

- a. Put in the context
- b. Put in the context more assumptions that had already been in their memories
- c. Put in the context more assumptions about the observable environment.

This implies that a performance should be put in context or situate it within what is realistic, what is contemporary in the society whereby the audience can relate to as they experience the performance. That is why most theatre directors try to use situations or examples based on real life experiences in their performances rather than following the exact example in the play text. The theatre director has the license to do this without

mutilating the play. Take for instance, if a play was written in the renaissance period, and it is to be performed in present day Nigeria, there is every tendency that the performance will carry real life situation in respect to the performing environment. It would be completely out of context to stick strictly to the situation in the original play text.

Furthermore, according to Zhaohui and Yanchun (2013), Relevance Theory in terms of communication is successful only when (a) it attracts the attention of the target audience, (b) it indicates that the speaker wishes to convey a message of interest to the hearer, (c) the audience recognises the speaker's informative intention and finds it worthwhile to make the effort to understand what the speaker intends to tell them, and (d) the message received by the hearer is as close as possible to what the speaker has in mind. Also, in Relevance Theory, it is thoughts that are communicated. Thoughts mean mental representations, which the hearer is capable of understanding and believing. In other words, thoughts take the form of sets of assumptions. The ultimate goal of communication is to alter the hearer's thoughts.

The crux of this theory is in the effectiveness of a medium to communicate and live up to expectation. That is to say the essence of a discipline is measured by its ability to remain relevant to the society. Grice's emphasis of relevance is pivotal to communication. He sees communication as central to relevance. He posits that an essential feature of most human communication, both verbal and non-verbal is the expression and recognition of intentions (Grice 1989: 1-7, 14, 18). This means that in every communication there is an intention and how well the intention is understood by the receiving party is what makes it relevant. This can be related to theatrical performance (s). Performances are not just for the fun of it; there is always the underlying message that is to be communicated. Often times, audience think of theatrical performance as only entertainment but, within the excitement,

messages are obviously conveyed consciously or unconsciously. This is because theatrical performance is a form of communication. It has its specific features. A performance is a combination of verbal and non-verbal communication. Language and gestures are the most significant vehicles of communication and theatrical performance is a public communication rather than private one. It is face-to-face and two-way in nature.

One can assume that the function of theatre in the university is to teach and train students on the workings of theatre practices. From this point of view, the idea is perfect. But, it would be out of place to limit it to this status alone. The reason is that theatre offers more than that function. The society, knowing the capabilities of theatre itself, especially in terms of educating people as well as conscientising people, will expect more than that. To provide the basis for understanding the value of theatre outside academic roles, this theory is helpful especially in discussing the role of theatrical performance in addressing anti-social behaviours among students in Nigerian university, which is separate from its main functions (Prentki and Preston, 2000:12).

### **3.3 The Concept of Critical Pedagogy of Education**

Critical Pedagogy of Education is also applied in this study to examine the teaching style for theatre in the universities under study. Critical Pedagogy of Education was propounded by Paulo Freire's in the late early 70s and it states thus:

In the traditional mode of education however, that there is little communication but an act of depositing, which he called *banking concept of education*. To him, this kind of education means that students are the depositories and the teacher is the depositor. Freire (1972:46)

From the above, we can pick out a few cannons. Firstly, knowledge can be deposited with little communication which is referred to as *Banking Concept of Education*. Thus, the meaning of Freire's assertion is that the teaching pattern can be depository or participatory. By depository, it means that knowledge is deposited and students become depository and



the teachers are depositors. In this instance, students are only concerned about receiving knowledge. Teaching without any opportunity for more knowledge to be added is detrimental to real communication. The implication of this is that any interrogation from students as to the validity and reliability of the knowledge being received from the teacher is tantamount to rebellion and can be resisted. This type of educational system to a large extent is autocratic.

On the other hand, when teaching is participatory, it means that students can interrogate the essence of knowledge and can even add to it. This is because without interrogation or deconstructing existing knowledge, new knowledge cannot emerge. Interrogation helps to align what is learnt and what is real. Without this aspect of participation and interrogation in learning, what is learnt has little to do with what is really happening in daily life; and students' consciousness is isolated from the real world (Freire (1972:46). Thus, Freire (1972:50) posits that "only through communication can human life hold meaning; that the teacher's thinking is authenticated only by the authenticity of the students' thinking and also that the teacher cannot think for his students, nor can he impose his thought on them". From this assertion, it means that if knowledge is not converted into tools of interrogating reality, then its essence is devalued.

One of the importance of teaching and deploying theatrical performance in the university is to cultivate critical consciousness in the minds of students. And "true communication" as posited by Freire can go a long way in enhancing teacher and student relationship. The researcher's opinion is that education should give room for dialectical participation and what Liu K. (2012) termed "Freire's dialogical social transformation through education, which starts from his initial preoccupation with relations to oppression". Now, oppression can be seen when knowledge is deposited without room for interrogation and participation.

The banking concept of knowledge in education was employed by Freire in Brazil, Peru and Latin America especially against the system of governance which was detrimental to the survival of the poor (Robert, 2000). It was to restore their ability to liberate themselves of the strong grip of depressive government of that time. But the fact is that this concept has since been applied in other areas such as politics, history, culture, philosophy, human ethics, critical literacy, linguistics, cultural studies, and theology of liberation (McLaren, 2000). We can link anti-social behaviours in the university to domination and oppression as the case may be. For instance, in a university system where vice is seen to affect academic activities, it becomes domineering, especially when so much effort is expended to find a lasting solution instead of the university concentrating on manpower development and capacity building.

It is important to note that both theoretical frameworks analysed and discussed the objectives of the study. In specific terms, Critical Pedagogy of Education analysed the deployment of theatrical performance and the general notion of theatre education in both universities under study. It also examined selected theatrical performances used during orientation programme for new students into the universities under study in order to comprehend the extent to which those performances addressed anti-social behaviours among students. In the same vein, the issues surrounding the perception of members of both university communities under study as regard theatrical performance was the focal point of Relevance Theory. The theory was crucial in analysing and discussing the extent to which theatrical performances served as communication platforms in Ahmadu Bello University and University of Jos in respect to addressing anti-social behaviours. For details on the use of both theoretical frames of reference can be accessed in the “discussion of findings” section.

## CHAPTER FOUR

### RESEARCH METHODOLOGY

#### 4.1 Introduction

For a study to be significant and valuable in solving identified research problems, it must follow set down procedures (Wimmer & Dominick, 2011). This statement is in line with the assertion of Ihemeje (2006:72) which says that “research methodology is a process through which researchers attempt to systematically provide answers to research questions’. In other words, research methodology can furnish researchers with greater understanding of a given phenomenon. It also equips the researcher with guidelines or structure to carry out a research work. Hence, this chapter provides a detailed methodology adopted for the purpose of obtaining vital information in order to achieve the set aim and objectives as earlier stated in this study.

#### 4.2 Research Design

According to Leedy (1997), research design is a map that guides a researcher. Similarly, Crestwell (1994) asserts that a research design is a plan or blueprint that specifies how data relating to a given research problem can be collated and analysed. In other words, research design has to do with the methods, approaches, procedures and techniques deployed in the execution of a research. In view of the above, survey design is adopted for this study.

Survey is “a research design which researchers use to acquire information about certain groups of people who are representatives of some larger groups that are of interest to them” (Berger, 2000:187). In addition, Best & Khan (1995) opine that survey is a data collection technique in which information is gathered from individuals called respondents, by having them respond to questions. This implies the gathering of data from a relatively large number of cases at a particular time without necessarily concerned about the characteristics

of individuals, but preoccupied with the generalised statistical result when data are abstracted from a number of individual cases.

Furthermore, survey is classified into two basic types namely: descriptive and analytical (Best & Khan, 1995). For the purpose of this study, descriptive survey was used. The reason for the adoption of descriptive survey was to assist the researcher to obtain information on demographic factors such as age, gender, marital status, occupation, ethnicity, income and religion, and descriptively relate them to opinions, beliefs, values and behaviours of the people who constitute the research population (Leedy, 1997:23; Cohen & Mansion, 1986, Fritz, 2004:3; Severing and Tankard, 2001:35; Wiseman and Aaron, 1970:37, Kothari, 2004). However, since this study was centred on anti-social behaviours among students in the Nigerian universities, descriptive survey assisted the researcher in understanding the motivations behind students' involvements in anti-social behaviours and the perception, belief and opinion of people on the deployment of theatrical performances in addressing these anti-social behaviours (Panna, 2006).

In addition, survey design allows for the use of triangulation approach (Bryman, 2015). Triangulation in research refers to the use of more than one approach or instruments to investigate a research question so as to enhance confidence in the ensuing findings (Fritz, 2004). It also refers to the deployment of more than one instrument in generating data from the field. Hence, this study deploys both quantitative and qualitative approaches to data gathering. Creswell (1994:105) defines qualitative approach as “inquiry process to understanding a social or human problem, based on building a complex holistic picture formed with words, reporting detailed views of informants and conducted in a natural setting”. In relation to this study, the use of qualitative approach to data gathering assisted the researcher in understanding the phenomena from the participants' point of view. On the other hand, Creswell (1994:105) defines quantitative approach as an “inquiry

into a social or human problem, based on testing a theory composed of variables, measured with numbers and analysed with statistical procedure, in order to determine whether the predictive generalizations of the theory hold true". In this instance, quantitative approach assisted the researcher in finding answers to questions of relationship among measured variables with the purpose of explaining, predicting and controlling phenomena.

Consequently, using qualitative research within the ambit of survey design became imperative in gathering verbal data in order to articulate beliefs, attitudes and opinions from respondents about anti-social behaviours among students. The quantitative approach was valuable in gathering numeric information from a cross section of students in the two universities under study (Ahmadu Bello University and University of Jos).

#### **4.3 Population of the Study**

A research population refers to a group of people which a researcher intends to obtain information or data from; for the purpose of providing answers to his/her research questions (Creswell, 1994). The population for this study is drawn from Ahmadu Bello University and the University of Jos as earlier indicated. It included: undergraduate students, Theatre Managers, Heads of Departments/units of Theatre and Performing Arts/Theatre and Film Studies, Guidance/Counselling and Security Units of the two universities under study. The total population of undergraduate students of Ahmadu Bello University 2014/2015 session was 33, 794. Also, the total population of undergraduate students of the University of Jos 2014/2015 session was 21,374.

#### **4.5 Sample Size and Sampling Technique**

Sampling is a process in which a portion of a population is carefully selected and taken as being representative of the entire population (Awotunde and Ugodulunwa (2004); Creswell, 1994). Krejcie and Morgan (2001) formulae was used in calculating sample size of

ABU based on the total population of undergraduate students in 2014/2015, which was 33,794 and the total population of undergraduate students of University of Jos, which was 21,374.

Krejcie and Morgan (2001) formulae is a statistical tool for the calculation of sample size. It is widely used in survey research. The formula is stated below:

$$S = \frac{x^2 NP (1-P)}{d^2 (N-1) + x^2 P (1-P)}$$

S = required sample size.

$x^2$  = the table value of chi-square for 1 degree of freedom at the desired confidence level (3.841).

N = the population size.

P = the population proportion (assumed to be 0.50 since this would provide the maximum sample size).

d = the degree of accuracy expressed as a proportion (.05).

$$\text{Thus } s = \frac{x^2 NP (1-P)}{d^2 (N-1) + x^2 P (1-P)}$$

Therefore, based on the 2014/2015 population of undergraduate students of Ahmadu Bello University as stated above, the formula was applied thus:

$$\text{Thus } s = \frac{x^2 NP (1-P)}{d^2 (N-1) + x^2 P (1-P)}$$

$$= \frac{3.841 \times 33794 \times 0.50 (1-0.50)}{0.05 \times 0.05 (33794-1) + 3.841 \times 0.50 (1-0.50)}$$

$$= \frac{32450.6885}{85.44275 + 0.96025}$$

$$= \frac{32450.6885}{85.44275}$$

$$= 379.79$$

$$= 380$$

**The Sample Size for ABU is therefore 380**

Furthermore, based on the 2014/2015 population of undergraduate students of University of Jos as stated above, the formula was applied thus:

$$\text{Thus } s = \frac{x^2 NP (1 - P)}{d^2 (N - 1) + x^2 P (1 - P)}.$$

$$= \frac{3.841 \times 20753 \times 0.50 (1 - 0.50)}{0.05 \times 0.05 (20753 - 1) + 3.841 \times 0.50 (1 - 0.50)}$$

$$= \frac{19,928.06825}{51.88 + 0.96025}$$

$$= \frac{19928.06825}{52.84025}$$

$$= 377.14$$

$$= 377$$

**The Sample Size for UJ is therefore 380**

In view of the samples size for the two universities under study, Random sampling Technique was deployed. According to Paul (2008), “Random sampling refers to a variety of selection techniques in which sample members are selected by chance, but with a known probability of selection”. In view of this, random sampling enabled the researcher to administer questionnaire to students who have witnessed theatrical performance (s).

## **4.6 Instruments of Data Collection**

In order to elicit data for analysis, the following instruments were deployed: Questionnaire, Key Informant Interview (KII), and Direct Observation. This was because the above mentioned instruments were useful in gathering data suitable for both descriptive and analytical survey designs (Ejike, 1989).

### **4.6.1 Questionnaire**

Questionnaire is a set of printed questions, usually with a choice of answers, devised for a survey or statistical study. The questions in the questionnaire contain answers which allow responses to be graded. In this study, Likert Scale was deployed to grade varying issues. A Likert Scale measures people's attitudes by "asking them to respond to a series of statements about a subject under study"(McLeod, 2008). It comprises four-response ratings of Strongly Agree, Agree, Disagree, and Strongly Disagree. In addition, a theoretical mean of 2.5 was taken as a criterion to judge the meanscore for the responses itemised (Davies, 2005). In other words, there are four items numbered 1, 2, 3, and 4 and to in order to get the mean criterion, we added up  $1+2+3+4$  which gives us 10, and when we divided 10 by 4 we got 2.5 as the mean criterion. Therefore, any item in each section of the instrument which had a mean equal to or higher than 2.5 was regarded as agreeable while items with less than 2.5 were regarded as disagreeable (McLeod, 2008). Emphatically, this study is essentially a survey research utilizing Likert-type rating scale questionnaire.

### **4.6.2 Key Informant Interview (KII)**

Key informant interview means "individual interviews that are conducted with people who have specialised knowledge about the topic of interest" (Bernard and Ryan, 2010:370). The following key informants were chosen for the study: the Director of Guidance and Counselling Unit, Chief Security Officer, Theatre Manager of the Department of Theatre and Performing Arts Ahmadu Bello University, Zaria and Theatre Manager of The



Department of Theatre and Film Arts, University, Jos. In view of this, there were three (3) interviewees from Ahmadu Bello University, Zaria and three (3) interviewees from University of Jos, making a total of (6) interview that were conducted.

The questions asked during the key informant interview were to find out the types, causes, and consequences of student anti-social behaviours, how theatrical performance was deployed to address anti-social behaviours, understand if respondents were aware that theatrical performance is capable of bringing about behaviour change, to find out factors mitigating the deployment of theatrical performances from addressing anti-social behaviours among students and to seek ways through which theatrical performances could be deployed to effectively address anti-social behaviours among student in Nigerian universities.

The choice of KII was to get in-depth knowledge about the subject matter and for the purpose of interacting more intimately with participants, the study adopted face to face interview. This method gave room for free exchange of ideas and also made it possible for the researcher to ask more complex questions in order to acquire more detailed responses (Lee and Ormrod, 2005). Meanwhile, the interviews were loosely structured (open ended questions) relying on the interview Guide in order to “provide qualitative insights and illumination” (Collins & Hussey, 2003:77).

#### **4.6.3 Documentary Observation**

Observation is a method of gathering data by watching productions videos, and other material that can generate information and data for the study (Patton, 1990). The documentary records include play scripts, performance videos, production posters, and audio materials. Other materials include: electronic/hard copy materials, communiqués, video and audio materials, photographs, information, education and communication

materials (IEC) and billboards. This instrument is important because a lot of information are stored in documented materials. They are reliable and authentic to verify claims and counter claims.

Documentary Observation focuses on studying documentary material such as video, scripts and audio to extract relevant information about behaviours, events, attitudes about a subject or phenomenon (Shoemaker and Reese 1996). For the purpose of this study, recorded videotapes of two play productions *Live on Campus* and *Say What...Say...What...Anything...Can...Happen*, in 2015 to 2016 were examined from the universities under study for the purpose of understanding how they have contributed in addressing students' anti-social behaviours. The reason for selecting the above mentioned performances for analysis is because they were enacted during orientation programmes for new students. The parameters used in assessing the performances were: Thematic preoccupations and highlights of anti-social behaviours.

#### **4.7 Primary and Secondary Source of Data**

The primary sources of data were Questionnaire, Key Informant Interview (KII) and Documentary Observation (DO). These primary sources of data provided the raw data upon which findings and conclusions of the study were drawn. The secondary sources of data included Textbooks, Newspapers, Publications, Research Reports, Internet Materials, Journals, Magazine Articles, Scholarly Papers, Documented Seminars, Speeches, Presentations, and relevant publications. The secondary sources of data collated provided the introduction and background of the study, the research problem and also provided the theoretical framework upon which this study was anchored upon. Furthermore, the information garnered from these secondary sources was used to review related literature in the study.

#### 4.8 Validity and Reliability of Instruments

The degree of appropriateness of measuring instrument is referred to as validity. It also means that it is a measure of the degree to which a research instrument yields consistent results or data after repeated trials. Pilot studies were conducted in Plateau State University Bokkos and Federal College of Education, Zaria using 10% of total sample size of the population. The designed questionnaire, Key Informant Interview questions were administered to respondents to test the question before being taken to the field.

#### 4.9 Research Schedule

Drawing up a schedule of activities to be undertaken by the researcher was important to this study. In order to conveniently and successfully gather data, the researcher applied the schedule below:

<b>Ahmadu Bello University, Zaria.</b>	
<b>ACTIVITIES</b>	<b>TARGET</b>
Administering Questionnaire	Main campus
Interview	Theatre Manager
Administering Questionnaire	Congo Site
Interview	Head of Security
Interview	Head of Counselling Unit

The administering of questionnaire began in Samaru, the main campus of ABU where majority of the students reside. The ABU Studio Theatre is also located here. Since random sampling was adopted for the study, copies of the questionnaire were distributed randomly across the campus. Two research assistants who reside in Samaru campus helped

in distributing and making sure that the copies of the questionnaire were dully filled and returned.

Interview with the Theatre Manager, ABU Studio Theatre in the person of Dr. Emmanuel Tsadu Gana was held in his office at about 11:30 am on 7<sup>th</sup> April 2016 and lasted for aboutan hour. It was dully recorded and pictures were taken (Attachment of picture at the appendix section, p.137). The questions were open ended in accordance with the interview guide so as to address various objective of the study.

Copies of Questionnaire were distributed in Congo Campus. The population of Congo campus is less than Samaru because of the number of faculties. In respect to the issue of watching performance, it is important to note that students from Congo campus travel all the way to Samaru to watch performances and this is an impediment. More so, publicity of performances are generally low as compared to that ofSamaru Campus. As such, it can be deduced that most students in Congo Campus do not attend performances regularly. This means therefore that the impact of performances in Congo campus may not be as productive as that of Samaru. The distance between Congo and Samaru is about an hour's drive because of hold up within the town. This could discourage students from going all the way to attend performances. Furthermore, performance ends in the night and the issue of returning back late is a source of discouragement.

Meeting directly with the Head of Security was not possible. He assigned the Officer in charge of Special Task Force on Cultism and Violent Crimes, Mr. Shehu Bello, to attend to the interview. The reason for assigning Mr. Bello was that he was in a better position to answer the questions effectively. The questions asked were in line with the interview guide which was geared towards finding answers to the research questions.

The interview with the Director of Counselling and Human Development Centre Dr. Salman Adisa took place in his office at about 11:40 and lasted for about an hour. The interview followed the guide and in line with the objective of the study.

<b>University of Jos, Jos.</b>	
<b>ACTIVITIES</b>	<b>TARGET</b>
Administering Questionnaire	Main Campus
Interview	Theatre Manager
Administering Questionnaire	Permanent Site
Interview	Head of Security
Interview	Head of Counselling Unit

Administering of questionnaire started in the main campus (old site) of the University of Jos. The collection of the questionnaire was done that day and a few were returned on the next day. Random sampling technique was also applied. It is important to note that the Open Air Theatre (OAT) is located here. Interview with Mr. Elisha Rwang, the Theatre Manager, OAT, Jos began at 1:20pm and lasted for about an hour.

The distribution of questionnaire at the permanent site started in the early hours of the morning. The permanent site houses the department of theatre and film studies and because of the proximity between main campus and permanent site which is not up to 10 minutes drive, it is easier for students and lectures to shuttle. There is little difficulty in accessing both campuses unlike ABU. However, it is important to note that there is the new theatre auditorium under construction at the permanent site.

The interview with the Deputy Security Officer, University of Jos took place at the main campus of the university, where the security department is located. It began at 10:30am lasted for about 45 minutes.

In addition, interview with the Counselling Office in the department of Education and Counselling took place at the permanent site of the university. It started at about 11:30 and lasted for about 40 minutes.

#### **4.10 Method of Data Analysis/Presentation**

A common requirement of almost all quantitative research is the reporting of descriptive statistics. Descriptive statistics (e.g., mean, standard deviations; frequencies and percentages ) for all internal and external variables should be reported or made available to the reader. Thus, this study used quantitative and qualitative methods in analysing data gathered through the research instruments. Simple narrative of recorded information from the Key Informant Interview (KII) was used for qualitative analysis while quantitative data was computed using the Statistical Package for Social Science-SPSS and the results were presented using simple descriptive statistics with tables indicating frequencies, percentages and mean. Mean criteria of 2.5 for the 4 scale Likert rating and 3.5 for 5 scales Likert rating were deployed to show which items were agreeable or disagreeable. Furthermore, analytical approach to documentary observation was deployed in reviewing videos of selected performances (*Live on Campus and Say...what... say... what... anything... can... happen*) from both universities under study. The parameters for assessment were based on thematic pre-occupation, anti-social behaviours highlighted, and relevance in terms of message delivery.

Also, Alston and Miller (2001) composite index/mark-off points shown below were used to make deductive remarks on each of the items that were provided by the questionnaire:

1. 1.00 - 1.49 Never
2. 1.50 - 2.49 Rarely
3. 2.50 - 3.49 Occasionally
4. 3.50 - 4.49 Frequently
5. 4.5 and above Very frequently

- 1 1.00 - 1.49 Strongly Disagree
- 2 1.50 - 2.49 Disagree
- 3 2.50 - 3.49 Agree
- 4 3.50 and above Strongly Agree

- 1 1.00 - 1.49 Very Low
- 2 1.50 - 2.49 Low
- 3 2.50 - 3.49 High
- 4 3.50 and above Very High

## CHAPTER FIVE

### DATA PRESENTATION, ANALYSIS AND INTERPRETATION

#### 5.1 Data Presentation

This chapter presents data gathered from respondents through the instrument of data collection deployed in the study as discussed in the earlier chapter. The respondents comprise undergraduate students and staff of Ahmadu Bello University, Zaria (ABU) and University of Jos, Jos (UJ). The study used the mixed method for the data analysis. The quantitative data gathered from questionnaire was analysed first while the qualitative (Key Informant Interview) was used to support or refute the findings of the quantitative data. The quantitative data collected was interpreted and analysed in line with the objectives of the study which are earlier stated in the study.

Inferences and deductions were drawn from the results with regards to the subject of investigation. The inferences and deduction were drawn using the Likert scale with a mean criterion of 2.5 used to validate the agreement of respondents to questions. A comprehensive questionnaire was prepared and 377 copies were administered to students of the University of Jos and 380 copies to students of the Ahmadu Bello University, making a total of 757 copies. In view of the above, out of 380 copies of questionnaire administered in Ahmadu Bello University, 373 were returned and out of 377 copies administered in University of Jos, 365 copies were returned.

Data generated from the questionnaire were statistically analysed using the SPSS programme. Descriptive analysis was used to provide a summary of the responses and the information presented numerically. The results were displayed using tables and an interpretation was done on each table generated. The performances were analysed using documentary observation descriptively. The findings were discussed according to the six



section of the questionnaire with reference to the objective of the study. The six sections of the questionnaire were used to gather information about the following:

- i. Section A: Personal (biographic) data
- ii. Section B: Types, causes and consequences of anti-social behaviours among students in Ahmadu Bello University and University of Jos?
- iii. Section C: How theatrical performance is deployed to address anti-social behaviours in Ahmadu Bello University and University of Jos
- iv. Section D: Students' awareness that theatrical performance is capable of addressing anti-social behaviours among students in your university.
- v. Section E: Factors that militate against the deployment of theatrical performances in addressing anti-social behaviours in your University.
- vi. Section F: Possible ways to make theatrical performance viable in addressing anti-social behaviours in Nigerian universities.

Furthermore, Key Informant Interviews (KII) were recorded and transcribed. Data from quantitative and qualitative sources were compared with existing evidence from the literature review in order to assist in establishing a high level of confidence in this research.

## **5.2 Presentation and Interpretation of Data from University of Jos**

This section presents and interprets data gathered from respondents through questionnaire beginning with the University of Jos and followed by Ahmadu Bello University, Zaria. However, 365 copies out of 377 were returned from University of Jos and the analysis is based on the copies dully filled and returned.

**Table 5.2.1: Respondents' Socio-Demographic Characteristics in the University of Jos**

S/N	Variable	Characteristics	Frequency	Percentage (%)
1.	Sex	Male	209	57.3
		Female	156	42.7
		<b>Total</b>	<b>365</b>	<b>100.0</b>
2.	Age	15-20	123	33.7
		21-26	190	52.1
		27-32	52	14.2
		<b>Total</b>	<b>365</b>	<b>100.0</b>
3.	Faculty	Arts	51	14.0
		Education	40	11.0
		Environmental Sciences	42	11.5
		Law	41	11.2
		Medical Sciences	20	5.5
		Natural Sciences	16	4.4
		Pharmaceutical Sciences	32	8.8
		Social Sciences	59	16.2
		Management Sciences	28	7.7
		Engineering	19	5.2
		Veterinary Medicine	4	1.1
		Agriculture	13	3.6
			<b>Total</b>	<b>365</b>
4.	Level	100	119	32.6
		200	78	21.4
		300	120	32.9
		400	48	13.2
		<b>Total</b>	<b>365</b>	<b>100.0</b>
5.	Attended Performance	Yes	166	45.5
		No	199	54.5
		<b>Total</b>	<b>365</b>	<b>100.0</b>

**Source: Researcher's Field Survey, 2016**

Table 5.2.1 above shows that 57.3% of the respondents were male while 42.7% respondents were female. 52.1% of the respondents were in the age bracket of 21-26. More so, majority of the respondents, representing 32.9% were students in 300 level, followed by 32.6% from 100 level, which cut across respective departments and faculties. 45.5% of the respondents admitted that they had attended theatrical performance in the university theatre, while 54.5% stated that they never attended. The implication of this is that, more students had not

attended performance and as such, there is need to increase the level of awareness. It also implies that majority of students who had not attended performances are from 100 level despite the fact that theatrical performances are staged during Orientation Programmes for new students.

**Table 5.2.2: Frequency of the following Anti-social Behaviours among Students in University of Jos**

S/No	Features	Degree of Frequency					Total (%)	Mean	Remark
		Very Frequently (%)	Frequently (%)	Occasionally (%)	Rarely (%)	Never (%)			
1	Cultism	4 (1.1)	125 (34.2)	198 (54.2)	26 (7.1)	12 (3.3)	365 (100.0)	3.2	<b>Occasionally</b>
2	Examination Malpractice	9 (2.5)	162 (44.4)	165 (45.2)	27 (7.9)	0 (00.0)	365 (100.0)	3.4	<b>Occasionally</b>
3	Drug Addiction	38 (10.7)	135 (37.0)	143 (39.)	41 (11.2)	7 (1.9)	365 (100.0)	3.4	<b>Occasionally</b>
4	Obscene dressing	51 (14.0)	96 (26.3)	163 (44.7)	51 (14.0)	4 (1.1)	365 (100.0)	3.3	<b>Occasionally</b>
5	Fighting	9 (2.5)	54 (14.8)	117 (32.1)	117 (32.1)	68 (18.6)	365 (100.0)	2.5	<b>Occasionally</b>
6	Stealing/theft	71 (19.5)	127 (34.8)	122 (33.4)	45 (12.3)	0 (00.0)	365 (100.0)	3.6	<b>Frequently</b>
7	Rape	0 (00.0)	34 (9.3)	56 (15.3)	203 (55.6)	72 (19.7)	365 (100.0)	2.1	<b>Rarely</b>
9	Sexual Harassment	44 (12.1)	0 (00.0)	129 (35.3)	181 (49.6)	11 (3.0)	365 (100.0)	2.6	<b>Occasionally</b>
10	Demonstration	34 (9.3)	78 (21.4)	164 (44.9)	75 (20.5)	14 (3.8)	365 (100.0)	3.1	<b>Occasionally</b>
11	Prostitution	39 (10.7)	149 (40.8)	104 (28.5)	50 (13.7)	23 (6.3)	365 (100.0)	3.3	<b>Occasionally</b>

**Source: Researcher's Field Survey, 2016**

Following table 5.2.2 above, 54% of the respondents agreed that cult activities occurred occasionally and 34% of the respondents stated that it occurred frequently. A mean score of 3.2, which is lower than 3.5 set mean criterion, showed that it was occasional. It could therefore be deduced that the prevalence of cultism on campus was at a reasonable level. Also, 45% of the respondents stated that examination malpractices happened occasionally and 44% of respondents said it occurred frequently. With a mean score of 3.4, which was less than 3.5 set mean criterion showed that examination malpractice was an occasional occurrence? Furthermore, 39% of the respondents rated drug addiction as occasional, while 37% of the respondents rated drug addiction as frequent. Taking a cursory look at the mean score of 3.4, which was less than 3.5 set mean criterion, drug addiction in University of Jos was rated as occasional. It thus meant that drug addiction was at a manageable level, which required more efforts to bring about further reduction. Likewise, 44% of the respondents stated that obscene dressing was occasional and 26% stated that it was frequent. With the mean score of 3.4, which was less than the set mean criterion, it was rated occasional.

Furthermore, 32% of the respondents stated that fighting, as one of the anti-social behaviours, was occasionally observed and 32% also attested that it rarely happened. Based on the mean score of 2.1, which was less than 3.5; it was considered as a rare occurrence on campus. In addition, 34% of respondents rated stealing/theft as frequent, while 33% of the respondents said that it happened occasionally. The mean criterion of 3.6, which was higher than the set mean criterion of 3.5, inferred that there was an acceptance that fight and stealing/theft happened frequently on campus.

Still on the frequency of anti-social behaviours in the University of Jos, Mr. Elisha Rwang, Theatre Manager, University of Jos Open Air Theatre stated that:

We have cases of rape, drug abuse, examination malpractice, and even physical assault on lecturers. For instance, students who feel they have one or two feuds to settle with the lecturers sometimes declare that openly; and we find that both on campus and off campus. We have cultism of course; cultism is the major vice that we have. We find the activities of cultism, of which many are secret, and you don't see them until they have been carried out in the open. (*Key Informant Interview with Mr. Elisha Rwang, Theatre Manager, UJ Open Air Theatre, 2016*).

Dr. Mrs. Grace Momoh, Guidance and Counselling Officer, Educational Foundation, UJ, added that:

There are traces or manifestation of many anti-social behaviours on campus such as cultism, examination malpractice, sexual harassment, behaviours that are maladjusted and even in the manner of dressing. (*Key Informant Interview with Grace Momoh, Guidance and Counselling Officer, Educational Foundation, UJ, 2016*).

In view of the data and information gathered and analysed above, we can infer that anti-social behaviours are yet to be completely eradicated. However, it is important to note that measures taken by the university authority have had significant impact in terms of reducing the frequency of the various anti-social behaviours to such an extent that there is no escalation of any anti-social behaviours beyond control.

**Table 5.2.3: Causes of Anti-social Behaviours among Students in University of Jos**

S/no	Statement	Degree of Agreement				Total (%)	Mean	Remark
		Strongly Agree (%)	Agree (%)	Disagree (%)	Strongly Disagree (%)			
1	Poor parental background and proper home training as causes of anti-social behaviours among students in the university campus	4 (1.1)	125 (34.2)	198 (54.2)	26 (7.1)	365 (100.0)	2.9	<b>Agree</b>
2	Need for recognition and popularity	9 (2.5)	162 (44.4)	165 (45.2)	27 (7.9)	365 (100.0)	3.2	<b>Agree</b>
3	Students get involved in examination malpractice because of ill preparation	38 (10.7)	135 (37.0)	143 (39.2)	41 (11.2)	365 (100.0)	3.1	<b>Agree</b>
4	Admission of unqualified persons into tertiary institutions, who cannot cope with the intellectual rigour of the academic system	51 (14.0)	96 (26.3)	163 (44.7)	51 (14.0)	365 (100.0)	2.6	<b>Agree</b>
5	The decay of societal morality and values	9 (2.5)	54 (14.8)	117 (32.1)	117 (32.1)	365 (100.0)	2.9	<b>Agree</b>
6	Bad association or negative peer group pressure	71 (19.5)	127 (34.8)	122 (33.4)	45 (12.3)	365 (100.0)	3.5	<b>Agree</b>
7	Improper dressing mode and culture	0 (00.0)	34 (9.3)	56 (15.3)	203 (55.6)	365 (100.0)	2.9	<b>Agree</b>
9	Immorality in wider society	44 (12.1)	0 (00.0)	129 (35.3)	181 (49.6)	365 (100.0)	3.1	<b>Agree</b>
10	Quest for mundane and ostentatious lifestyle	34 (9.3)	78 (21.4)	164 (44.9)	75 (20.5)	365 (100.0)	2.9	<b>Agree</b>
11	Amorous relationship between lecturers/students, students/students and students/public	39 (10.7)	149 (40.8)	104 (28.5)	50 (13.7)	365 (100.0)	2.8	<b>Agree</b>

**Source: Researcher's Field Survey, 2016**

Table 5.2.3 shows causes of anti-social behaviours in the University of Jos. It is indicated that 54% of the respondents disagreed and 7.1% strongly disagreed with the statement that poor parental background and lack of proper home training were responsible for anti-social behaviours among students in the university campus. With the mean score of 2.9, which was higher than the set mean criterion, it was rejected. Also, 45% of the respondents disagreed with the statement that the need for recognition and popularity made students to indulge in anti-social behaviours while 44% were in agreement. The mean score of 3.2 showed the acceptance of the disagreement on this issue.

One of the causes of examination malpractice as stated in the variable above was that students were ill prepared. In view of this, the table showed that 39% disagreed and 11% strongly disagreed, while 10% strongly agreed and 37% agreed. The mean score of 3.1, which was higher than the set mean criterion of 2.5 indicated the acceptance of the disagreement that examination malpractice was caused by ill preparation.

However, 44% of the respondents disagreed and 14% strongly disagreed that admission of unqualified persons into tertiary institutions, who were not able to cope with the intellectual rigours of the academic system, was one of the causes of anti-social behaviours. 26% agreed and 14% strongly agreed respectively that admission of unqualified persons into tertiary institutions could cause anti-social behaviours. From the mean score of 2.6, it was accepted that admission of unqualified students was not one of the causes of anti-social behaviours on campus. Also, 32% of the respondents disagreed and 32% also strongly disagreed respectively that decay of societal morality and values were responsible for anti-social behaviours as against 2% and 15% of the respondents, who strongly agreed and agreed respectively. This showed that anti-social behaviours were not caused by the decay of societal morality and values.



Exposure to modern lifestyle was also stated as responsible for anti-social behaviours on campus. In response to this, Mr. Elisha Rwang stated that:

Increasingly, the world is becoming integrated. Certain cultural practices that are alien to us before now are becoming very much associated with and very much domesticated in our societies. The values of the west, what the western cultures and other cultures generally accept, are becoming domesticated in our hitherto very conservative society. We see that the Internet has made the communities very much global and people imbibe characters and ideas from the net. Meanwhile, our society has not developed means of coping with these developments. (*Key Informant Interview with Mr. Elisha Rwang, Theatre Manager, UJ Open Air Theatre, 2016*).

Therefore, it could be inferred that exposure to western cultures contributes to the continuous existence of anti-social behaviours on campus especially in the case of indecent dressing, which has become a pressing issue for the university authorities.

**Table 5.2.4: Consequences of Anti-social Behaviours among Students in University of Jos**

S/no	Statement	Degree of Agreement				Total (%)	Mean	Remark
		Strongly Agree (%)	Agree (%)	Disagree (%)	Strongly Disagree (%)			
1	Rustication/expulsion of culpable students	66 (18.1)	199 (54.5)	76 (20.8)	24 (6.6)	365 (100.0)	2.8	Agree
2	Sexual harassment in the case of provocative dressing	60 (16.4)	215 (58.9)	85 (23.3)	5 (1.4)	365 (100.0)	2.9	Agree
3	Poor level of concentration on academic activities	67 (18.4)	255 (69.9)	33 (9.0)	10 (2.7)	365 (100.0)	3.0	Agree
4	The university churns out half-baked graduates	45 (12.3)	163 (44.7)	137 (37.5)	20 (5.5)	365 (100.0)	2.6	Agree
5	The university loses its essence as a citadel of learning, capacity building and manpower development	40 (11.0)	216 (59.2)	90 (24.7)	19 (5.2)	365 (100.0)	2.7	Agree
6	Disruption of academic activities in the case of demonstrations, violence and cult clash	169 (46.3)	75 (20.5)	107 (29.3)	14 (3.8)	365 (100.0)	3.0	Agree

Source: Researcher's Field Survey, 2016

Table 5.2.4 shows that rustication/expulsion of both innocent and guilty students had 18% of the respondents who strongly agreed and 54% who agreed and 18% who disagreed respectively. On the statement that sexual harassment occurred as a result of indecent dressing, 58% of the respondents agreed and 16% of the respondents strongly agreed. Also, the statement that lack of concentration on academic activities was as a result of anti-social behaviours, attracted 18% of the respondents who strongly agreed and 69% who agreed respectively. Churning out half-baked graduates attracted 12% of the respondents who strongly agreed and 44% who agreed respectively. Furthermore, 11% of the respondents strongly agreed and 59% agreed that the University loses its standard as a citadel of learning, capacity building and manpower development. Likewise, the disruption of academic activities, especially during demonstrations, violence and cult clash had 46% of the respondents who strongly agreed and 20% who agreed respectively. The mean scores for all the statements given so far were above the set mean criterion of 2.5, which meant that the statements were accepted as consequences of anti-social behaviours in the study location.

Similarly, Mr. Elisha Rwang, the Theatre Manager, University of Jos during KII corroborated the statement that the University loses its standard as a citadel of learning, capacity building and manpower development when he submitted that:

One of the consequences of anti-social behaviours is that it brings about the watering down of the values and standards that we have in the institutions especially if the institutions do not develop the capacity to deal with or eradicate them from the campuses. We have a situation whereby tomorrow the environment can be lawless and a place for all comers; but if we don't develop a deliberate attitude of curbing anti-social behaviours, the system can come to a total breakdown. That is the ultimate (*Key Informant Interview with Mr. Elisha Rwang, Theatre Manager, UJ Open Air Theatre, 2016*).

Explaining further on the issue of anti-social behaviours serving as stumbling blocks to academic success, Mr. Elisha Rwang was of the opinion that:

It has been observed that because of anti-social behaviours, students are not capable of coping with academic activities and as a result, they fail. Once they fail courses, they find solution such as assaults on lecturers and seduction. If students threaten or seduces lecturers to get the necessary marks, then what is the need for hard work? As a matter of fact, lecturers have different ways of reacting to such issues, and sometimes if there is a compromise, it affects the academic standard and the system in general. (*Key Informant Interview with Mr. Elisha Rwang, Theatre Manager, UJ Open Air Theatre, 2016*).

It is important to examine the consequence of anti-social behaviours as stated above because it helps in showcasing both negative and positive dimensions which can therefore lead to positive responses. Furthermore, it could be deduced that consequences of anti-social behaviours among students can affect the students themselves, the university standard and the community at large. This shows the magnitude of the rippling effect of the existence of anti-social behaviours on the university campus and the reason why anti-social behaviours must be eradicated.

**Table 5.2.5: Instances where Theatrical Performance was deployed to Address Anti-social Behaviours in University of Jos**

S/no	Features	Degree of Agreement				Total (%)
		Strongly Agree (%)	Agree (%)	Disagree (%)	Strongly Disagree (%)	
1	During orientation programme for new students	184 (50.4)	149 (40.8)	27 (7.4)	5 (1.4)	365 (100.0)
2	During academic/workshop Performances	163 (44.7)	137 (37.5)	45 (12.3)	20 (5.5)	365 (100.0)
3.	During special events where performances are enacted for commemoration	182 (49.9)	116 (31.8)	67 (18.4)	00 (0.0)	365 (100.0)

**Source: Researcher's Field Survey, 2016**

The table above shows that 184 respondents (50.4%) strongly agreed and 40.8% agreed respectively that performances addressed issues of anti-social behaviours during orientation programme for the new students. The implication of this is that performance during orientation for new students actually showcases various anti-social behaviours because the emphasis is to make students see the need to eschew illicit activities on campus. Also, 163 of the respondents representing (44.7%) strongly agreed and 137 respondents (37.5%) agreed that academic/workshops performance were instances where theatrical performances address anti-social behaviours on campus. It is important to note that, the actual intention of academic performances was not to address anti-social behaviours but rather designed to teach students. However, these performances unconsciously address issues relating to anti-social behaviours in one way or the other. Furthermore, 182 of the respondents representing 49.9% strongly agreed and 116 of the respondents (31.8%) agreed that during performances to commemorate special events in the universities under study served as instances for addressing anti-social behaviours.

Concerning the deploring of theatrical performance during orientation programmes to sensitise students on the dangers of anti-social behaviours, Mr. Ephraim, Deputy Security Officer, University of Jos during Key Informant Interview stated thus:

We have been using performance during orientation programmes to talk to students about the dangers of anti-social behaviours. Normally, the orientation programme begins in the morning at the main campus and after matriculation, in the evening, students gather at the theatre to watch performance staged by students of the Department of Theatre and Performing Arts, demonstrating the dangers inherent in all these anti-social behaviours. Anytime we have the opportunity to bring in performance to showcase anti-social behaviours in the university, we all do that bearing in mind the relevance of theatre and the ability of students to remember these performances long after they have been performed. We also try as much as we can to tell the students through the performance that they are punitive measures for those who indulge in anti-social behaviour such as rustication, suspension and prosecution. We also make them know the dangers that anti-social behaviours have on the standard of university education (*Mr. Ephraim Diyap, Deputy Security Officer, UJ*)

The essence of understudying how theatrical performance is deployed to eradicate anti-social behaviours in the University of Jos is important for this study. From the data and information presented and analysed, performances have been deployed for the purpose of addressing anti-social behaviours on campus. It has been the conscious steps of the department and the university authority and in view of this, Mr. Ephraim revealed that:

The university has severally suggested to the department of security to collaborate with the Department of Theatre and Performing Art to find a way of enacting performance. But the logistics of enacting regular performances in this direction is what is actually missing because for performances to take place more regularly, fund is required (*Mr. Ephraim Diyap, Deputy Security Officer, UJ*)

The performance selected to answer the third objective of the study, which was to examine which was to examine selected performances in the universities under study with the purpose of examining how they were able to address issues of anti-social behaviours among students. In view of the above, the performance *Say...What...Say...What...Anything...Can...Happen* was performed during 2015/2016 orientation programme for new students in the Open Air Theatre, University of Jos.

*The performance began with students milling in and out of a party jam to welcome the new students. The track blaring was Say What Say What Anything Can Happen, a song by Wyclef Jean. Some older students intend on partaking in the “October rush” are hanging around, some smoking, some smooching, and some gisting. Others still position themselves strategically waiting to recruit new members into their fold. The performance went further to showcase Venice, the head of a cult group who had spent eight years in the university on her way to lecture hall; she met Patra, a 300 level student that wanted to clear her carry over courses desperately. From this scene, the performance went further into an initiation scene of a cult group known as the Dragon Cult dancing round a camp fire lit in their middle with all the members hooded. It was an initiation for the new students who just came into the university. It also featured various scenes depicting hostel live, protest, students sneaking out of the hostel to attend parties, bribing of security officers and rape. Also featured are cult clash, arm robbery and students’ protest against various nefarious activities by cultists on campus.*

In specific terms, the performance showcased several anti-social behaviours as they happen on campus: rape, cult initiation, cult clashes, and molestation of lecturers by cult students. Others included: bribing security officials at the female hostel, armed robbery outside the campus orchestrated by university students, prostitution, use of fake WAEC result, inducing lecturers to pass examination and enticing school officials to cover up illicit activities.

#### **5.2.5.1 Cultism**

In the performance, activities of campus cult groups were clearly shown especially intimidation of fellow students and lecturers. Inflicting pains and injury becomes the order of the day especial on members of rival cult’s members. Attending late night parties, smoking and armed robbery were also part of the activities shown in the performance.

Initiation of new members was highlighted. For example, the scene of the dragon cult members dancing round a camp fire during an initiation ceremony. They are all hooded while a huge tree provided the background to the rocky formation. A new initiate was kneeling awaiting initiation as the cult members sing songs of gyrations. The commencement of certificate screening by the university was one of the issues discussed before the initiation exercise. The following dialogue ensued:

Watson Bee: The screening has started. What are we going to do?

Chief Priest: It is a shame

Capone: I've told you guys that screening is going nowhere. It's not meant for heavy guys. Didn't they screen in 1988, 1992, 1994, 1996, 1998, and 2003, 2006. What came out of it? They heavy guys are still here.

All; Baba Capone.

Capone: (Feeling high, breaks into a song. A solo Ifa rendition) Ah-hh! They cannot do nothing. Even sef, I fit do inter university transfer for heavy guys. Aha! Black Cat.

Watson Bee: Baba Capone, that lecturer in history still dey mess up. The man no dey hear word at all, alarm don blow for am.

Capone: you see, Watson Bee, that na heavy fuck up. We give you job, you blow am, after you go say you be main job man. This na your last chance. Scorpio give am back up. Burn the ye-ye man house and daze the man smell. Nobody messes around with the Dragon.

*(Say... What... Say... What... Anything... Can... Happen 2016:22:42)*



From the meeting, the cult members carried out an attack on the lecturer as agreed. At the faculty, Scorpi and Watson Bee and the M.C went looking for the lecturer.

Scorpi: Where is the office?

Watson Bee: (Points at the Office) that is it. No.17

Scorpi: Albright guys, I give you two minutes to clear his ass. No mistakes this time. (Scorpi moves to take up a guard position. The others confront Mr. Adebayo as he comes out of his office

At the end, Mr. Adebayo was beaten and disgraced in the full glare of the students.

*(Say... What... Say... What... Anything... Can... Happen 2016:25:54)*

### **5.2.5.2 Examination Malpractice**

Examination malpractice was shown in the performance. The dialogue that ensued below painted a clear picture:

*Osa:* You need to see the new style I used for the test

*Omaye:* Ehen!

*Osa:* Dem dey call am driver and passenger style. I just position the driver; the boy for my front. They boy come just move him head go one side, me I go just come copy everything him write. The lecturer no suspect nothing.

*Omaye;* you mean say you no see wetin I do? I write my own for the inside of the skirt wey I wear. I go come look, write. Look, write. I sure say I go make A for this course.

*Osa:* that one na wahala you give yourself. You for just write am for your laps, come dey dub. No lecturer go fit ask you; because you go ask am wetin carry im eyes go there. Abi na another thing he dey find?

*(Say... What... Say... What... Anything... Can... Happen, 2016:49:12)*

### **5.2.5.3 Rape**

Furthermore, rape was one of the anti-social behaviours showcased in the performance. Rape means forcefully having carnal knowledge of a woman without her consent and in the university, it is usually carried out by cultist especially if the female students in question refuse to their advances. The performance highlighted Cathy and Stone K in a discussion:

*Cathy:* Please let me go

*Stoner K:* *(To the boys)* Take her! *(They Grab her roughly and lifted her back to the hostel, while she screams)*

*Cathy:* Help! Please someone help me. *(Stone K turns to look back, laughs and unzipping his trousers. Screams can be heard from within the hostel).*

*(Say... What... Say... What... Anything... Can... Happen, 2016; 48:34)*

### **5.2.5.4 Prostitution**

Prostitution was also depicted in the performance as one of the anti-social behaviours on campus. It was observed that most students use prostitution to sustain themselves on campus. Some got into the act through friends and roommates. However, it was also observed that some of the female students who indulge in prostitution were not students who buy bed spaces on campus and operate from there. Through this means,

the other female students have been lured into prostitution. The performance painted the following scenario.

*Connector:* House of Reps and Senate people dey come. You know say uncle Sege don give them furniture and constituency alaawi! So raba go flow big time. As long as your babes no fuck up.

*Queen:* Why not? I go give solid babes, fresh on campus, you trust me na. So na which time be the party?

*Connector:* I'll come twelve on the dot with the P.J. make you remember my raba, na 10k this time.

*(Say... What... Say... What... Anything... Can... Happen 2016:37:10)*

#### **5.2.5.5 Obscene Dressing**

In the same vein, indecent dressing was showcased in the performance.

*Patra:* (Surprised) what kind of party is this? Look at what that girl is wearing?

*Cathy:* Expressing similar surprise Ha! Nawa Oh! It would have been better if she was naked.

*Patra:* What would her parents say if they see her like this? Ha! And look at that one, she is even smoking. Can you imagine a girl smoking?

*Cathy:* Look at that one smoking and her lipstick!

*Patra:* Like fluorescent tube. I wonder what brought me to this party sef.

*Say... What... Say... What... Anything... Can... Happen (2016:8:24)*

### 5.2.5.6 Intimidation and Cult Clash

In the performance, a case of intimidation of a female student led to a clash of two rival cult groups.

Stone K: (Drags her nearer) Baby come closer!

Cathy: I'm okay here.

Stone K; Baby, if you flow with me you are protected.

Cathy: I don't need any protection I'm already protected.

Stone K; Protected? I'm the only protector on campus.

Don: Capone! You're trading on dangerous grounds. Don't you know she is my sister? Take your hands off her.

Stone K: will you shut the fuck up, men!

Don: You're talking shit to me? Fuck you too.

*(Say... What... Say... What... Anything... Can... Happen, 2016: 12:18)*

In the performance video, members of venom cult group were seen armed with dangerous weapons and chanting war songs. The dragon cult group also chanted war songs and equally armed. They were descending down a steep hill and stopped a few metres away from the venoms. A serious fight ensued and the leaders of the cult groups engaged each other. As the battle became tougher, the leaders took to their heels leaving the wounded helpless.

### 5.2.5.7 Students Conniving with Lecturers

Furthermore, the issue of students conniving with university staff to modify sensitive academic documents, especially examination results was shown in the performance. A good illustration was when Venice, a Capone of the female cult, was seen trying to make case for some students who did not perform well in their coursework

Mr. Gyan: Ah! Venice.

Venice: (Walks over) Oga, Good morning.

Mr. Gyang: How are you doing?

Venice: Fine thank you sir

Mr. Gyan; I sent your fat friend to you. Didn't you get the message?

Venice: Yes I got the message but we have been very busy. Hope no problem?

Mr. Gyang; well your results have been sent in.

Venice: I know I did well sir?

Mr. Gyang: I am disappointed. The result is not good. We have to do something.

Venice: Then I'll come and see you about me and my friends. That list I gave you

Mr. Gyang: That list with over fifty names? That is a very heavy list. Well the ball is your court.

Venice: Then I will see you tomorrow morning sir.

Mr. Gyang: No, No, No not tomorrow. I will be having a meeting with the chairman of Council. But meet at the usual joint, normal time.

*(Say... What... Say... What... Anything... Can... Happen,2015:15:02)*

It was observed that most students gain admission into the university with fake WAEC/NECO results. But, with the help of officials responsible for screening, they go undetected and are covered until graduation. The discussion between Patra and Venice reveals this scenario.

Patra: You see, I entered this school with fake result and the Lecturer in charge of registration has refused to register me. There is nothing I have not done. I bought a packet shirt, a pair of shoes and some pay but still no show!

Venice: Fake results? Is that all? Many people in this school have fake results; even the man in charge of the screening is fake! Me sef I entered this school with fake results and I dey for 300 hundred level and by God's power by next year I'll graduate. I know many people wey don graduate with fake results wey dey work for Shell and Mobil. Even Regina sef wey come in with fake credentials, she commot with 2-1 and she dey wok for Foreign Affairs

Patra: What will I do?

Venice: Na my friend Mr. Akpan be the registration officer in your department. I will see him and sort out the problem.

*(Say... What... Say... What... Anything... Can... Happen,2016:17:06)*

#### **5.2.5.8 Seduction of Lecturers**

Seduction of lectures was not ruled out among the anti-social behaviours on campus. This was often done by female students as shown in the performance. The following conversation between Venice a female students and Mr. Adebayo depicted the anomaly:

Venice: Sir I wanted to tell you about my test

Mr. Adebayo: My test?

Venice: Yes sir.

Mr. Adebayo: By the way, what is your name?

Venice: Vanessa.

Mr. Adebayo: Vanessa, in this department? On this course, I don't think so. Are you correspondent students? You know you have to achieve 80% attendance requirement to sit for exams. In your case, you haven't so therefore you are on your own.

Vernice: Please help me sir. We can do something about it.

Mr. Adebayo: Are you crazy? Are you in your right sense? Do you think you are in the hostel? This is an academic environment.

*(Say... What... Say... What... Anything... Can... Happen, 2016:19:07)*

#### **5.2.5.9 Armed Robbery**

The performance also brought to limelight the issue of armed robbery orchestrated by cult members. It was clearly shown that, students who are in possession of guns and dangerous weapons use it to rob and intimidate innocent students on campus. Also, it is easy for cultists to indulge in armed robbery, political thuggery and other criminal acts because of money, which they need to sustain ostentatious lifestyles. The performance also depicted the case of mal-handling lecturers by cultists, especially for refusing to agree to their terms. In addition, the trend of arranging young female students to serve as "call girls" for politicians and rich men were not left out as a major concern on campus. Also depicted in the performance were cases of examination malpractice.

#### **5.2.5.10 Demonstration**

Demonstration was portrayed as a way forward for students to address pressing issues. However, this seems to be a common phenomenon on campus especially if students feel that they are being oppressed or marginalised by the authorities. Often times, demonstrations result in violent demonstration or peaceful protests. The demonstration that

was shown in this performance could be termed peaceful. Students were seen milling in front of the Vice Chancellors Office, some shouting, some singing, some dancing, others carrying placards which read variously, “ Down with Cultism”, “No to Rape” , “On your own cult members”, “ No to killing”, ‘Rest in Peace (RIP) Cult”, and ‘VC SOS on Cult”.

The student Union president was seen calming down the students as he took the stage to speak:

SUP: Great Nigerian Students!

Students; Great!

SUP: Irrepressible Nigerian Students!

Students; Great!

SUP: You are all witnesses to the senseless and mindless bloodletting on our campus, perpetuated by these physical giants but intellectual dwarfs who have turn our various campuses into a theatre of war.

SUP: Great Nigerian students! We have not folded our hands this time. In fact we are working round the clock to ensure the safety of our lives and property. You yourself can do something because this is a collective responsibility for the university, the SUG, the students themselves, parents, religious bodies and the general public. We must come together and seize the bull by the horns for our daily strength is in unity, in our standing together.

In response to the queries by students, the Vice Chancellor spoke passionately:

VC: I cannot be un-aware of your problems. I am not un-aware of this issue of cultism. A long time ago, I tackled the problems head on, weeding out cult members during admissions, throwing out those involved in rape, examination malpractice. Information available also indicates that some of those cult members are also involved in armed robberies on high ways. Those ones are in police custody. I have taken steps to strengthen security on campus. Our security men will no longer carry sticks, bullalars and stones; instead, as from now on they will be better armed and better trained. Also, today some cult members are going to renounce their membership. Bring them forward.

*(Say... What... Say... What... Anything... Can... Happen,2015:1:38:48)*



The above statement by the VC explained some of the measures that the university had taken to address anti-social behaviours among students such as rustication, screening out cultist and arming internal security personnel. So many universities have used some of these measures already. For instance several universities have had to introduce armed security personals to fight criminal acts such as cultism and terrorism which is fast affecting the stability of university community especially in the northern parts of Nigeria. A plethora of issues were raised according to the experiences that different students have had ranging from rape, extortion, killing, shock, fear, intimidation and little confidence in the university system. Song, dance and costume were deployed to drive home the message of the play.

Costume was used to emphasise certain anti-social behaviours such as cultism, indecent dressing and armed robbery. This supported the argument that costume is an instrument that can be used to achieve significant impact. To illustrate this point using the performance, costume was used to highlight cult activities especially during initiation in ceremony of the Dragon Cult. Songs were also deployed to stress certain issues in the performance such as rape, violence, demonstration, and oppression. The theme song titled "Say What Say What Anything Can Happen" done by Wyclef Jean, was used. The title of the play performance was derived from the title of the song. The lyrics of the song are as follows:

The battle is not over yet

We're the students

Put your hands together

All the students

We won't play you? Hey!

If you are smart.

Use what your mama gave you!

Whether diploma or degree

Bubble your thing

Fellas if you join cult O. Y. O.

Say what say what anything can happen.

However, apart from the performance analysed above, there were other performances enacted in UJat different levels such as *Cantankerous Passenger*, directed by Ellison Domkat and performed by 200 level students, *National News*, directed by Pomak Tengya and performed by 100 level, *National Commentary*, directed by Pomak Tengya, and *Blood of a Stranger*, directed by Festus Idoko and performed by 300 level students. Looking at the thematic preoccupations of the performances, it was discovered that *Cantankerous Passenger* depicted bad behaviour, anger, vengeance and intolerance. Also, *Blood of a Stranger* showcased strife and acrimony. In the same vein, *National News* and *National Commentary*, we experienced corruption, greed, disaffection, ethnic biases, nepotism and strife. From the thematic preoccupations stated above, it could be observed that students' anti-social behaviours were not specifically addressed in specific terms. However, it is pertinent to assert that the performances brought to the fore, virtues, negative tendencies, inimical behaviours, class struggle and power play, which served as lessons for the teeming audience (students) to learn from.

**Table 5.2.6: Students' Awareness that Theatrical Performance is Capable of Addressing Anti-social Behaviours in University of Jos**

S/no	Statement	Degree of Extent of Knowledge				Total (%)	Mean	Remark
		Very High (%)	High (%)	Low (%)	Very Low (%)			
1	Theatrical performance mirrors the society and is capable of exposing student anti-social behaviours	215 (58.9)	81 (22.2)	69 (18.9)	00 (0.0)	365 (100.0)	3.4	<b>High</b>
2	Theatrical performance has retentive effect on the audience	166 (45.5)	114 (31.2)	61 (16.7)	24 (6.6)	365 (100.0)	3.1	<b>High</b>
3	Theatrical performance is an instrument of conscientization	159 (43.6)	133 (36.4)	61 (16.7)	12 (3.3)	365 (100.0)	3.2	<b>High</b>
4	Theatrical performance gives opportunity for the audience to reflect, debate and interrogate issues as generated in the performance	144 (39.5)	147 (40.3)	74 (20.3)	00 (0.0)	365 (100.0)	3.1	<b>High</b>
5	Performance can bring about behavioural change if deployed appropriately	157 (43.0)	192 (52.6)	16 (4.4)	00 (0.0)	365 (100.0)	3.3	<b>High</b>
6	Theatrical performances have assisted in addressing anti-social behaviours among students on campus	112 (30.7)	126 (34.5)	79 (21.6)	48 (13.2)	365 (100.0)	3.1	<b>High</b>

**Source: Researcher's Field Survey, 2016**

Table 5.2.6 above shows the level of students' awareness that theatrical performance was capable of addressing anti-social behaviours in the University of Jos. 58% of the respondents claimed that the level of knowledge was very high and 22% of the respondents said it was high. The mean score of 3.4 indicated that students have the knowledge that theatrical performance mirrored the society and was capable of exposing societal ills. This implied that students, who constantly attend performances, learn more about anti-social behaviours in their immediate society. Such lessons can consciously bring about behavioural change. Also, 45% of the respondents and 31% of the respondents stated that the level of students' knowledge on theatrical performance as capable of creating retentive effect on the audience was very high and high respectively. Also, 43% and 36% of the respondents claimed that students' knowledge that theatrical performance was an instrument of conscientization was very high and high respectively. It therefore means that students are well aware of the potentials of performances capable of bringing about behavioural change.

Furthermore, 39% and 40% of the respondents agreed that students had very high and high knowledge that theatrical performance gives opportunity to the audience to reflect debate and interrogate issues generated emanating from the performance. For the statement that performance brought about behavioural change if deployed appropriately, 43% of the respondents stated that it was very high and 52% indicated that it was high respectively. Therefore, the statement was accepted based on the mean score of 3.3 which was higher than the set mean criterion of 2.5. Importantly, 112 (30.7%) and 126 (34.5%) of the respondents stated that the awareness that theatrical performances have assisted in addressing anti-social behaviours on campus was very high and high respectively. The mean score of 3.1, which was more than the set mean criterion of 2.5, thus led to the acceptance of the fact that theatrical

performance have contributed to addressing anti-social behaviours in the two universities under study.

In affirming that students are aware that theatrical performance can assist in addressing anti-social behaviours, Dr. Grace Momoh, Guidance and Counselling Officer, Educational Foundation, UJ, asserted that:

Students who have been to the theatre to watch performances are well aware of the power of the theatre to create a mental picture of a situation, giving room for reflection to judge if an action, behaviour or characterization in a performance is justifiable or not. This consciousness is what brings about personal conviction to indulge in anti-social behaviours or not to indulge (*Key Informant Interview with Grace Momoh, Guidance and Counselling Officer, Educational Foundation, UJ, 2016*).

In accordance with the data and information presented and analysed above, it could be deduced that students are aware that theatrical performance has the capability to address anti-social behaviours through as a form of behavioural change communication.

**Table 5.2.7: Channels through which Theatrical Performances Communicate Anti-social Behaviours to Students in University of Jos.**

S/no	Means/Channels	Degree of Agreement				Total (%)
		Strongly Agree (%)	Agree (%)	Disagree (%)	Strongly Disagree (%)	
1	Songs/Music	184 (50.4)	149 (40.8)	27 (7.4)	5 (1.4)	365 (100.0)
2	Dialogue/Mime	189 (51.8)	117 (32.1)	49 (13.4)	10 (2.7)	365 (100.0)
3.	Dance	182 (49.9)	116 (31.8)	67 (18.4)	00 (0.0)	365 (100.0)
4.	Costumes, designs and lighting	219 (60.0)	73 (20.0)	57 (15.6)	16 (4.4)	365 (100.0)

**Source: Researcher's Field Survey, 2016**

Table 5.2.7 shows that 184 respondents (50.4) strongly agreed and 149 (40.8) agreed that through songs, music and dance theatrical performance communicate messages of anti-social behaviour effectively. Also, 189 respondents (51.8%) strongly agreed and 117 respondents (32.1%) that dialogue and mime convey messages on anti-social behaviour effectively. In the same vein, 182 respondents (49.9%) strongly agreed and 116 (31.8%) agreed that dance and pantomime aids them to understand the message of anti-social behaviours among students. Furthermore, 219 respondents (60.0%) strongly agreed and 73 (20.0%) agreed that students get information on students' anti-social behaviours through costumes, designs and lighting. It could be deduced theatrical features as mentioned above are effective in mirroring anti-social behaviours among students in such a way that students can understand. Therefore, it can be submitted that theatrical performance is an effective tool to address social issues among students in the university community.

**Table 5.2.8: Factors Militating against the Deployment of Theatrical Performance in Addressing Anti-social Behaviours among Students in University of Jos**

S/no	Statement	Degree of Agreement				Total (%)	Mean	Remark
		Strongly Agree (%)	Agree (%)	Disagree (%)	Strongly Disagree (%)			
1	The use of theatre is limited to mostly academic performance	134 (36.7)	144 39.5	74 (20.3)	13 (3.6)	365 (100.0)	3.0	<b>Agree</b>
2	The direct involvements of university security, religious institutions, guidance/counselling and disciplinary committees may contribute to the underutilization of theatrical performance in addressing anti-social behaviourson campus	82 (22.5)	235 (64.4)	43 11.8	5 (1.4)	365 (100.0)	3.0	<b>Agree</b>
3	Adding theatrical performances as a tool for social change to teaching and training curriculum might bring about some form of distraction on academic focus	65 (17.8)	77 (21.1)	172 47.1	51 (14.0)	365 (100.0)	2.4	<b>Disagree</b>
4.	Low funding to the department of Theatre and Performing Arts to enable the enactment of special performance apart from normal academic performances can affect thedeployment of theatrical performances to address anti-social behaviours on campus	189 (51.8)	117 (32.1)	49 (13.4)	10 (2.7)	365 (100.0)	3.3	<b>Agree</b>
5.	Bureaucratic bottlenecks such as delay in approval and implementation of proposals and suggestion from committees and stakeholders can militate against the deployment of theatrical performances in addressing anti-social behaviours on campus	107 (29.3)	106 (29.0)	144 (39.5)	8 (2.2)	365 (100.0)	2.8	<b>Agree</b>
6.	Environmental influence and perception towards theatre practices in northern Nigeria can affect the deployment of theatrical performance in addressing anti-social behaviours	57 (15.6)	219 (60.0)	73 (20.0)	16 (4.4)	57 (15.6)		<b>Agree</b>

**Source: Researcher's Field Survey, 2016**

On factors militating against the deployment of theatrical performance in the University of Jos, 36% of the respondents and 39% strongly agreed and agreed respectively that the use of theatre performance was limited to mostly academic performance. Also, 22% of respondents and 64% strongly agreed and agreed that direct involvements of university security, religious institutions, guidance/counselling and disciplinary committees may have contributed to the underutilization of theatrical performance in addressing anti-social behaviours on campus. It can be deduced that with the availability of other measures, the use of theatrical performance was inadequate despite that it can change behaviour and not punitive in nature.

Also, 47% of the respondents disagreed and 14% strongly disagreed that adding the responsibility of using theatrical performances for social change to the curriculum could bring about distractions. In this case, with a mean score of 2.4, which was less than the set mean criterion, the above statement was rejected. 189 of the respondents representing 51.8% strongly agreed and 117 (32.1%) agreed that non provision of funding to carry out extra performances apart from academic performances can limit the use of theatrical performance in addressing anti-social behaviours among students. Also, 107 respondents (29.3%) strongly agreed and 106 of the respondents representing 29.0% agreed that bureaucratic bottlenecks such as delay in approval and implementation of proposals and suggestion from committees and stakeholders can militate against the deployment of theatrical performances in addressing anti-social behaviours on campus

Furthermore, administrative processes and mode of operation was suggested as factors that limited the deployment of theatrical performances for the addressing of anti-social behaviours. In response to this, Mr. Elisha Rwang stated that:



Well you know we are an academic institution and our modes of operation are largely controlled by the institution that owns the department. So our activities are first of all dictated or structured by the operations of the university (*Key Informant Interview with Mr. Elisha Rwang, Theatre Manager, UJ Open Air Theatre, 2016*).

Understudying the factors militating against the deployment of theatrical performance in eradicating anti-social behaviours among students in the University of Jos is imperative in the sense that it can lead to suggestion on how to improve the use of performance more effectively.

**Table 5.2.9: Ways to make Theatrical Performance more Effective in Addressing Anti-social Behaviours among Students of University of Jos**

S/no	Statement	Degree of Agreement				Total (%)	Mean	Remark
		Strongly Agree (%)	Agree (%)	Disagree (%)	Strongly Disagree (%)			
1.	Make theatrical performance part of the general orientation programme for all new students in the university	207 (56.7)	73 (20.0)	51 (14.0)	34 (9.3)	365 (100.0)	3.2	<b>Agree</b>
2.	Performances should be enacted with the view to addressing social issues in the universities and not only addressing social issues in the university and not only for academic and entertainment purposes only	184 (50.4)	149 (40.8)	27 (7.4)	5 (1.4)	365 (100.0)	3.4	<b>Agree</b>
3.	There is need for more performances to be enacted apart from the regular class productions.	117 (32.1)	94 (25.8)	138 (37.8)	16 (4.4)	365 (100.0)	2.8	<b>Agree</b>
4.	Theatrical performances should be structured to promote behaviour change issues in order to assist in addressing anti-social behaviours in the university community	184 (50.4)	146 (40.0)	32 (8.8)	3 (0.8)	365 (100.0)	3.4	<b>Agree</b>
5.	Establishment of university performing troupe to focus more on performances for social change.	190 (52.1)	102 (27.9)	37 (10.1)	36 (9.9)	365 (100.0)	3.2	<b>Agree</b>

**Source: Researcher's Field Survey, 2016**

Table 5.2.8 shows that 56% of the respondents strongly agreed and 20% agreed that theatrical performance can be made as part of the general orientation programme for all new students in the university. From the mean score of 3.2, this statement was accepted. It could be deduced therefore that theatrical performance was used as a ceremony and as a routine during the orientation programme. Apart from that, having just one performance to address anti-social behaviours among students was considered inadequate. New students hardly attend the performances since it was not compulsory. Another issue was that the capacity of Unijos Theatre was not strong enough to accommodate all the new students during the orientation performance if all the new students were to be in attendance. Furthermore, 50% of the respondents strongly agreed and 40% agreed that performances were to be enacted with a view to addressing social issues in the universities and not only for academic and entertainment purposes. With the mean score of 3.4, which was higher than the set mean criterion of 2.5, this statement was accepted.

Furthermore, 32% of the respondents strongly agreed and 25% agreed that there was the need for more performances to be enacted. Based on the mean score of 2.8, which was higher than the set mean criterion of 2.5, the statement was accepted. Also, 50% of the respondents strongly agreed and 40% agreed respectively that theatrical performances should promote behavioural change issues if it must assist in addressing anti-social behaviours in the university campuses. 52% of the respondents strongly agreed and 27% agreed that establishing a university performing troupe could assist in making performances to focus more on social issues while leaving departmental performances as an academic exercise.

On how theatre can be made more productive in terms of addressing anti-social behaviours among students in the university, Mr. Elisha Rwang, in a key informant interview stated that:

The theatre is not necessarily an indoor activity or a controlled activity. You have different ways of reaching out to your population as a theatre practitioner; recently, we had conducted other means of taking productions out by other applications of the theatre. The community theatre, Theatre for Development, and educational based theatres have also helped in reaching out apart from what we can do from the controlled environment or the confines of the theatre. Presently, there is collaboration with media houses. The department has a plan to have a soap opera running especially on the state owned television station, and we want to maintain that by the students, especially at the final year to run that every quarter. We want to also use the media to reach out also to our audience (*Key Informant Interview with Mr. Elisha Rwang, Theatre Manager, UJ Open Air Theatre, 2016*).

Further on the issue of ways to make theatrical performances more effective in terms of addressing anti-social behaviours, Mr. Ephraim Diyap, Deputy Security Officer, University of Jos in an interview stated that:

There is need for more opportunities for theatre department to enact other performances apart from those during orientation and matriculation. This is because, more performances will generate more awareness and more impact as well. If that cannot be achieved, the departmental workshop performances should also focus more plays that carry messages against certain related anti-social behaviours on campus (*Mr. Ephraim Diyap, Deputy Security Officer, UJ*).

Ways to make theatrical performance more effective in addressing anti-social behaviours among student in University of Jos from the data and information gathered from respondents and Key Informant interview showed that if there is consistent focus on theatrical performances as a persuasive means of bringing about attitude change in students, it would yield positive result in terms of helping in addressing anti-social behaviours among students on campus.

### **5.3 Presentation and Interpretation of Quantitative/Qualitative Data from Ahmadu Bello University, Zaria.**

380 copies of the questionnaire were administered to undergraduate students of Ahmadu Bello University, Zaria and 373 copies were retrieved. Therefore, this analysis was based on the duly filled and returned copies of 373 questionnaire.

**Table 5.3.1: Respondents' Socio-Demographic Characteristics in Ahmadu Bello University, Zaria.**

S/N	Variable	Characteristics	Frequency	Percentage (%)
1.	Sex	Male	204	(54.7)
		Female	169	(45.3)
		<b>Total</b>	<b>373</b>	<b>(100.0)</b>
2.	Age	15-20	125	(33.5)
		21-26	202	(54.2)
		27-32	46	(12.3)
3.	Faculty	<b>Total</b>	<b>373</b>	<b>100.0</b>
		Education	13	(3.5)
		Environmental Sciences	72	(19.3)
		Law	59	(15.8)
		Medical Sciences	26	(7.0)
		Natural Sciences	24	(6.4)
		Pharmaceutical Sciences	17	(4.6)
		Social Sciences	34	(9.1)
		Management Sciences	16	(4.3)
		Engineering	38	(10.2)
		Veterinary Medicine	33	(8.8)
		Agriculture	13	(3.5)
		<b>Total</b>	<b>373</b>	<b>(100.0)</b>
		4.	Level	100
200	99			(26.5)
300	114			(30.6)
400	50			(13.4)
<b>Total</b>	<b>373</b>			<b>(100.0)</b>
5.	Attended Performance	Yes	170	(45.6)
		No	203	(54.4)
		<b>Total</b>	<b>373</b>	<b>(100.0)</b>

**Source: Researcher's Field Survey, 2016**

Table 5.3.1 above shows that 57.4% of the respondents were male while 45.3% respondents were female. 54.2% of the respondents were in the age bracket of 21-26. Also, majority of the respondents representing 30.6% were students in 300 levels followed by 29.5% from 100 level cutting across the respective departments and faculties. 45.6% of the respondents admitted that they had attended theatrical performance in the university theatre while 54.4% said that they had never attended. This implied that more students had not attended

performance and there was a need to increase the level of awareness. It also shows that majority of the students who did not attend were from 100 level.

**Table 5.3.2: Frequency of the following Anti-social Behaviours among Students in Ahmadu Bello University, Zaria.**

S/no	Anti-Social Behaviours	Degree of Frequency					Total (%)	Mean	Remark
		Very Frequently (%)	Frequently (%)	Occasionally (%)	Rarely (%)	Never (%)			
1	Cultism	26 (7.0)	0 (00.0)	26 (7.0)	206 55.2	115 (30.8)	373 (100.0)	1.9	<b>Rarely</b>
2	Examination Malpractice	54 (14.5)	69 (18.5)	86 (23.1)	164 44.0	0 (00.0)	373 (100.0)	3.0	<b>Occasionally</b>
3	Drug Addiction	50 (13.4)	53 (14.2)	129 (34.6)	102 27.3	39 (10.5)	373 (100.0)	2.9	<b>Occasionally</b>
4	Obscene dressing	26 (7.0)	0 (00.0)	166 (44.5)	152 40.8	29 (7.8)	373 (100.0)	2.5	<b>Occasionally</b>
5	Fighting	54 (14.5)	26 (7.0)	117 (31.4)	100 26.8	76 (20.4)	373 (100.0)	2.6	<b>Occasionally</b>
6	Stealing/theft	109 (29.2)	43 (11.5)	133 (35.7)	88 (23.6)	0 (00.0)	373 (100.0)	3.4	<b>Occasionally</b>
7	Rape	0 (00.0)	46 (12.3)	115 (30.8)	212 (56.8)	0 (00.0)	373 (100.0)	2.5	<b>Occasionally</b>
9	Sexual Harassment	50 (13.4)	0 (00.0)	39 (10.5)	219 (58.7)	65 (17.4)	373 (100.0)	2.3	<b>Rarely</b>
10	Demonstration	26 (7.0)	26 (7.0)	103 (27.6)	165 (44.2)	53 (14.2)	373 (100.0)	2.4	<b>Rarely</b>
11	Prostitution	50 (13.4)	40 (10.7)	24 (6.4)	134 35.9	125 (33.5)	373 (100.0)	2.3	<b>Rarely</b>

**Source: Researcher's Field Survey, 2016**



In Ahmadu Bello University, there are various anti-social behaviours on campus and following the frequency table 5.3.2 above, 55.2% of the respondents agreed that cult activities occurred rarely and 30.8% of the respondents stated that it never occurred. A mean score of 1.9, which was lower than 3.5 set mean criterion, showed that it was rarely. It could therefore be deduced that the prevalence of cultism at present is rare. Also, 44% of the respondents claimed that examination malpractice rarely happened and 23% of the respondents were of the opinion that it occurred occasionally. A mean score of 3.0, less than 3.5 set mean criterion showed that examination malpractice was an occasional occurrence. Furthermore, 34% of the respondents, rated drug addiction as occasional and looking at the mean score of 2.9, which was still less than 3.5 set mean criterion, occasionally became the rating for drug addiction. It thus means that drug addiction was at a manageable level and that more effort was needed to keep it at that level. Likewise, 44% of the respondents stated that obscene dressing was occasional and 40% of the respondents were of the opinion that it rarely occurred.

Furthermore, 31% of the respondents stated that fighting happened occasionally and 26% of the respondents also attested that it rarely happened. Also, 31% and 23% of respondents respectively stated that theft occurred occasionally and rarely. On the case of rape, 56% of the respondents said that it rarely occurred. Although 30% of the respondents observed that it did occur on occasional basis. Also, 58% of the respondents claimed that sexual harassment rarely occurred in Ahmadu Bello University, but 10% said it was an occasional occurrence. 44% of the respondents attested that demonstration and violent protest rarely happened, even as 27% stated that it happened occasionally. 35% and 33% of the respondents stated respectively that prostitution rarely and never occurred on campus.

On the types of anti-social behaviours in Ahmadu Bello University, Usman Bello, Head, Special Task Force on Cultism and Violent Crimes, during an interview affirmed that: “We have issues of theft, a few cases of armed robbery, sexual harassment, threat to life and cultism and we (security) are doing our best to put it under control but they are still rearing their ugly heads”.

In the same vein, Dr. Salman Adisa, Director of Counselling and Human Development Centre (ABU), speaking on types of anti-social behaviours in an interview stated that: “High rate of drugs is becoming more and more prevalent in the university environment, starting from Indian Hem, Alcohol, Cocaine, Tramadol among others”. From this assertion, it therefore means that the struggle to address anti-social behaviours on campus is far from being over, as there are traces in both universities under study.

In addition to the above, Dr. Emmanuel Gana, opined that:

Anti-social behaviours we see on campus revolve around indiscipline. Things like smoking and drinking. I think those are basic anti-social behaviours student’s exhibit here on campus. If you want to expand the scope you might also want to look at things like indecent dressing, examination malpractice as well as cultism. (*Key Informant Interview with Emmanuel Gana, Theatre Manager, ABU Studio Theatre, Zaria, 2016*).

From the data and information gathered and analysed above, anti-social behaviours as stated above were occasionally observed. Thus, it could be deduced that the measures the university authority has put in place have to a large extent had significant impact in terms of reducing the frequency of the vice compared to the previous years.

**Table 5.3.3: Causes of Anti-social Behaviours among Students in Ahmadu Bello University**

S/no	Statement	Degree of Agreement				Total (%)	Mean	Remark
		Strongly Agree (%)	Agree (%)	Disagree (%)	Strongly Disagree (%)			
1	Poor parental background and proper home training as causes of anti-social behaviours among students in the university campus	167 (44.8)	124 (33.2)	58 (15.5)	24 (6.4)	373 (100.0)	3.1	Agree
2	Need for recognition and popularity	123 (33.0)	137 (36.7)	89 (23.9)	89 (23.9)	373 (100.0)	2.9	Agree
3	Students get involved in examination malpractice because of ill preparation	141 (37.8)	156 (41.8)	28 (7.5)	48 (12.9)	373 (100.0)	3.0	Agree
4	Admission of unqualified persons into tertiary institutions, who cannot cope with the intellectual rigour of the academic system	56 (15.0)	217 (58.2)	76 (20.4)	24 (6.4)	373 (100.0)	2.8	Agree
5	The decay of societal morality and values	98 (26.3)	187 (50.1)	38 (10.2)	50 (13.4)	373 (100.0)	2.8	Agree
6	Bad association or negative peer group pressure	217 (58.2)	82 (22.0)	50 (13.4)	24 (6.4)	373 (100.0)	3.3	Agree
7	Improper dressing mode and culture	139 (37.3)	148 (39.7)	60 (16.1)	26 (7.0)	373 (100.0)	3.0	Agree
9	Immorality in wider society	70 (18.8)	178 (47.7)	77 (20.6)	77 (20.6)	373 (100.0)	2.7	Agree
10	Quest for mundane and ostentatious lifestyle	116 (31.1)	121 (32.4)	112 (30.0)	24 (6.4)	373 (100.0)	2.8	Agree
11	Amorous relationship[p between lecturers/students, students/students and students/public	105 (28.2)	107 (28.7)	75 (20.1)	86 (23.1)	373 (100.0)	2.6	Agree

**Source: Researcher's Field Survey, 2016**

Table 5.3.3 reveals respondents' views on various causes of anti-social behaviours in Ahmadu Bello University. 44% and 33% of the respondents strongly agreed and agreed that poor parental background and lack of proper upbringing was responsible for anti-social behaviours among students on campus. With the mean score of 3.1, which was higher than the set mean criterion of 2.5, the statement was accepted. Also, 33% and 36% of the respondents strongly agreed and agreed respectively that the quest for recognition and popularity made students indulge in anti-social behaviours. Furthermore, 37% and 41% of the respondents strongly agreed and agreed that ill preparation was one of the causes of examination malpractice. Also, 58% of the respondents agreed and 15% strongly agreed that admission of unqualified persons into tertiary institutions was responsible for anti-social behaviours on campus.

Also, 50% of the respondents agreed and 26% strongly agreed that the decay of societal morality and values caused anti-social behaviours. Furthermore, bad association or negative peer group pressure attracted 58% and 22% of the respondents, who strongly agreed and agreed respectively to the statement, while 31% and 32% of the respondents strongly agreed and agreed that the quest for mundane and ostentatious lifestyles caused anti-social behaviours on campus. In the entire variable, the mean score was higher than the set mean criterion of 2.5, which means the acceptance of all the variable statements.

Speaking further on the causes of anti-social behaviours on campus, Mr. Shehu Usman Bello, Head, Special Task Force on Cultism and Violent Crimes, asserted that:

ABU seems to be the only institution around fighting cultism. The state polytechnic, FCE and other sister institutions are doing very little about it. So whatever ABU pushes out there, still remains an influence on ABU. More so, the cultist knowing the environment here in ABU is not conducive, they go out neighbouring communities and incorporate non student natives of the area and that is the difficult aspect of fighting it. Those people will harbour them and give them venues for their activities, as well as security, recognition and the support. That makes it a bit difficult to deal with even though we are trying to see how we can really collect the necessary intelligence in order to root it out (*Key Informant*)

*Interview with Mr. Shehu Usman Bello, Head, Special Task Force on Cultism and Violent Crimes ABU, 2016).*

The use of drugs was stated as another cause of anti-social behaviours on campus. Shehu

Bello submitted further:

You can associate anti-social behaviours to the use of drugs. You know when an individual becomes addicted to drugs; the next thing is how to maintain the supply of those drugs. I can see that drug abuse has really infiltrated the school environment. It is not far from the fact that most students stay off campus. That influence from the community is also what they transfer to students within the campus. Sometimes you find the supplies within the school and if not that the security are up and doing, am sure there would have been camps of dealers within the campus. Once drugs are dominant in an environment, what you see is crime (*Key Informant Interview with Mr. Shehu Usman Bello, Head, Special Task Force on Cultism and Violent Crimes ABU, 2016).*

On parental background and poor home training as a contributing factor to anti-social behaviours on campus, Dr. Salman Adisa, The Director of Counselling and Human Development Centre, stated during KII that:

Parents are to be blamed for the poor attitude and character of their children in the university. This is because charity begins at home. Parents do not train their children well at home and as a result when they get into the university, they replicate such negative habits; and even improve fervently on them, leading to the crises we have today on campus (*Key Informant Interview with Dr. Salman Abrahah Adisa, the Director of Counselling and Human Development Centre ABU, 2016).*

Also, decay of social morality was also listed as another factor responsible for anti-social behaviours on campus. With regard to this, Mr. Shehu Usman Bello was of the opinion that:

Right from home, these students come already destroyed. The admission system really needs to screen the students properly before getting them registered. From records, we have seen where students with home grown anti-social behaviours came into the university and they don't need to learn anything new, they don't need any peer pressure or influence of any kind for indulgence. When it comes to issues like cultism some students come into the university as members already and this makes it difficult to eradicate (*Key Informant Interview with Mr. Shehu Usman Bello, Head, Special Task Force on Cultism and Violent Crimes ABU, 2016).*

From the above statement, it could be deduced that students replicated anti-social behaviours they have participated in at the larger society. The argument is that through this means, anti-social behaviours cannot be totally eradicated in the university campus except those in the larger society can be controlled. It is noteworthy to mention that students come from various socio-cultural backgrounds where certain anti-social behaviours are endemic.

Thus, from the data and information presented and analysed above, it could be deduced that anti-social behaviours in the university do not necessarily begin from there, but there are other external influences that have stronger grip than those within the university environment.

**Table 5.3.4: Consequences of Anti-social Behaviours among Students in Ahmadu Bello University**

S/no	Statement	Degree of Agreement				Total (%)	Mean	Remark
		Strongly Agree (%)	Agree (%)	Disagree (%)	Strongly Disagree (%)			
1	Rustication/expulsion of culpable students	101 (27.1)	151 (40.5)	121 (32.4)	0 (00.0)	373 (100.0)	2.9	<b>Agree</b>
2	Sexual harassment in the case of provocative dressing	170 (45.6)	143 (38.3)	36 (9.7)	24 (6.4)	373 (100.0)	3.2	<b>Strongly Agree</b>
3	Poor level of concentration on academic activities	108 (29.0)	189 (50.7)	50 (13.4)	26 (7.0)	373 (100.0)	3.0	<b>Agree</b>
4	The university churns out half-baked graduates	138 (37.0)	87 (23.3)	74 (19.8)	74 (19.8)	373 (100.0)	2.7	<b>Agree</b>
5	The university loses its essence as a citadel of learning, capacity building and manpower development	97 (26.0)	118 (31.6)	64 (17.2)	94 (25.2)	373 (100.0)	2.5	<b>Agree</b>
6	Disruption of academic activities in the case of demonstrations, violence and cult clash	146 (39.1)	143 (38.3)	14 (3.8)	70 (18.8)	373 (100.0)	2.9	<b>Agree</b>

**Source: Researcher's Field Survey, 2016**

Table 5.3.4 shows that 40% of the respondents agreed and 27% of the respondents strongly agreed that students' involvement in anti-social behaviours led to rustication or expulsion. Also, 45% of the respondents strongly agreed and 38% agreed respectively that indecent dressing resulted in sexual harassments. Also, 50% of the respondents agreed and 29% strongly agreed that anti-social behaviours brought about lack of concentration on academic activities. Furthermore, 37% of the respondents strongly agreed and 23% agreed that anti-social behaviours led to university graduating half-baked materials into the labour market. 31% of the respondents agreed and 26% strongly agreed that anti-social behaviours made the university education lose its very essence of developing manpower and building capacity. Also, 39% of the respondents strongly agreed and 38% agreed that academic activities are often disrupted during students' demonstration and during violence clashes especially between cult groups.

In consonance, Dr. Emmanuel Gana, the Theatre Manager, ABU Studio Theatre during KII said that:

Anti-social behaviours bring about certain consequences. When anti-social behaviours become habitual, it takes a lot of time and effort for a student to overcome. For instance, if they become addicted to smoking cigarette, weed or drinking as the case may be, it becomes what they love to do instead of concentration on their studies. As a matter of fact, they looked for the slightest opportunity to go and engage in this acts. To a large extent, this situation has negative consequences especially on academic performances of students. (*Key Informant Interview with Emmanuel Gana, Theatre Manager, ABU Studio Theatre, Zaria, 2016*).

Apart from the consequences on students' academic progress, anti-social behaviours also affect the university community and in like manner, Dr. Emmanuel Gana, opined that:

Students indulge in certain anti-social behaviours and when it affects them they become nuisance to the university community. I mean, for instance, smoking of weed and cigarette affect others as it affects the smoker. Sometime, in an attempt to get weed or other drugs, they might be tempted to carry out acts like stealing and of course, this constitutes a menace to the university community. Also, when they hang



out at nights, in various hidden spots, they create fear and apprehension in the university community(*Key Informant Interview with Emmanuel Gana, Theatre Manager, ABU Studio Theatre, Zaria, 2016*).

From the data and information analysed above, it could be inferred that anti-social behaviours have severe consequences in Ahmadu Bello University. They create unhealthy environment for academic activities and affect the image of the university.

**Table 5.3.5: Instances where Theatrical Performances were deployed to Address Anti-social Behaviours in Ahmadu Bello University, Zaria.**

S/no	Features	Degree of Agreement				Total (%)
		Strongly Agree (%)	Agree (%)	Disagree (%)	Strongly Disagree (%)	
1	During orientation programme for new students	146 (39.1)	143 (38.3)	14 (3.8)	70 (18.8)	373 (100.0)
2	During academic/workshop Performances	178 (47.7)	77 (20.6)	70 (18.8)	48 (12.9)	373 (100.0)
3.	During special events where performances are enacted for commemoration	187 (50.1)	108 (29.0)	78 (20.9)	00 (0.0)	373 (100.0)

**Source: Researcher's Field Survey, 2016**

Table 5.3.5 showed that 146 respondents, representing 39.1% strongly agreed and 143 respondents representing 38.3% agreed that performances addressed issues of anti-social behaviours during orientation programmes. Also, 178 respondents (47.7%) strongly agreed and 77 respondents (20.6%) agreed that performances during academic/workshop performances were also instances that performances were deployed to address anti-social behaviours on campus. In the same vein, 187 respondents representing 50.1% strongly agreed and 108 (29.0%) agreed that performances to commemorate special occasions also addressed anti-social behaviours among students.

Speaking on the use of theatrical performance to address anti-social behaviours on campus,

Mr. Shehu Usman Bello submits thus:

We have deployed theatrical performances severally to preach against anti-social behaviours on campus. In the case of indecent dressing, cultism, examination malpractice, etc., we used theatre to portray what the situation should be on campus. At other times where the security of the university community is under threat, we deploy theatre to inform students on conscious steps to take to avert emergencies. Take for example during the era of Boko Haram incursion, we used theatre and performing arts to create awareness about what to do, what to look out for and how to respond to any situation related to it. In fact the most important mechanism in telling students about these anti-social behaviours is sensitization. That is having the knowledge about a situation (*Key Informant Interview with Mr. Shehu Usman Bello, Head, Special Task Force on Cultism and Violent Crimes ABU, 2016*).

He further added that:

Where you are not sensitised on something, you could be a victim of that thing; and the best way to go about sensitization is through drama. Performance puts these issues in the right context for people to watch. This is because whatever you see happen in form of drama tends to remain relatively permanent than what you just read. It is a direct experience. If theatre art will come in to that sensitization aspect, it will go a long way as a preventive measure rather than reactive or punitive measure. And it is important to note that the most efficient thing in the control of any form of anti-social behaviours is prevention and not management (*Key Informant Interview with Mr. Shehu Usman Bello, Head, Special Task Force on Cultism and Violent Crimes ABU, 2016*).

However, many have expressed worries that having a few theatrical performances to address a crucial issue such as anti-social behaviours on campus is certainly inadequate to create the desired behavioural change which is need to address anti-social behaviours among students. Responding to this worries, Mr. Shehu Usman Bello, during KII submitted thus:

Just having productions in the theatre for students to go and watch is not enough. We have screens in the campus, two on campus right now. We need to increase the number. Have one inside the social centre and smaller mini screens in the hostels and common rooms. From here, regular performance can be aired on this screen in the evenings for both entertainment and to promote the campaign against anti-social behaviours. So when these programmes are taking place, they watch them directly where they are. They may not want to go to the theatre but if you take the screens to where they are, they are sure to watch and this, to a large extent can go a long way in reduce involvements in anti-social behaviours. I am an advocate for more performances and I believe that theatrical performance is the key to achieving sensitization on campus (*Key Informant Interview with Mr. Shehu Usman Bello, Head, Special Task Force on Cultism and Violent Crimes ABU, 2016*).

Dr. Salman Abrahah Adisa corroborated the views above by stating that:

Having one contact with a performance that is dedicated to addressing anti-social behaviours for the whole year is inadequate. We in counseling know the importance of repeated occurrences. If an event happens often, people tend to focus more on it and in that way, impact can be created. If we apply the same method to theatrical performances, a lot can be achieved in terms of addressing anti-social behaviours among students. (*Key Informant Interview with Dr. Salman Abrahah Adisa, the Director of Counseling and Human Development Centre ABU, 2016*)

One of the important aspect of this study was to determine how theatrical performance was deployed to address anti-social behaviours in Ahmadu Bello University and from the data and information presented and analysed, it could be deduced that performances have been deployed but the issue at stake is that the effort made so far is inadequate and thus, putting more efforts can yield better results.

The third objective of this study was to examine selected performances in order to see if they addressed anti-social behaviours among students. *Live on Campus*, a one hundred level production was selected for analysis. It is important to note that this performance was enacted to form part of the orientation programme for new students, 2015/2016 academic session in Ahmadu Bello University, Zaria. *Live on Campus* was performed at Ahmadu Bello University Studio Theatre and tagged *Unity in Diversity*.

*The performance opens with the market scene (market of knowledge) showing the encounters of new students from their firsts day on campus. The opening scene also eulogises the strength of Ahmadu Bello University, her potentials, conduct; character and learning. Thus, passing great commentary on the uniqueness of ABU; what it used to be, what it is and what it should be. A close attention is paid to the lifestyle of students in school against the background of decency, fake living, and complexes. To depict all these, several characters were used to portray different scenes in various locations and spots in ABU Zaria. The performance was full of songs and spectacle from the beginning through*

*the middle to the end. The performance addresses several issues with the intention that students would learn and never indulge in them while undertaking their studies.*

*The performance is issue driven, illustrating in snippets, their experiences as they move from admission to registration and ultimately facing the hurdle of securing accommodation; which many consider as a dreadful phenomenon in ABU Zaria and other universities.*

However, a few characters have been chosen to spotlight certain anti-social behaviours because the performance was an improvisation with a few named characters and many others without names, yet playing very crucial roles. The following are the anti-social behaviours and related issues highlighted in the performance: cultism, examination malpractice, drug addiction, obscene dressing, fake lifestyle, theft, prostitution and unwanted pregnancy. A brief discussion of the aforementioned anti-social behaviours is of the essence to this study.

#### **4.3.5.1 Cultism**

As earlier stated, cult groups exist in many Nigerian universities and their activities can be easily seen on campus. They include: initiation, violence and clashes, dress code and assault of lecturers and fellow students. The performance video did not depict all these, but there were few scenes that showed the activities of cultism. A scene depicted a particular seat-out referred to in the video as *black ditch*, where cult members, both male and female hang-out smoking, drinking and gambling. The dress style showed that the clique of people at “Black Ditch” were cult members. They were dressed in black attire with bandanas tied around their heads. In the actual sense, cult members can be easily identified through these mannerisms, although not in all cases.

#### **4.3.5.2 Examination Malpractice**

In the same vein, the performance showed certain activities associated with examination malpractice such as students being caught with answers sheets, copying from text books and *Girafing* from neighbours in the examination hall. Also shown in the video were last minute preparations for examination, examination fever and overnight reading popularly known as TDB but the issue of students not reading and preparing was shown. These activities are noticeable especially few weeks before examination. They are pointers to lack of adequate preparation by students. The performance video also revealed some students planning to seduce lecturers in the event that they cannot pass the examinations. These are stark realities that theatrical performance depicted.

#### **4.3.5.3 Drug Addiction**

Drug addiction was also shown in the performance where a security officer narrated how he caught students smoking Indian herb at the sculptural garden (ABU).

Security Man: as I was gisting you yesterday, as I went for a stroll inside sculpture garden, I saw three students smoking Indian hem.

*Security woman:* What did you do to those students?

*Security Man:* I took them to the security office for appropriate punishment

*(Live on Campus. 2015:4:45)*

Also depicted in the performance was the sale of drugs and other illicit materials. This is because the issue of addiction cannot be completely examined without the aspect of sellers or peddlers. Wherever there are drug addicts, you also find peddlers. This was captured at the market scene:

*Customer 1:* Shhh! don't shout now.

*Seller 2:* Come! Come! Come! Who be this one wey you carry come so, I hope say no kurukere movement

*Customer 2:* No fear! *Orena* sure guy. Meanwhile, *Igbo* dey bay?

*Seller 1:* Ah e dey na

*Buyer:* Ehen! Arrange am na for me make I carry waka. (*Live on Campus. 2015:02:10*)

The name *Igbo* stands for Indian Hem. It is used contextually to avoid the direct use of the name Indian herm so that many people will not understand. It is a coded name that is not meant for everyone. Furthermore, alcohol is not allowed on ABU campuses because of the negative effect on users. In view of this, the effect of alcohol was communicated in the performance through the creation of sculptures depicting several scenarios. A powerful spoken word was deployed to narrate the grave consequences of addiction to alcohol and other substances that destroy the physical and mental lives of an individual as well as how they affect relationships and the community at large.

Apart from drugs, other illicit materials were also showcased in the performance such as contraceptive, abortion peels and stolen phones.

*Customer 1:* Customer please give us the usual!

*Seller 1:* You mean contraceptive?

*Customer 1:* Shhhhhhhh! Why are you shouting it aloud?

*Seller 1:* No problem! Trust me now! You are covered! (*Live on Campus. 2015:3:13*)

This aspect is very rampant on campus and because it not allowed on campus, it is usually done under cover. This to a large extent encourages abortion and prostitution on campus. Because if a female students takes in, she can easily get reed of it or at the same time contraceptives are used to avoid getting pregnant in the first place.

#### **4.3.5.4 Indecent Dressing**

Indecent dressing has become a rampant case in most Nigerian universities. From the performance video, it was obviously shown that indecent dressing was not tolerated in ABU. Students who were not properly dressed were turned back right from the gate. Same was depicted in the hostels, examination hall, classrooms and library where students who were indecently dressed were not allowed entry. In one of the scenes indecent dressing was shown. A security officer called out to a student who was not properly dressed and the following discussion ensued:

*Security Officers:* (Both shouting) Come here! Come here!

*Female Security Officer:* what kind of dressing is this?

*Male Security Officer:* are you a prostitute? So you have either come to seduce the security or your lecturer.

*Female Security Officer:* Don't you have parents?(*Live on Campus. 2015:3:13*)

On the other hand, decent dressing was encouraged on campus. In the video, while Hassan, a male security officer and another female security officer were discussing about students caught smoking Indian hem, a female student walked passed and greeted them and the following discussion proceeded:

*Female Security Officer:* Alhasan, I wish every student on ABU campus can dress like this.(*Live on Campus. 2015:3:13.*)

#### **4.3.5.5 Hypocritical Lifestyle**

The performance under review revealed that many students lead fake lifestyles on campus. Hypocritical lifestyles are unrealistic and deceitful behaviours. It is often used as cover-up with the intention of misleading fellow students. This is peculiar to female students although male students also practice it. Through this means, innocent students have become victims of deceit and that is why it is not acceptable in an institution of higher learning like the university. The character Beyoncé was used to illustrate hypocritical lifestyle in the performance. She was an epitome of false living; a liar and pretender. She wanted to be seen as a lady of class so as to be able to control other female students in the hostel, especially those who wanted to be like her. She was not only rude to her friends and roommates, but to hostel officials and cleaners who were old enough to be her mother. However, in the long run, she met her Waterloo in a saloon where she went to make her hair. At the saloon, her secrets were exposed and her friends got to know that her name was Biodun and not Beyoncé. It was also revealed that she got her clothes from 'bend down select boutique' and not from Dubai as she claimed. She became an object of ridicule among those that once envied her. As flimsy as this may seem, it is a stark reality in female hostels. Incidentally, students with fake lifestyle find it extremely difficult to concentrate on their studies. Apart from that, they also mislead unsuspecting students. Some do it just to be accepted, while others do it because they want to attract attention.

#### **4.3.5.6 Prostitution**

Prostitution was highlighted in the performance. Prostitution is a regular feature on campus. It leads to unwanted pregnancy and abortion. The performance was able to mirror this scenario using Bose, a final year student, who met her junior in the secondary school and introduced her to a boy who happened to be a cult member and she was pregnant.



This scene tried to emphasise the dangers of peer group and bad association. Many students are introduced to drugs, prostitution, cultism and indecent dressing largely by their friends.

#### **4.3.5.7 Theft/Dubious Behaviour**

Theft was not left out among the list of regular anti-social behaviours on campus. The performance video revealed that theft in the hostel, classrooms and around the campus was a rampant occurrence. The opening scene of the performance was in the market and selling of stolen phones, laptops, Ipads, shoes, wrist watches and fairly used clothes was highlighted. Dubious and malicious behaviours were also shown in the performance such as presenting ATM card in place of students' ID card at the gate, sale of accommodation at exorbitant rate, pulling out pages of textbooks from the library and messing up public facilities (toilets).

The performance laid significant emphasis on the benefits of hard work and dedication to achieving academic excellence. The character named Aishat was portrayed as hardworking and dedicated. Her father never wanted her to study Theatre and Performing Arts in the university and to prove to her father that studying theatre arts was not a waste of time; she worked hard and came out with good results, which changed the perception of her father.

*Life on Campus* had a mix of songs, dance, design and lighting, which made the performance exciting and captivating for the audience who were mainly fresh students admitted into the university. Dr. Emmanuel Gana, in an interview considered the performance as highly beneficial to new students who attended because through it, many issues that students ought to know were brought out clearly.

Songs were used to highlight certain crucial points in the performance. It was also deployed to sustain the tempo of performance. The use of songs has always been the culture of the theatre. Audience remember songs long after the performance. Songs remind them of

important issues in the performance and unconsciously, acts as checks and balances when they are faced with similar real life situation in the performance. It is also important to state that the interplay of songs, dialogue, mime, dance, costume and set design make performance a viable tool for communication.

To corroborate the issues raised above Dr. Emmanuel Gana, Theatre Manager, ABU Studio Theatre, revealed that:

This performance is an opportunity for the department of Theatre and Performing Arts to tell the students what is acceptable and not acceptable in the university community. This performance is important and impactful because it is a hundred level course and the students involved have opportunity to act these roles and also learn from them. Apart from the students playing the roles, other new students are invited to watch performance (*Key Informant Interview with Emmanuel Gana, Theatre Manager, ABU Studio Theatre, Zaria, 2016*).

Other performances enacted in 2015/2016 academic session included: *Hard Choice* by 200 Level Students, *Markirci* by 300 Level Students and a *Collage Performance* by 400 Level Students and a collage of five plays performed by the 400 Level undergraduate students. The five plays that formed the collage performance were: Ngugi and Micere Mugo's *Trial of Dedan Kimathi*, Femi Osofisan's *Once Upon Four Robbers*, Zulu Sofola's *Wizard of Law*, Ameh's *Naija Symphony*, and Femi Osofisan's *Yungba Yungba and the Dance Contest*. Furthermore 400 Level Students (Group 2) also staged *The Masquerade Called Religion*, a play written by Regina Ode. It was staged on the 12th of March 2016. Other non-workshop performances in ABU included *Orisa Ibeji* by Ahmed Yerima and *Tell It To Women*, written by Tess Onwueme, which was performed by 300 Level Students of Theatre and Performing Arts, Ahmadu Bello University during the festival of plays in April 23 – 28, 2016. *Otaelo* written by Ahmed Yerima was also staged and directed by Ola Fatimehi in 2016 as a send forth performance to mark the departure of Professor Emmy Inusa Idegu from Ahmadu Bello University, Zaria. However, Ahmadu Bello Studio

Theatre is home to several theatrical performances ranging from the *Gods Are Not to Blame*, *Orisa Ibeji*, *Oba Ovonramwen*, *Dry Leaves on Ukan Trees*, and *Trials of Oba Ovonramwen* among others.

Although these performances were not intended to address anti-social behaviours among students, but they had thematic focus that taught morals and virtues to students. For example, *Markirci*, an adaption and transposition of the play *Julius Caesar*, gives a picture of quest for power, conspiracy and betrayal. Students can learn from this performance not to be over ambitious, betray or conspire against others. Also, *The Trial of Dedan Kimathi* showcased rebellion against constituted authority. In this instance, students can gain knowledge not to rebel against the university ethics and principles. The same goes for *Wizard of Law*, known for dubiousness, deceit, love, courage, confidence and nemesis. *Tell it to Women* depicts the struggle for women emancipation and courage to stand against opposition. It is expected that various themes as stated above were capable of impacting positively on the behaviour of university students as such reducing their level of involvements in anti-social behaviours.

**Table 5.3.6: Students' Awareness that Theatrical Performance is Capable of Addressing Anti-social Behaviours in Ahmadu Bello University, Zaria.**

S/no	Statement	Degree of Extent of Knowledge				Total (%)	Mean	Remark
		Very High (%)	High (%)	Low (%)	Very Low (%)			
1	Theatrical performance mirrors the society and is capable of exposing anti-social behaviours	115 30.8	153 41.0	105 28.2	00 (0.0)	373 (100.0)	3.0	High
2	Theatrical performance has retentive effect on the audience	130 34.9	162 43.4	81 21.7	00 (0.0)	373 (100.0)	3.1	High
3	Theatrical performance is an instrument of conscientization	72 19.3	189 50.7	72 19.3	40 10.7	373 (100.0)	2.7	High
4	Theatrical performance gives opportunity for the audience to reflect, debate and interrogate issues as generated in the performance	122 (32.7)	251 (67.3)	00 (0.0)	00 (0.0)	373 (100.0)	3.3	High
5	Performance can bring about behavioural change if deployed appropriately	180 (48.3)	127 (34.0)	66 (17.7)	00 (0.0)	373 (100.0)	3.3	High
6	Theatrical performances have assisted in addressing students' anti-social behaviours on campus	176 (47.2)	121 (32.4)	38 (10.2)	38 (10.2)	373 (100.0)	3.1	High

**Source: Researcher's Field Survey, 2016**

Table 5.3.6 shows the level of students' awareness that theatrical performance was capable of addressing anti-social behaviours in ABU. In view of this, 41% of the respondents indicated that awareness that theatrical performance mirrored the society and was capable of exposing societal ills was high and 30% indicated that it was very high. Also, students' awareness that theatrical performance had retentive effect on the audience attracted 43% as high, while 43% attracted very high. Also, that theatrical performance was an instrument of conscientization attracted 50% as high and 19% as very high. The statement that theatrical performance gave opportunity for the audience to reflect, debate and interrogate issues as generated in the performance had 67% as high and 32% as very high. Furthermore, that performance could bring about behavioural change if deployed appropriately had 48% as very high and 34% as high. Significantly, 174 (47.2%) and 121 (32.4%) of the respondents stated that the awareness that theatrical performances have assisted in addressing anti-social behaviours on campus was very high and high respectively. The mean score of 3.1, which was more than the set mean criterion of 2.5, thus led to the acceptance of the fact that theatrical performance have contributed to addressing anti-social behaviours in the two universities under study. The mean score of each variable was more than the set mean criterion of 2.5 and this implies that all the variable statements were accepted.

Speaking on the level of students' awareness that theatre has the ability to bring about attitude change, Dr. Emmanuel Gana asserted that:

Students who have been to the theatre to watch performances are well aware of the power of the theatre to create a mental picture of a situation, giving room for reflection to judge if an action, behaviour or characterization in a performance is justifiable or not. This consciousness is what brings about personal conviction to indulge in anti-social behaviours or not to indulge (*Key Informant Interview with Emmanuel Gana, Theatre Manager, ABU Studio Theatre, Zaria, 2016*).

From the above statement, we can infer that theatrical performances have the capacity to persuade students not to indulge in anti-social behaviours. Many believe that when people make up their minds to stop a particular behaviour, they do not need any pressure or compulsion to comply. That is one of the strongest points that advocacy for theatre for conscientization focuses on.

**Table 5.3.7: Channels through which Theatrical Performances Communicate Anti-social Behavioursto Studentsin Ahmadu Bello University, Zaria.**

S/no	Means/Channels	Degree of Agreement				Total (%)
		Strongly Agree (%)	Agree (%)	Disagree (%)	Strongly Disagree (%)	
1	Songs/Music	124 (33.2)	124 (33.2)	40 (10.7)	57 (15.3)	373 (100.0)
2	Dialogue/Mime	129 (34.6)	218 (58.4)	26 (7.0)	00 (0.0)	373 (100.0)
3.	Dance/choreography	156 (41.8)	143 (38.3)	26 (7.0)	48 (12.9)	373 (100.0)
4.	Costume, design and lighting	148 (39.7)	190 (50.9)	35 (9.4)	3 (0.8)	373 (100.0)

**Source: Researcher's Field Survey, 2016**

Table 5.3.7 shows that 124 respondents (33.2) strongly agreed and 124 (33.2) agreed that through songs, music and dance, theatrical performance communicate messages of anti-social behaviourseffectively. Also, 129 respondents (34.6%) strongly agreed and 218 respondents (58.4%) that dialogue and mime convey messages on anti-social behaviourseffectively. In the same vein, 156 respondents (41.8%) strongly agreed and 143 (38.3%) agreed that dance and choreography communicate the message of student anti-social behavioursduring performance. Furthermore, 148 respondents (39.7%) strongly agreed and 190 (50.9%) agreed costume, designs and lighting highlights anti-social behaviours during performance. It could be deduced theatrical features as mentioned above

are effective in mirroring anti-social behaviours among students in such a way that students can understand. Therefore, it can be submitted that theatrical performance is an effective tool to address social issues among students in the university community.

**Table 5.3.8: Factors Militating against the Deployment of Theatrical Performance in Addressing Students' Anti-social Behaviours in Ahmadu Bello University, Zaria.**

S/no	Features	Degree of Agreement				Total (%)	Mean	Remarks
		Strongly Agree (%)	Agree (%)	Disagree (%)	Strongly Disagree (%)			
1	The use of theatre is limited to mostly academic performance	72 (19.3)	144 (38.6)	100 (26.8)	57 (15.3)	373 (100.0)	2.6	<b>Agree</b>
2	The direct involvements of university security, religious institutions, guidance/counselling and disciplinary committees may contribute to the underutilization of theatrical performance in addressing anti-social behaviours on campus	73 (19.6)	194 (52.0)	41 (11.0)	65 (17.4)	373 (100.0)	2.7	<b>Agree</b>
3	Adding the use of theatrical performances for social change to teaching and training theatre students might bring about some form of distraction on academic focus	49 (13.1)	167 (44.8)	116 (31.1)	41 (11.0)	373 (100.0)	2.6	<b>Agree</b>
4.	Non provision offunding to carry out extra performances apart from academic performances	124 (33.2)	124 (33.2)	40 (10.7)	57 (15.3)	373 (100.0)	2.9	<b>Agree</b>
5.	Bureaucratic bottlenecks such as delay in approval and implementation of proposals and suggestion from committees and stakeholders can militate against the deployment of theatrical performances in addressing anti-social behaviours on campus	156 (41.8)	143 (38.3)	26 (7.0)	48 (12.9)	373 (100.0)	3.0	<b>Agree</b>

**Source: Researcher's Field Survey, 2016**



On factors militating against the deployment of theatrical performance, 38% of the respondents and 19% agreed and strongly agreed respectively that the use of theatre was limited to academic exercise. Also, 52% of the respondents and 19% of the respondents agreed and strongly agreed that direct involvements of university security, religious institutions, guidance/counselling, and the disciplinary committees contributed to the underutilization of theatrical performance as measure to address anti-social behaviours on campus. It could be deduced that with the availability of other measures, the use of theatrical performance was not adequate despite that it had the capacity of changing behaviour.

Also, 48% of the respondents agreed and 13% strongly agreed that adding the use of theatrical performances to encourage social change to the curriculum was capable of bringing about some form of distraction to academic exercise. In this table, the means score of all the statements were above the set mean criterion of 2.5 thus they were accepted. Furthermore, 124 of the respondents 33.2% strongly agreed and 124 of the respondents, representing 33.2% agreed that non provision of funding to carry out extra performances apart from academic performances can limit the use of theatrical performance to address anti-social behaviours among students. In the same vein, 156 of the respondents constituting 41.8% strongly agreed and 143 respondents 38.3% agreed that bureaucratic bottlenecks such as delay in approval and implementation of proposals and suggestion from committees and stakeholders can militate against the deployment of theatrical performances in addressing anti-social behaviours on campus.

Dr. Emmanuel Gana corroborated the above data presentation when he stated that:

One of the factors that tend to limit the use of theatre to address views on campus is that college theatre is academic. They first have to deal with the requirements of academics first before they beginning to think about using the theatre to address other issues, except on special occasions where they are commissioned to perform

for instance if there is a university committee on a special occasion or event that co-opts the department into enacting drama to address specific issues. Again, this is rare. Another part is that, theatre requires funding to put up a performance to address special issues, because it is outside academics. So if you want to do something extra outside the academics it means you need some extra funding to reward the students for being part of the process of using theatre to speak in terms of behavioural issues (*Key Informant Interview with Emmanuel Gana, Theatre Manager, ABU Studio Theatre, Zaria, 2016*).

On the issue of environmental influence as a contributing factor to ineffective use of performance to address anti-social behaviours on campus, Dr. Emmanuel Gana mentioned that:

The environment might also be part of the problem; because you might want to look at how people appreciate theatre what value they place on it. Therefore, the question is do they see theatre as something that is meaningful or mere entertainment? In an environment where they see theatre mainly as entertainment, there is hardly anything you can do to pass across a message. However, we are lucky that there is a fair appreciation for theatre in this campus; people have constantly respected the department in its efforts to use theatre to address certain social issues (*Key Informant Interview with Emmanuel Gana, Theatre Manager, ABU Studio Theatre, Zaria, 2016*).

The above submission is a pointer to the level of appreciation that theatre enjoys in the university community. This is important to this study in the sense that knowing that there is reasonable appreciation of theatre in Ahmadu Bello University could advance the argument and advocacy that theatre is a viable tool to address anti-social behaviours and should be taken more seriously.

**Table 5.3.9: Ways to make Theatrical Performance more Effective in Addressing Anti-social Behaviours among Student in Ahmadu Bello University, Zaria.**

S/no	Features	Degree of Agreement				Total (%)	Mean	Remark
		Strongly Agree (%)	Agree (%)	Disagree (%)	Strongly Disagree (%)			
1	Make theatrical performance part of the general orientation programme for all new students in the university	156 (41.8)	143 (38.3)	26 (7.0)	48 (12.9)	373 (100.0)	3.0	<b>Agree</b>
2	Performances should be enacted with the view to addressing social issues in the universities and not only addressing social issues in the university and not only for academic and entertainment proposes only	142 (38.1)	182 (48.8)	49 (13.1)	00 (0.0)	373 (100.0)	3.2	<b>Agree</b>
3	There is need for more performances to be enacted apart from the regular class productions.	129 (34.6)	218 (58.4)	26 (7.0)	00 (0.0)	373 (100.0)	3.2	<b>Agree</b>
4.	Theatrical performances should promote behavioural changes issues in order to assist in addressing anti-social behaviours in the university community	148 (39.7)	190 (50.9)	35 (9.4)	3 (0.8)	373 (100.0)	3.3	<b>Agree</b>
5.	Establishment of university performing troupe to focus more on performances for social change.	124 (33.2)	124 (33.2)	40 (10.7)	57 (15.3)	373 (100.0)	2.9	<b>Agree</b>

**Source: Researcher's Field Survey, 2016**

Table 5.3.9 shows that 41% of the respondents strongly agreed and 38% of the respondents agreed that theatrical performance should be made as part of the general orientation programme for all new students in the university. From the mean score of 3.0, this statement was accepted. Furthermore, 48% of the respondents agreed and 38% strongly agreed that performances should be enacted with the view to addressing social issues in the universities and not only for academic and entertainment purposes. With the mean score of 3.2, which is higher than the set mean criterion of 2.5, this statement was accepted. Also, 58% of the respondents agreed and 34% strongly agreed that there was need for more performances to be enacted apart from the regular class productions. Based on the mean score of 3.2, which was higher than the set mean criterion of 2.8, this statement was accepted.

Furthermore, 50% of the respondents agreed and 39% strongly agreed that theatrical performances should promote behavioural change if it must assist in addressing anti-social behaviours in the university community. In view of this, it could be deduced that performances were not addressing issues that could lead to students changing certain habits and attitude on campus. Finally, 33% of the respondents strongly agreed and 33% agreed that establishing a university performing troupe was needful to focus the theme of performances more on social issues, while allowing workshop productions to thrive on academic basis.

Adequate funding was suggested as a means of increasing the number of theatrical performances dedicated to students' live on campus such that more can be achieved in addressing anti-social behaviours among students in Ahmadu Bello University. In view of this, Dr. Emmanuel Gana stated that:

Funding the department of Theatre and Performing Art could go a long way in making it address social anti-social behaviours on campus effectively. This is because putting up a performance to address special issues requires funding because it is outside academics. So, if you want to do something extra outside the academics, it means you need some extra funding to reward the students for being part of the process of using theatre to speak in terms of behavioural issues thirdly(*Key Informant Interview with Emmanuel Gana, Theatre Manager, ABU Studio Theatre, Zaria, 2016*).

Another means of promoting theatrical performance is through frequent harmonization and collaborations with other agencies to collectively address anti-social behaviours on campus.

In this regards, Mr. Shehu Usman Bello said that:

Now if you consider fighting anti-social behaviours in the universities, different departments need to come together. You have Theatre Arts, Security, Sociology, Psychology and Counselling. And even ICT. Also you can include student affairs and SRC as well. Where you have a harmonised and coordinated approach, dealing with anti-social behaviours becomes easier and more effective (*Key Informant Interview with Mr. Shehu Usman Bello, Head, Special Task Force on Cultism and Violent Crimes ABU, 2016*).

He furthermore suggested that “the removal of bureaucratic bottlenecks in administrative processes of departments as regards funding of specially programmes could give room for effective deployment of performances”. If all the suggestions could be put in place, the issue of anti-social behaviours on campus would gradually be reduced to the barest minimum and the university education can focus more on academic activities and not on how to address anti-social behaviours.

#### **4.4 Discussion of Findings**

Based on the analysis done so far, discussion of findings is imperative in line with the research questions. It is essential to note that the continuous existence of anti-social behaviours in the university threatens academic growth and development. Addressing anti-social behaviours constitutes one of the major concerns of universities in Nigeria.

Being that the deployment of theatrical performance to address anti-social behaviours was not clearly defined in Ahmadu Bello University and University of Jos, this study therefore became imperative. The aim was to effectively enhance the deployment of theatrical performances in addressing anti-social behaviours among students in the above mentioned institutions of higher learning. The first research question was to examine the types, causes and consequences of anti-social behaviours. From the findings, some anti-social behaviours were observed in the two universities under study. They included: cultism, examination malpractice, drug addiction, obscene dressing, theft, sexual harassment, prostitution and destruction of university property during demonstration.

Table 5.2.2 revealed that in UJ, cultism, examination malpractice, drug addiction, demonstration sexual harassment and prostitution were observed occasionally. It was also disclosed that theft was a frequent occurrence and rape was a rare occurrence. Findings from ABUs as represented in table 5.3.2 showed that cultism was rare, examination malpractice, drug addiction, indecent dressing, fighting, theft and rape were occasional. In addition, sexual harassment, destruction of university property during demonstration and prostitution rarely happened. The implication of the above findings is that anti-social behaviours have been reduced to a manageable level as compared to the statistic earlier stated by Ndukwu and Ganagana in 2007. It further portends that efforts made by the by the university authorities over the years have yielded result to a large extent. Dr. Salman Adisa, the Director of Guidance and Counselling, ABU, was of the opinion that theatrical performances, especially those enacted during orientation programme for new students were also instrumental to the reduction in the level of anti-social behaviours. He posited that “If at the level where much attention is not given to theatre as a mainstream measure to address anti-social behaviours, this level of result was achieved then how would it be if attention was duly given”.

Causes of anti-social behaviours on both campuses were identified. Table 5.2.3 and 5.3.3 revealed poor parental background, need for recognition, admission of students with questionable characters and peer pressure. Poor parental background was identified as one of the causes. The family, being the unit of society is responsible for inculcating moral values into a child. Where there is no proper upbringing, it could affect pro-social behaviour at the university level. Furthermore, students admitted into the university with questionable characters constitute severe traits to the university community. In the course of time, they are bound to exhibit such anti-social behaviours. Peer pressure and bad company were also mentioned as possible causes for anti-social behaviours. It has been observed that bad company and illicit communication corrupt good manners. Most of the anti-social behaviours students indulge in at the university level were picked from friends and peer groups. This view was supported by Dr. Salman Adisa, the Director of Guidance and Counselling, ABU, Zaria. In addition, Dr. Grace Momoh, Guidance and Counselling Department, University of Jos, admitted that students with proper upbringing, could withstand peer pressure and influence from bad company.

In the case of examination malpractice, lack of preparation was mentioned as a major cause. In view of this, findings from UJ revealed that 50.3% of the respondents disagreed and 79.6% from ABU agreed to the above assertion. Data from UJ, which showed a disagreement on the matter was not out of context. It can be explained that no matter the level of preparation, many students cheat or find easy ways to pass examinations. It could also be inferred that some students who indulge in malpractices have low self-esteem or lack confidence in their studying capabilities. So no matter the level of preparedness, they find it difficult to excel without cheating.

It is also important to note that other anti-social behaviours could contribute to students' ill preparation towards examination. For instance, if a student belongs to a cult group, it would be difficult for such a person to focus on academic activities. This is because there are frequent nocturnal meetings, abuse of drugs and other forms of distractions. Therefore, cult members often device alternative measures to pass examinations. This could be in form of examination malpractice or molestation of lecturers.

From this example, it is clear that one form of anti-social behaviour can lead to another. In view of this, Mr. Shehu Sani, Head, Special Task Force on Cultism and Special Crimes, ABU, was of the opinion that there should be zero tolerance for any form of anti-social behaviour. In this regards, findings revealed that UJ and ABU have zero tolerance for cultism, examination malpractice, violent demonstration, and drug addiction. Disciplinary actions against culprits are either rustication or suspension. Deploying coercive measures as mentioned above might not be entirely effective in addressing anti-social behaviours. The use of behaviour change communication such as instructional materials (billboards, fliers and electronic display boards, etc.), guidance and counselling services and the use of theatrical performances can be further explored.

Just as there are cause, there are also consequences of anti-social behaviours. They are numerous and reprehensible to students and the university as a whole. Table 5.2.4 and table 5.3.4 showed that consequences of anti-social behaviours included: rustication and expulsion of students, sexual harassment and rape of female students in cases of provocative dressing, low concentration on academic activities and disruption of academic activities during violent demonstrations. The effect on the university as a citadel of learning is equally devastating. The frustration and psychological trauma that come as a result of rustication or suspension can only be imagined. Indulgence in anti-social behaviours distracts students from engaging in meaningful academic practices. The



following statistics authenticate this assertion 83.9% of respondents from ABU and 74.5% from UJ agreed respectively that indecent dressing often results in rape, molestation and harassment of female students. It was also evident that during violent demonstrations and cult clashes, academic activities are impaired, sometimes forcing the university to close down temporarily. This, to a large extent reduces academic standard of universities. To buttress this point, 70.2% of the respondents from UJ and 57.6% from ABU agreed that with the proliferation of anti-social behaviours among students, the essence of the university as a platform for capacity building and manpower development is grossly defeated. The lesson to learn from the above scenario is that, graduates from universities with high rate of anti-social behaviours are often disregarded especially in the labour market.

The second research question was to investigate the extent of deployment of theatrical performance in order to address anti-social behaviours among students in the universities under study. In other words, at what periods and instances were theatrical performances deployed for this purpose. Findings from ABU 77.4% and 92.2% from UJ revealed that the only official period where theatrical performances were used to inform or advise students to refrain from anti-social behaviours on campus was during orientation programmes for incoming students. Apart from this period, other theatrical performances were for academic purposes. Even performances for special occasions did not address anti-social behaviours.

However, findings show that 63.3% from ABU and 78.2% from UJ agreed that academic workshop performances were helpful in addressing anti-social behaviours among students. Although, the intention of the workshop performances were not to address anti-social behaviours but to teach students. It was further revealed that, theatre curriculum, in the universities under study stipulates that each level (100-400 levels) present play

performances at the end of each semester and these performances were publicised for audience to watch and the choice of plays were mainly for academic exercise as earlier said.

Performances enacted to commemorate special events in the universities under study occurred occasionally. Usually, the university authority is at liberty to draft the department of Theatre and Performing Arts into creating a performance to mark such occasions. The performance could be an improvisation or an existing play. For instance, in April 2017, *Pearl of Hope*, a book on cancer awareness was launched at the Ahmadu Bello University Assembly Hall. The university co-opted the department of Theatre and Performing Arts into enacting an improvised drama to grace the occasion. In this regard, findings from both universities (ABU -79.1% and UJ - 80.7%) showed that oftentimes, such performances do not address anti-social behaviours. They may address other issues instead. It therefore means that the use of theatrical performance to address anti-social behaviours among students was grossly inadequate.

The third research question was to examine theatrical performances enacted in the universities under study for the purpose of finding out to what extent those performances addressed anti-social behaviours on campus. To this end, *Live on Campus* was selected from Ahmadu Bello University and *Say What...Say...What...Anything...Can...Happen* was also selected from University of Jos. Incidentally, both performances were enacted during 2015/2016 orientation programmes. However, when the performance *Live on Campus* was analysed, it was observed that several anti-social behaviours among students were showcased such as cultism, examination malpractice and drug addiction. Others included: obscene dressing, false lifestyle, prostitution, unwanted pregnancy and theft. Similarly, the performance *Say...What...Say...What...Anything...Can...Happen* in UJ also highlighted anti-social behaviours such as obscene dressing, cultism, examination

Malpractice, rape, prostitution, intimidation and cult clash, students conniving with lecturers, seduction of lecturers, armed robbery and demonstration. These plays were selected for the purpose of showing students what to expect on campus and how to comport themselves.

Since these performances were purposely chosen to address social issues in the university communities, Paulo Freire's Pedagogy of Education or Education for Critical Consciousness became useful in explaining the scenario. In the first instance there was a challenge within the university communities and that was the presence of anti-social behaviours among students. Also, there was the need to adequately address them. Furthermore, the key party involved (students) needed to be warned in order to refrain from such activities. It is important to state that at this point, information given to the students about anti-social behaviours on campus was to bring about a change of attitude. Therefore, the knowledge given is not considered as *Banking* in nature. It is aligning theatre with reality. Thus, the exercise was for the cultivation of critical consciousness in the minds of students and according to Paulo Freire, it was "true communication".

The fourth research question was to ascertain the level of students' awareness that theatrical performances had the capacity to engender behaviour change. Thus far, findings revealed that 80.4% of respondents from ABU and 67.9% from UJ were aware that theatrical performances had a retentive effect on the audience. In the same vein, findings from both institutions revealed that theatrical performances provided opportunity for the audience to reflect, debate and interrogate issues as generated by the performance (see table 5.2.6 and 5.3.6).

Furthermore, findings revealed that students in both universities were aware that theatrical performances could bring about behaviour change. From these findings, it is obvious that theatre is an important discipline in the university and therefore is in line with Paul Grice's theory of Relevance. With well over 50% of respondents agreeing that theatre offers them the opportunity to reflect and interrogates issues is a pass mark for the profession. This agreement confirms the assertions earlier made by scholars that theatrical performance expressly exposes societal ills and also provided ways of escape. Based on the above it can be deduced that theatre has contributed to the reduction of anti-social behaviours on campus. If so much can be achieved through performances during orientation in both universities and through workshop performance, then, it can yield more results if empowered to serve as a mainstream measure to address anti-social behaviours and other social challenges within the university communities.

In spite of study findings which show that about 40% of undergraduate students in both universities under study attend theatrical performance and are aware that theatrical performance is capable of addressing anti-social behaviours. The question therefore is, why do they indulge in anti-social behaviours? The study revealed that performances tend to glamourise anti-social behaviours in an attempt to make the deviant characters appear realistic to the audience. This is in line with Idegu (2014) assertion. This could be seen in the two play performances analysed earlier. For instance in the performance *Say...what...say...what...anything...can...happen* (UJ), Stone K (the Capone of a cult group) organised his members and went to the female hostel and rape Kathy. They also molested Mr. Adebayo (a lecturer) for refusing to give them a pass mark in the examination they did not write. Equally seen was where Mr. Gyang, a staff, was involved in admission and result racketeering without being reprimanded by the university authorities. Venice got admission into the university with fake results and continued up to 300 level

undetected. Also, in the performance *Live on Campus* (ABU), it was seen observed that hard drugs, condoms, abortion pills and illicit items were sold freely at the open market. Cases of examination practices went unpunished and a student was seen teaching her friend how to cheat without being caught. It was further shown that a cult member impregnated a fellow student and abandoned her and there was no action taken against him. The character Beyoncé, an epitome of fake lifestyle became the object of envy on campus because of her fake lifestyle. In the performance, emphasis was more on the misfits as mentioned. Thus, in a way, they became glamourise.

The fifth research question was to identify factors responsible for in-effective deployment of theatrical performance in addressing anti-social behaviours in ABU and UJ (See table 5.2.8 and 5.3.8). The issue that theatre was primarily restricted to academic functions was mentioned. It could be deduced that in holding tenaciously to this assertion, the aspect of community development initiative of theatre would be considered as secondary or non-existent. However, it is a known fact that the primary purpose of theatre as an academic discipline in the university is to impart theatrical knowledge to students, a view supported by Salami-Ogunloye (2004). In so far as theatre is set primarily to achieve academic purpose, consciously or unconsciously, it addresses anti-social behaviours and social ills in the society. Therefore, both academic and social purposes are achievable at the same time.

Furthermore, 71.6% of respondents from ABU and 86.9% from UJ accepted that since the university authorities have adopted measures such as internal security and have setup disciplinary committees to punish students who indulge in various anti-social behaviours, among others, it was needless to also co-opt the department of Theatre and Performing Arts into the mainstream process. To a large extent, this could serve as one of the major reasons why the university authorities have not particularly repositioned theatre to be integrated as one of the measures to address anti-social behaviours. This statement, in no

way, attempts to discredit the confidence that the university authorities have in theatre as a tool for social transformation. It is important to note that deploying coercive measures alone is not enough to address anti-social behaviours; a blend of coercive and persuasive measures can achieve more results. Arguably, theatre is an effective persuasive measure, a view accepted by Ayakoroma (2012).

Poor funding was also considered as a militating factor against the use of theatrical performance to address anti-social behaviours among students. It is important to note that for the department of Theatre and Performing Arts to enact more performances, adequate funding is required. Findings showed that 67% of respondents from ABU and 68% from UJ attested to the fact that poor funding was a major factor militating against the use of theatrical performance to address anti-social behaviours among students.

Having identified factors militating against the deployment of theatrical performance, it was pertinent to also offer possible suggestions on how to address them. Importantly, the respective university authorities must lay emphasis on addressing the above mentioned factors militating against effective deployment of theatrical performance. Table 5.2.9 and Table 5.3.9 highlighted some of the suggested measures. Firstly, enacting regular theatrical performance in addition to orientation performance was essential. Similarly, more academic performances should be enacted with the view to encouraging positive behaviour change and directed specifically towards addressing social issues within the university communities. It was suggested that the department of Theatre and Performing Arts should marry academic and extracurricular performances together. But, in a situation where the intercourse becomes problematic in terms of distraction, creating university performing troupe can be of immense importance.

So far, findings have revealed that the use of theatrical performance to address anti-social behaviours among students in the universities under study was grossly inadequate. Since members of the university community, especially students are aware of the positive impact of theatrical performances and its capacity to be effective if actively deployed, the University authorities need to consciously deploy performances to address anti-social behaviours. Factors militating against the deployment of theatrical performances should be addressed with the view to making frantic improvements in strengthening the essence of theatre practice, especially in the area of providing adequate funding.

Based on the findings, it could be inferred that the students in the two universities under study as well as the university communities are aware of the impact of theatrical performances, especially as a tool for social transformation and conscientization. This therefore means that theatrical performance is relevant and recognised in the two universities in line with Paul Grice's Relevance theory, which says that the essence of a discipline is measured by its ability to remain relevant to that society in terms of what is communicated, how it is communicated and why is it communicated. It also means that the audience understand the mode of communication. That means there is the process of coding and decoding; the process of sending and receiving. Further explanation can be given that a performance gets its optimal relevance when it is relevant enough to be worth working on and moreover, when the performer is willing and able to perform.

On the aspect of communication, it is important to note that the task of the performer or performance is to produce a corresponding stimulus, through verbal or non-verbal means, which makes it informative. Thus, for the performer, communication is an act of passing a message (s) across. From the findings, it could be deduced that theatrical performances in ABU and UJ were performed to produce stimuli through verbal or non-verbal means with specific purposes. For instance, when *Live on Campus* was enacted in 2015/2016

academic session, the purpose was to expose anti-social behaviours on campus so that new students could learn from. On the other hand, the audience were attracted to the performances basically for entertainment purposes, and in this instance, it could be deduced that both the performer and the audience were united by a common purpose. This is one of the requirements for effective communication and relevance. This submission is in line with the views of Paul Grice (1989). We see that both parties have intentions and interest which brings them to a point of convergence. Relevance Theory says that without this convergence there is no relevance.

In addition, the relevance of a performance is in its ability to address issues that audience are familiar with. It could also be a suggestion on steps to be taken to address an issue. The performance could also exist as a platform to enlighten the audience about an issue or throw-up questions in order to stir up thoughts. Without all these, there is no relevance as far as performance is concerned. To state clearly, theatrical performance is successful only when it attracts the attention of the target audience. The attention of the audience is attracted because the performer wishes to convey a message of interest. In other words, the audience recognises the performer's informative intention and finds it worthwhile to make effort to understand what the performer's intention is. This is essential because if a performance is participatory in nature, it could engender debate and interrogation which leads to the emergence of new ideas and information in line with the realities in the society. Without this aspect of participation and interrogation in learning what is being learnt has little to do with what is really happening in daily life; and thus, students' consciousness is isolated from the real world (Freire (1972:46). Thus, from the assertion of Freire (1972:50), we can submit that it is only through communication that human life can really hold meaning. This suggests that the performer's thinking is authenticated by the authenticity of the perception of the audience. In this instance, the performer cannot think



for his/her audience, nor can his or her thoughts be imposed on them. Thus, if knowledge is not converted to a tool to interrogate reality or life itself, then its essence is lost.

## CHAPTER SIX

### SUMMARY, RECOMMENDATIONS AND CONCLUSION

#### 5.1 Introduction

This chapter presents the summary, findings, recommendations and conclusion of the study drawn from data generated from the research instruments deployed.

#### 5.2 Summary of the Study

The use of theatre to bring about behaviour change has become a viable tool for social development. The extent to which theatre can be further deployed to address social issues has been the subject of scholarly researches and debates over the years. This research is one of such. Its focus is the deployment of theatrical performance in addressing anti-social behaviours in Nigerian universities. Significantly, the use of theatrical performance to effectively assist in addressing anti-social behaviours has not been given adequate attention in the university community leading to over reliance on coercive measures to address anti-social behaviours among students which to a large extent has its shortcomings. In order to empirically find out the deployment of theatrical performances towards addressing anti-social behaviours in Nigerian universities, the study set out some objectives.

The study used mixed-method survey research design that quantitatively and qualitatively gathered data from 757 respondents from Ahmadu Bello University and University of Jos using a structured questionnaire in Likert format. Key Informant Interviews (KII) was conducted among key staff of both universities under study as well as the use of documentary observation to corroborate assertions.

#### 5.3 Key Findings

From the analysis of data obtained from the research instruments mentioned above, the following were the summary of findings:

- i. It was discovered that anti-social behaviours such as cultism, examination malpractice, prostitution, rape, stealing were not totally eradicated from both universities under study. For instance, cultism, examination and indecent dressing were below 30% in ABU and cultism in UJ was above 40%. However, there was meaningful reduction in the level of prevalence due to several measures deployed by the university authorities.
- ii. It was also discovered that poor parental background, admission of students with questionable characters, peer pressure and bad company were responsible for anti-social behaviours in both universities. In the same vein, rustication, sexual harassment or rape in the case of provocative dressing, poor academic performance, disruption of academic activities during violent demonstrations and general falling standard of university education were the consequences of students' anti-social behaviours in both universities under study.
- iii. It was discovered that theatrical performances were officially deployed during orientation programme for new students in both universities to showcase anti-social behaviours. However, there were other performance in both universities that were not meant to address anti-social behaviours such as class workshop performances and performances to commemorate special events. It was discovered that these performances had various themes that helped in promoting pro-social behaviours, which indirectly addressed students' anti-social behaviours.
- iv. It was also revealed that the selected performances *Live on Campus* (ABU) and *Say...What... Say...What...Anything...Can...Happen* (UJ) highlighted various anti-social behaviours among students on campus such as cultism, examination malpractice, obscene dressing, rape, sexual harassment, prostitution, drug addiction, theft, demonstration and assault.

- v. It was equally found out that there was awareness among students in both universities which revealed that theatrical performances can address students' anti-social behaviours if enacted regularly because they serve as a tool for interrogating social ills within the university community.
- vi. It was discovered that enacting performances in the theatre facilities in both universities under study alone was not adequate as there was need to enact open performances and forum theatre workshops in different places around the campuses to enable students discuss their problems and make suggestions that will enhance living conditions.
- vii. It was also discovered that some theatrical performances in an attempt to make characters that depict anti-social behaviours appear realistic to the audience, unconsciously end up glamorising or endearing audience (students) to such anti-social behaviours.
- viii. In addition, it was discovered that inadequate funding, over dependence on theatrical performance as an academic exercise, over reliance on coercive measures such as expulsion, suspension and prosecution to tackle anti-social behaviours, were factors identified as responsible for the gross under deployment of theatrical performance by the university authorities.

#### **5.4 Recommendations**

- i. Since there was meaningful reduction in the prevalence of anti-social behaviours among students in the universities under study as a result of theatrical performances. Hence, the university authorities should continue to increase efforts in this direction especially in deploying theatrical performance in places aside their theatre facility.

- ii. It has been recognised that if the number of theatrical performances are increased during orientation programmes, they will yield more results. The university authorities should fund the department of Theatre and Performing Arts (ABU) and Theatre and Film Studies (UJ) to enact more performances specifically on social change.
- iii. In view of the discovery that the enacting performances in the studio theatre alone is not adequate, the department of theatre and performing arts ABU and UJ should enact open performance or forum theatre to encourage students to discuss their problems and make suggestions for improving their living conditions and other social issues.
- iv. Based on the discovery that some theatrical performances tend to glamourise anti-social behaviours, performances should be enacted in such a way that audience would not be endeared to anti-social behaviours after the performances, especially by playing down on characters that depict certain anti-social behaviours.
- v. In view of the fact that the selected performances in the universities under study *Live on Campus* (ABU) and *Say What Say What Anything Can Happen* were able to showcase various anti-social behaviours among students on campus such as examination malpractice, cultism, drug addiction, obscene dressing, demonstration and armed robbery, it is necessary for the university authorities to enforce compulsory attendance for all new students during orientation and matriculation performances.
- vi. Furthermore, since it has been established that there is growing awareness by students that theatrical performance is capable of addressing anti-social behaviours, the department of Theatre and Performing Arts should select and enact performance with the intention of addressing social issues in workshop productions

- vii. Since inadequate funding to enable the departments of Theatre and Performance Arts to enact more anti-social behaviour related performance at regular intervals has been seen as a challenge, it is recommended that the university authorities should provide the required funds for support.
- viii. In order to create room for more enactment of performances to address social issues, it is recommended that the university authorities should create theatre troupe

## **5.5 Conclusion**

From the background of the study, it has been established that theatre and society are two inseparable entities and that, even when theatre is not consciously deployed to bring about change, it naturally engenders behaviour change. That is the reason theatre is considered as an agent of social change and transformation. In relating this scenario to the universities under study, it was discovered that members of the university communities see theatrical performances as instruments of conscientization, communication and entertainment. Evidence from the study has shown that students in both universities are attracted to theatrical performances because of the unique and appealing features they possess such as dialogue, mime, songs, music, dance, costumes, lighting and design. To this end, over 50% of the respondents in both universities agreed that theatrical performances have contributed in addressing anti-social behaviours among students.

However, it is important to note that the university authorities have not consciously deploy theatrical performances to address anti-social behaviours or other social challenges within the university community. This is not to say that the use of theatrical performance in whatever platform in the university is entirely for academic purpose, because community development projects (community theatre) that students carry out as part of their field works and workshops are both for academic and community development purposes. If the

focus of theatre is for academic purposes only, then, there is the tendency that the potentials of theatre cannot be fully harnessed. Therefore, since society has moved on and theatre as a discipline has evolved, it is imperative for the university to find new expressions for theatre to thrive effectively especially in addressing social challenges within the university community and beyond.

## **5.6 Contributions to Knowledge**

1. Based on the findings on the types, causes and consequences of anti-social behaviours, theatre as a tool to address social challenges and factors that can militate against effective deployment of theatrical performances to address anti-social behaviours on campus. Hence, theatre becomes an effective campaign strategy to eradicate anti-social behaviours on campus.
2. In the same vein, findings revealed that in most circumstances, theatrical performances, in an attempt to make anti-social characters realistic, unconsciously glamourise anti-social characters. In view of this, it is believed that theatrical performances should be enacted in such a way that audience should not be encouraged to emulate certain characters with anti-social behaviours.
3. Furthermore, this study revealed that over 50% of students in both universities agreed that theatrical performances have contributed to addressing anti-social behaviours. Therefore, the university authorities can begin to fund regular performances to address social challenges within the university community.
4. In addition, this study explored the significance of creating university theatre troupe which can go a long way to assist universities to fully deploy theatrical performances in order to reduce the pressure on the academic dimension of theatre. This work will serve as reference material for any researcher who may want to explore theatre as an instrument for behaviour change.

### **5.7 Suggestions for Further Research**

This research was carried out to effectively deploy theatrical performance to address anti-social behaviours in Ahmadu Bello universities and university of Jos. However, further studies can expand the scope of this study to include other universities from other geographical locations in Nigeria. Also, further research can be carried out to ascertain the influence of New Media Technology anti-social behaviours of students in Nigerian universities. There is need for further studies on the impact of theatre education in the fight against anti-social behaviours in tertiary institutions in Nigeria with the view to giving empirical cases of the application of theatre in creating social consciousness. Finally, further studies can focus on boosting theatre practice through theatre troupes in the universities to deal with more social and development oriented issues.



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## APPENDICES

### Appendix I

#### Department of Theatre and Performing Arts

#### Faculty of Arts

#### Ahmadu Bello University, Zaria Postgraduate Thesis Questionnaire

**Dear Respondent,**

I am a postgraduate student undertaking this research on *A Critical Study of Theatrical Performance as an Instrument for Addressing Students' Anti-social Behaviour in Two Nigerian Universities* as part of the requirements for the award of Doctor of Philosophy (PhD) in Theatre and Performing Arts.

Your response to the questions forms the basis for primary findings of the research. The researcher therefore attaches a high level of confidentiality to your response and assures that it will be used for research purpose only.

**Thank you.**

**Yours Sincerely,**

**Imoh Sunday Obot**

PhD/ARTS/37810/2012-2013

#### **Section A: Demographic Data of Respondents**

1. Gender: a. Male [  ] b. Female [  ]
2. Age: a 15 - 20 [  ] b. 21 - 26 [  ] c. 27 – 32 [  ] d. 35 and above [  ]
3. University.....
4. Faculty.....
5. Department:.....
6. Level:.....
7. Have you attended any Theatrical Performance in the university theatre? A. Yes [  ] b. No [  ]

#### **Section B: Types, causes and consequences of anti-social behaviours among students in Ahmadu Bello University and University of Jos?**

**1: On the Scale of 1-5, indicate your frequency of the following anti-social behaviours among students in your University campus.**

**Keys to Respondents:**

<b>VF</b>	= <b>Very Frequently</b>	= <b>5</b>
<b>F</b>	= <b>Frequently</b>	= <b>4</b>
<b>OC</b>	= <b>Occasionally</b>	= <b>3</b>
<b>RY</b>	= <b>Rarely</b>	= <b>2</b>
<b>NV</b>	= <b>Never</b>	= <b>1</b>

S/n	Frequency of the following anti-social behaviours in the University	Level of Frequency				
		VF 5	F 4	OC 3	RY 2	NV 1
8.	Cultism					
9.	Examination Malpractice					
10.	Drug Abuse/Addiction					
11.	Obscene Dressing					
12.	Fighting					
13.	Stealing/Theft					
14.	Rape.					
15.	Sexual harassment					
16.	Demonstration/Riot					
17.	Prostitution					

**2: On the Scale of 1-4, indicate your level of agreement with the following as causes of anti-social behaviours among students in your university.**

**Key to Respondents:**

<b>SA:</b>	<b>Strongly Agree</b>	= <b>4</b>
<b>A:</b>	<b>Agree</b>	= <b>3</b>
<b>D:</b>	<b>Disagree</b>	= <b>2</b>
<b>SD:</b>	<b>Strongly Disagree</b>	= <b>1</b>

S/No.	Causes of anti-social behaviours among students in the university	Level of Agreement			
		SA 4	A 3	D 2	SD 1
18.	Poor parental background and proper home training as causes of anti-social behaviours among students in the university campus				
19.	Need for recognition and popularity				
20.	Students get involved in examination malpractice because of ill preparation				
21.	Admission of unqualified persons into tertiary institutions, who cannot cope with the intellectual rigour of the academic system				
22.	The decay of societal morality and values				
23.	Bad association or negative peer group pressure				
24.	Improper dressing mode and culture				
25.	Immorality in wider society				
26.	Quest for mundane and ostentatious lifestyle				
27.	Amorous relationship[p between lecturers/students, students/students and students/public				

**3: on the Scale of 1-4, indicate your level of agreement on the consequences of anti-social behaviours among students in your university.**

**Key to Respondents:**

- SA: Strongly Agree = 4**  
**A: Agree = 3**  
**D: Disagree = 2**  
**SD: Strongly Disagree = 1**

S/No.	Consequences of student's involvement in anti-social behaviours in your university.	Level of Agreement			
		SA 4	A 3	D 2	SD 1
28.	Rustication/expulsion of culpable students				
29.	Sexual harassment in the case of provocative dressing				
30.	Poor level of concentration on academic activities				
31.	The university churns out half-baked graduates				
32.	The university loses its essence as a citadel of learning, capacity building and manpower development				
33.	Disruption of academic activities in the case of demonstrations, violence and cult clash				
34.	Rustication/expulsion of culpable students				
35.	Sexual harassment in the case of provocative dressing				
36.	Poor level of concentration on academic activities				
37.	The university churns out half-baked graduates				

**Section C: on the scale of 1-4, rate your level of agreement on instances where theatrical performances were deployed to address anti-social behaviours in Ahmadu Bello University, Zaria.**

**Key to respondents:**

- SA: Strongly Agree = 4**  
**A: Agree = 3**  
**D: Disagree = 2**  
**SD: Strongly Disagree = 1**

S/No.	Statement	Level of Agreement			
		SA 4	A 3	D 2	SD 1
38.	During orientation programme for new students				
39.	During academic/workshop performances				
40.	During special events where performances are enacted for commemoration				

**Section D: on the scale of 1-4, rate your level of student's awareness that theatrical performance is capable of addressing anti-social behaviours among students in your university.**

**Keys to Respondents:**

**VH: Very High = 4**

**H: High = 3**

**L: Low = 2**

**VL: Very Low = 1**

S/No.	Statement	Level of Awareness			
		VH 4	H 3	L 2	VL 1
41.	Theatrical performance mirrors the society and is capable of exposing anti-social behaviours				
42.	Theatrical performance has retentive effect on the audience				
43.	Theatrical performance is an instrument of conscientization				
44.	Theatrical performance gives opportunity for the audience to reflect, debate and interrogate issues as generated in the performance				
45.	Performance can bring about behavioural change if deployed appropriately				
46.	Theatrical performances have assisted in addressing students' anti-social behaviours on campus				

**D1: on the scale of 1-4, rate your level of agreement channels through which theatrical performances communicate anti-social behaviours to students in your University.**

**Key to respondents:**

**SA: Strongly Agree = 4**

**A: Agree = 3**

**D: Disagree = 2**

**SD: Strongly Disagree = 1**

S/No.	Statement	Level of Agreement			
		SA 4	A 3	D 2	SD 1
47	Songs/Music				
48.	Dialogue/Mime				
49.	Dance/choreography				
	Costume, design and lighting				

**Section E: on the scale of 1-4, indicate your level of agreement on factors that mitigate the deployment of theatrical performances in addressing anti-social behaviours in your University.**

**Key to respondents:**

- SA: Strongly Agree = 4**  
**A: Agree = 3**  
**D: Disagree = 2**  
**SD: Strongly Disagree = 1**

S/No.	Statement	Level of Agreement			
		SA 4	A 3	D 2	SD 1
50.	The use of theatre is limited to mostly academic performance				
51.	The direct involvements of university security, religious institutions, guidance/counselling and disciplinary committees may contribute to the underutilization of theatrical performance in addressing anti-social behaviours on campus				
52.	Adding theatrical performances as a tool for social change to teaching and training curriculum might bring about some form of distraction on academic focus				
53.	Low funding to the department of Theatre and Performing Arts to enable the enactment of special performance apart from normal academic performances can affect the deployment of theatrical performances to address anti-social behaviours on campus				
54.	Bureaucratic bottlenecks such as delay in approval and implementation of proposals and suggestion from committees and stakeholders can militate against the deployment of theatrical performances in addressing anti-social behaviours on campus				
55.	Environmental influence and perception towards theatre practices in northern Nigeria can affect the deployment of theatrical performance in addressing anti-social behaviours				

**Section F: On the scale of 1-4 indicate possible ways to make theatrical performance viable in addressing anti-social behaviours in Nigerian universities.**

**Key to respondents:**

- SA: Strongly Agree = 4**  
**A: Agree = 3**  
**D: Disagree = 2**  
**SD: Strongly Disagree = 1**

S/No.	Statement	Level of Agreement			
		SA 4	A 3	D 2	SD 1
56.	Make theatrical performance part of the general orientation programme for all new students in the university				
57.	Performances should be enacted with the view to addressing social issues in the universities and not only addressing social issues in the university and not only for academic and entertainment proposes only				
58.	There is need for more performances to be enacted apart from the regular class productions.				
59.	Theatrical performances should be structured to promote behaviour change issues in order to assist in addressing anti-social behaviours in the university community				
60.	Establishment of university performing troupe to focus more on performances for social change.				

## Appendix II

**Department of Theatre and Performing Arts  
Faculty of Arts  
Ahmadu Bello University, Zaria**

### POSTGRADUATE THESIS QUESTIONNAIRE

**Dear Respondent,**

I am a postgraduate student undertaking this research on *A Critical Study of Theatrical Performance as an Instrument for Addressing Students' Anti-Social Behaviour in Two Nigerian Universities* as part of the requirements for the award of Doctor of Philosophy (PhD) in Theatre and Performing Arts.

Your response to the questions forms the basis for primary findings of the research. The researcher therefore attaches a high level of confidentiality to your response and assures that it will be used for research purpose only.

**Thank you.**

**Yours Sincerely,**

**Imoh Sunday Obot**

PhD/ARTS/37810/2012-2013

## Appendix III

### KEY INFORMANT INTERVIEW GUIDE

Please **ANSWER** these questions objectively.

**Objective One: Types, causes, and consequences of students' anti-social behaviours in**

**Ahmadu Bello University and University of Jos?**

- Are you aware of the existence of anti-social behaviours among students in your campus?
- Can you share with us some of the anti-social behaviours that you have observed in your campus?
- What do you think are the factors responsible for student's involvement in anti-social behaviours on campus?
- What do you think are the consequences of anti-social behaviours in the university environment?

**Objective Two: How theatrical performance is deployed to address anti-social behaviours in Ahmadu Bello University**

- do you think that performances address anti-social behaviours among students during orientation programmed
- do you think that performance address issues of student anti-social behaviours during class workshop that leads to public performance/special performance

**Objective Three: To ascertain respondents' awareness that theatrical performance is capable of bringing about behavioural change and thus can be viable in addressing anti-social behaviours among Students.**

- Do you believe that theatrical performance has the capacity to address anti-social behaviours in your university campus?
- Do you think university students are aware of the importance of theatrical performance in terms of being able to mirror the society as well as capable of raising social issues of concern for debate and interrogation?
- Do you agree that because of the retentive impact of performance on audience members, that performances can be useful as instrument of conscientization and behavioural change if deployed adequately?



- Do you know of any instance to show that students and other members of your university community are aware of the importance of theatrical performance and its capacity to address anti-social behaviours among students in your university?

**Objective Four: Factors Mitigating the Deployment of Theatrical Performances in addressing anti-social behaviours in Ahmadu Bello University and University of Jos.**

- Do you think there are factors mitigating the deployment of theatrical performances in addressing anti-social behaviours among students?
- To what extent do you think these factors affect the use of theatrical performance in addressing anti-social behaviours among students in your university?
- Do you think that the use of theatre is limited to mostly academic performances?
- Do you think the use of other measures by the university such as security/law enforcement agents, guidance and counselling, religious institutions and curriculum setting, have limited the use of theatrical performance to address anti-social behaviours among students in your university?
- Apart from the above mentioned factor(s) do you think there are other factors that you would want to share with us?

**Objective Five: Ways through which theatrical performances can be deployed to assist in addressing anti-social behaviours in Nigerian Universities.**

- Do you think that theatrical performances should be enacted with the view to addressing social issues in your university and not only for academic and entertainment purposes?
- What do you think about the suggestion that theatrical performance should form part of the general orientation programme for all new students in your university?
- What other measures do you suggest in order to engender the deployment of theatrical performance to address anti-social behaviours among students in your university?

## Appendix IV

### Death Toll Recorded through Purported Cult Clashes in Nigeria Public Universities from 2003-2006

S/n	Name of University	No. of Clashes	No. of Death	Death in %
1	Ahmadu Bello University, Zaria	27	40	5.02
2	University of Abuja	6	7	1.11
3	Bayero University Kano	12	13	2.23
4	Usman Danfodio, Sokoto	9	11	1.67
5	University of Ilorin	19	20	3.53
6	University of Jos	7	8	1.30
7	University of Benin	18	20	3.33
8	University of Ibadan	15	18	2.77
9	University of Calabar	25	27	4.63
10	University of Maiduguri	12	15	2.23
11	University of Lagos	19	17	3.52
12	Nnamdi Azikiwe, Akwa	5	8	0.93
13	Obafemi Awolowo University, Ile-Ife	8	11	1.49
14	University of Port Harcourt	12	15	2.23
15	University of Nigeria, Nsukka	17	20	3.16
16	University of Uyo	8	10	1.48
17	Federal University of Agriculture, Abeokuta	10	10	1.86
18	Federal University of Agriculture, Markurdi	8	9	1.48
19	Michael opera University of Agriculture, Umudike	12	14	2.23
20	Abubarkar Tafawa University, Bauchi	13	16	2.41
21	Federal University of Technology, Akure	16	18	2.47
22	Federal University of Technology, Owerri	7	8	1.30

23	Federal University of technology, Minna	8	8	1.49
24	Federal University of Technology, Yola	4	5	0.73
25	Ambrose Alli University, Ekpoma	17	20	3.16
26	Abia State University, Uturu	3	4	0.55
27	Adamawa State University, Mubi	9	10	1.67
28	Benue State University, Makurdi	6	8	1.12
29	Delta State University, Abraka	6	7	1.12
30	Ebonyi State University, Abakaliki	12	14	2.23
31	Imo State University, Owerri	10	12	1.86
32	Lagos State University, Ojo	13	16	2.40
33	Nasarawa University, Keffi	6	8	1.11
34	Niger Delta University, Wilberforce Island, Bayelsa	5	3	0.93
35	Olabisi Onabanjo University, Ago-Iwoye	23	24	4.26
36	Adekunle Ajasin University, Akoko	18	19	3.33
37	Prince Abubakar Audu University, Anyigba	12	17	2.23
38	University of Ado Ekiti	3	17	2.77
39	Kano University of Technology, Wudil	3	5	0.93
40	Anambra State University of Science & Technology, Uli	10	8	1.00
41	Enugu State University of Science & Technology, Enugu	13	19	2.42
42	Ladoke Akintola University of Technology, Ogbomosho	18	19	3.34
45	Rivers State University of Science & Technology, Port Harcourt	30	35	5.58
44	Cross Rivers State University of Technology, Calabar	16	16	2.97
	<b>Total</b>	<b>538</b>	<b>635</b>	<b>100</b>

Ndukwu & Ganagana (2007) in Ogbondah & Ezekiel-Hart (2010:58)

## Appendix V

### Key Informant Interviews

**Name:** Rwang Elisha Dareng,

**Designation:** Theatre Manager, University of Jos Open Air Theatre.

**Time of Interview:** 1:00pm

**Date of Interview:** Monday 1<sup>st</sup> August 2016

#### *What anti-social behaviours do you observe in University of Jos?*

Anti-social behaviours on campus are multifarious. There are anti-social behaviours that are campus based, and there are anti-social behaviours that students engage in outside the campus. So long as we have those students living outside the campus and on campus, we have reasons to say that not all these anti-social behaviours are found in the university. In essence, they are all part of the anti-social behaviours we have among our students. Part of the anti-social behaviours are formulated and executed here on campus by largely students who live outside the campus. You have cases of rape, cases of drug abuse, cases of exams malpractice, and cases of even physical assault on lecturers. Students who feel they have one or two feuds to settle with the lecturers sometimes also declare that, and we find that both on campus and outside. We have cultism of course; cultism is the major. We find activities of cultism, of which some or many are secret, and you don't see them until they have carried out their harm. Those that are open you rarely see them. Occasionally, they come out to do one or two things of theirs.

#### *What are predominant anti-social behaviours on campus?*

Anti-social behaviours that are predominant on campus are examination malpractice, from the list I have mentioned, exams malpractices is very common, cultism is also common, the next one you find rape which is also common, we find that on campus regularly.

#### *Is rape linked to obscene dressing?*

There are cases of obscene dressing which I forgot to mention, which is also part of the anti-social behaviours that we find around here. In most of the university campuses, the issue of loose dressing by student is there. Some of the cases of rape here may or may not be linked with obscene dressing as we see. Let me confess that I have not gone into any one of the cases mentioned, in terms of following up from the point of the security agencies or people who have investigated the crime to find out what are the causes. But naturally, you know that the culture of rape is developing because of the influence of so many things that are happening by the use of the online media; and then the regular media that you see every day. So the culture of rape is not necessarily attributive to what the victim does like wearing provocative dresses, but it is there as part of the natural default of human beings.

***Why do you think students get involved in anti-social behaviours?***

Increasingly, the world is becoming integrated. Certain cultural practices that are alien to us before now are becoming very much associated with and very much domesticated in our societies. The values of the west, what the western cultures and other cultures generally accept, are becoming domesticated in our hitherto very conservative society. So there is a free hand. Virtually, everyone who wants to do whatever he or she wants to. We see that the Internet has made the communities very much global and people imbibe characters and ideas from the net. Meanwhile, our society has not developed means of coping with these developments, neither has it mediated or mitigated them. So that is largely what is responsible for that.

***Do you think home front or backgrounds of these students also contribute?***

Most of these students were already cult members before they came into the university. You know, needless to say, these cultures like we have said, have also reared their ugly heads also in secondary schools where we have this students coming from. The secondary schools you know today are a shadow of what they use to be. The secondary schools have developed into many other characteristics that students come into the university not necessarily passing through the regular secondary schools we know. There are the passing centres, the study centres that have a kind of liberal policy from how students should behave. It is important to note that, the regular secondary schools lack proper control, which is very much responsible for irregular behaviours. These students come from all these backgrounds.

***What are the consequences of students' involvements in anti-social behaviours?***

The consequence is that it brings about the watering down of the values and standards that we have in the institutions especially if the institutions do not develop the capacity to deal with or eradicate them from the campuses. We have a situation whereby tomorrow the environment can be lawless and a place for all comers; but if we don't develop a deliberate attitude of curbing anti-social behaviours, the system can come to a total breakdown. That is the ultimate.

***What are their academic implications?***

They don't cope with academic activities on one hand and sometimes they have their own means of coping with their academic activities. Like I told you earlier, there are assaults on lecturers. If a student comes and his business is to go about all those anti-social behaviours not concerning himself/herself with academic activities, naturally you know that that student would not do well and as someone who is exposed to crimes, he/she will develop another criminal means of coping with that; threatening his lecturer to get the necessary marks or inducing him into doing what he needs to do so that at the end of the day, he/she gets out of the situation that he/she has deliberately created. This has a way of affecting the system and since we are all human beings, we are first the security officers of ourselves

and we must protect ourselves. People have different ways of reacting to such issues, and sometimes a compromise can come into play and it has a way of affecting the system academically also.

***What has been the contribution of Theatre Arts department in addressing these anti-social behaviours?***

The department like I said has a theatre which is an academic theatre and it we run both academic productions and non-academic productions. We welcome professional performers from outside, who will bring in performances that have impact on the university community. So, first of all, the academic performances are selected from the students' curriculum, which, needless to say must have a direct impact on moulding the academic and psychological character as products of the university. So that one can have a deliberate plan to inculcate both character and learning in the students. Secondly, on the outside productions, we are also careful to know the kind of production a producer brings on our stage. Not only mindful of the fact that he is here to entertain, but we also look at it in the light of having any tendency of eroding the values we have built here. Those ones, we don't accept. We always insist on knowing the content of the play before they are staged

***What are the issues that affect the use of theatre in addressing anti-social behaviours amongst student in University of Jos?***

Well you know we are an academic institution and our modes of operation are largely controlled by the institution that owns the department. So our activities are first of all dictated or structured by the operations of the university. That is one factor that is likely to affect us positively or negatively. What the university wants us to do and at the time she wants us to do, is what we do because it is an academic institution. We also have another factor, which is that of the internal workings of the university whereby we find other issues coming out from the major issue. If the university is on strike, if there is community rift, whereby we have crises, in the community that also affects what we do here. So these are the factors both within and outside that affect our programme so to speak.

***Question: how about funding?***

Yes! Just to elaborate on the first point I said, the nature of funding from the university is low and theatre is made to look inward on how to fund herself. Funding is an issue everywhere you in this country because even the funding of the university has been an issue of contention especially speaking from the point of view of an academic staff. The academic staffs have not always hid its position that there is serious discontent how the universities are not adequately funded. That is another issue that trickles down to what we are talking about.

***Question: is there anything that can make theatre more productive in terms of addressing anti-social behaviours among students in the university?***

Yeah! There are. You know the dynamic nature of the theatre luckily is an advantage. The theatre is not necessarily an indoor activity or a controlled activity. You have different ways of reaching out to your population as a theatre practitioner; recently, we had conducted other means of taking productions out by other applications of the theatre. The community theatre, theatre for development, and educational based theatres have also helped in reaching out apart from what we can do from the controlled environment or the confines of the theatre. Presently, there is collaboration with media houses. The department has a plan to have a soap opera running especially on the state owned television station, and we want to maintain that by the students, especially at the final year to run that every quarter. We want to also use the media to reach out also to our audience

***Do you think students in the university appreciate theatre?***

Very much! They do. Especially in our theatres, class productions we make it open for people to pay a token at the gate to attend. There are major productions at convocations. There are convocation productions under the patronship of the vice chancellor. He produces that by giving funds to convocation productions to take place every year and that brings about virtually all the university to attend the productions in the theatre.

***On the aspect of the university placing value on the theatre, what is your take?***

To the best of my knowledge, the university still recognises the role of the theatre as a character moulding institution by its virtue of its position to educate and entertain. I cannot point to any case whereby the theatre is looked down upon by the university. But also you know when we talk about the university; we are talking about a collective whole. There are aspects of the university which are not necessarily the leadership. In the university, people have ways of seeing things. An aspect of the university may have its own apprehension or misunderstanding about what theatre stands for, they are likely to see the theatre as a community of jokers who have nothing to offer in the society; who only go there to amuse themselves and so on. We don't lack those ones, but I am saying that they don't speak to the larger university community.

**Name of Interviewee:** Mr. EphraimDiyap  
**Designation:** Deputy Security Officer  
**Time of Interview:** 10:30am  
**Date of Interview:** Monday 1<sup>st</sup> August 2016

***What anti-social behaviours do you observe in University of Jos?***

The fact is in University of Jos, we have campus anti-social behaviours which include examination malpractice, cultism, and petty theft in the hostels especially, rape and some other petty ones.

***What do you think are the factors responsible for these anti-social behaviours?***

Actually, despite the fact that the university has been carrying out awareness as to the dangers of all these anti-social behaviours, but students would not hid to the awareness being carried out on them. Some of them stated right from their secondary schools cultism, petty theft and so on. And they are practicing it here at the university level and this will be very difficult for them to just abandon such attitudes at ones; maybe gradually they would stop.

***What are the measures to create awareness that the university has put in place to curb anti-social behaviours?***

We usually talk to the students verbally during matriculations when the new students are admitted and after registration as well as orientation. After matriculation we carry out orientation programmes at the faculty level. And every department especially those concerned with examination malpractice, we talk to the students about the dangers of examination malpractices which may result in disciplinary case leading often times to expulsion and suspension. The students' affairs also bring in their own contributions by advising students on how to be vigilant and be security conscious. Even at the library level, students are taught basic morals of returning books on times and other arms collectively contribute in making students know the dangers of anti-social behaviours both on them and to the university community at large. We also give out posters and fliers enumerating things that students should comply with or avoid in the course of their stay on campus.

***Have you ever involved the department of Theatre and Performing Arts during Matriculation or Orientation?***

We have been using performance in the Open Air Theatre in the main campus after matriculation then in the evening they will all gather at the theatre to watch performance staged by students of the department, demonstrating the dangers inherent in all these anti-social behaviours. We have used theatrical performance severally to address the issue of anti-social behaviours on campus. But I have to say that we incorporate that during the orientation programme for the new students. At



this point theatre performance is designed to show the students how to behave on campus, what to do and what not to do. Special emphasis is placed on anti-social behaviours that students should not indulge in such as cultism, drug, and examination malpractices among others. Also, during this programmes we also showcase the dangerous consequences of students' involvements including the ones that affect them directly such as rustication, prosecution apart from the damaging effect on the university community as a whole,

***Do you think theatre is a strong tool you can use to enlighten the students?***

Yes! If you look at the programmes for drama and TV I think they are the same thing. This one you are seeing them face to face I think this will bring some sense into the students

***Do you think there are other ways that theatre can be used?***

Yes! There is need for more opportunities for theatre department to enact other performances apart from those during orientation and matriculation. This is because, more performances will generate more awareness and more impact as well. If that cannot be achieved, the departmental workshop performances should also focus more plays that carry messages against certain related anti-social behaviours on campus.

**Name:** Dr. Emmanuel Gana

**Designation:** Theatre Manager

**Time of Interview:** 11:30 am

**Date of Interview:** 7/4/2016

***Are you aware of anti-social behaviours in Ahmadu Bello University campus?***

Basically, I think the kind of anti-social behaviours we see on campus is in regards to issues of indiscipline. Things like smoking, drinking and cultism. I think those are basic anti-social behaviours students' exhibit here on campus. If you want to expand the scope you might also want to look at things like indecent dressing as part of the anti-social behaviours troubling the campus today.

***Do you have any idea why students get involved in anti-social behaviours?***

I think basically it is as a result of peer pressure. You know. They have seen their fellow mates engage in such acts and they also want to belong. It is like this is the trend lets us also join in, lets experience it, I mean let it not pass us by, let us also be able to tell the story someday. So basically, I think its peer pressure, the desire to belong and partly what they see on the media also makes them get attracted to some of these anti-social behaviours and they begin to display them as well

***What are the consequences of these anti-social behaviours?***

Just as it is for any bad habit, there are consequences. In the first instance, it becomes habitual and then you might be battling with things like addiction. When you are addicted to something, it takes your time and for students, you know if they

become addicted to smoking cigarette or weed as the case may or drinking, it becomes what they love to do instead of concentration on their studies. They looked for the slightest opportunity to go and engage in this acts and because like I said, it is peer pressure and so they want to spend most of their time doing this. This, to a large extent has definite negative consequences on their academic performances and generally in terms of what they might turn out to be in future.

***Are there any consequences on the University community?***

It's like a multiplier effect, when it affects them they turn out to be nuisance in the university community. I mean this act of smoking also affects others. Sometime, in an attempt to get this weed or alcohol, they might be tempted to carry out other acts like stealing and this may also constitute problems to the university community. When they begin to hang out at nights in various hidden corners, they create fear and apprehension in people which becomes a security threat to the university community. Especially because people might not be able to identify who is as criminal at the end of the day and if you become so relaxed that is how people can come around and carry out acts of theft. So basically, those are the effects it has on the larger university community.

***Do you think theatrical performance has the capacity to engender behaviour change?***

Like I said theatre deals with human relationships, it presents real life on stage and through this representation on stage; theatre is able to navigate the issues of live in a way that is appealing because of the entertainment nature of theatre, which makes the delivery of messages apt to the point or precise. I think theatre is one of the best forms of communicating to the youths most especially because they see it play out live before them. One they seat as an audience and watch a performance they see themselves in these performances because of the characterization and the way theatre manipulates characters in an attempt to tell stories.

Every year there is a particular course THAP 103, which is titled *Life on Campus*. I think the department students try to do that in their performances because these performances are specifically about the issues that affect students on campus; what they like, what they like to change around the campus. Through this avenue, they department constantly has been able to send a message and presents their position about the way the campus is organised and the happenings therein.

***What do you think could be the possible challenge militating against the deployment of theatrical performance in addressing anti-social behaviourson campus?***

One of the factors is that college theatre is academic. They first have to deal with the requirements of academics first before they beginning to think about using the theatre to address other issues, except on special occasions where they are commissioned to perform for instance if there is a university committee on a special occasion or event that co-opts the department into enacting drama to address specific issues. Again, this is rare. Another part is that, theatre requires

funding to put up a performance to address special issues, because it is outside academics. So if you want to do something extra outside the academics it means you need some extra funding to reward the students for being part of the process of using theatre to speak in terms of behavioural issues. Thirdly, the environment might also be part of the problem; because you might want to look at how people appreciate theatre what value they place on it. Therefore the question is do they see theatre as something that is meaningful or mere entertainment? In an environment where they see theatre mainly as entertainment, there is hardly anything you can do to pass across a message. However, we are lucky that there is a fair appreciation for theatre in this campus; people have constantly respected the department in its efforts to use theatre to address certain social issues.

***What is your recommendation?***

One way theatre arts department can be much more productive is where they have funds available for them to carry out their various experiments; like you have in the science and all those other departments. The department of theatre in itself deals with issues of live and as such it studies every aspects of human live. So it cost a lot to put up a performance. And if a performance is to address a specific vice, it means lot of thinking, and research to be able to conceive the message so that it is not so preachy. The message should be in an entertainment education format. To be both entertaining and educating takes a lot of thinking to acquire props and costumes. These days, they have become very expensive. So, funding can go a long way in assisting the department procure those costumes for performance.

***There are various measures taken by the school authorities to address anti-social***

***behaviours do you think students are aware of these disciplinary measures***

I think they are aware of these disciplinary measures. I mean once they get into school, the orientation programmes highlights some of these punishments that once they are caught engaging in examination malpractices and other negative behaviours, they get to face committee after committee which may result in rustication or suspension as the case maybe. I think despite the fact that the disciplinary measures are there, students still attempted to engage in these acts. Like I said, it is peer pressure that brings the urge to get involved in these various activities. There is no how anti-social behaviours can be stopped totally. You still find people engage in such acts. To reduce the rate is what we can definitely count on. So these measures are there and they are aware of it but you know the human nature comes to play here; people would want to engage in these things and experience them as the case maybe.

**Name:** Dr. Mrs. Momoh

**Designation:** Unit of Guidance and Counselling, Educational Foundation

**Time of Interview:** 11:30 am

**Date of Interview:** 7/4/2016

**Place of interview:** University of Jos

*From your years of counselling, what do you think are the predominant anti-social behaviours on campus?*

First and foremost, you are welcome and I am happy that you are undertaking this research work which is very good and will be of relevance to the community. The society is bedeviled by different anti-social behaviours. So if anybody is picking interest in that area to research on, I think such a person should be encouraged. So your very much welcome. There are so many anti-social behaviours, on campus such as cultism, behaviours that are maladjusted and even in the manner of dressing and so many problems are there, although we have not allowed these negative anti-social behaviours to override the affairs or progress of the university.

*How has the university been able to curb anti-social behaviours?*

For instance now there are rules guiding the practice of any club in the university and any that will tend to jeopardise the activities of the university will be looked into and will not even be allowed to surface and anyone that is even operating illegally in the campuses, they also have their different ways of handling it. That is why we have the security section. So once words get to the ears of our security people for instance as to a particular cult group trying to raise up its head, they know what to do to fish out the group members and how to deal with such group members too. And even the issue of examination malpractices also can be handled in its own way. The university has rules and disciplinary actions to be taken against whatever vice that come up.

*How familiar are students with these rules?*

In a way, awareness is created via orientation programme most especially. That is why each time new students are coming in they are orientated so that they know about what to do and what they are not to delve into and so on and so forth. So that is the major area where awareness is created. And now that you are even talking about theatre, I think theatre too can come in so that even during orientation, there is nothing wrong in inviting the theatre department to demonstrate some of these anti-social behaviours. This is important because people tend to understand and assimilate things that are acted more than things that are said. That one would even add colour and that is why I am interested in what you are saying. There is a part that theatre can really play in ensuring that anti-social behaviours are curbed.

***Have you had any experience where theatre is used during orientation?***

I have never had the experience, although orientation programmes collide with so many other activities so most times you don't find it easy in going to attend the orientation organised by the university per se. then, apart from the orientation organised by the university, faculties also organise theirs as well.

***How do anti-social behaviours affect students?***

It affects their academic and even affects their social life in terms of how they relate with others. Anybody who has taken drugs will not relate well with his colleagues, so the social relationship will be affected as well as their academic work. So that is why the earlier we deal with anti-social behaviours, the better.

**Name:** Mr. Shehu Usman Bello

**Designation:** Head, Special Task Force on Cultism and Violent Crimes.

**Time of Interview:** 11:30 am

**Date of Interview:** 7/4/2016

**Place of Interview:** Ahmadu Bello University, Zaria.

***What are the anti-social behaviours you observe in your campus?***

You have them in different categories; and you can associate it to the use of drugs. You know when an individual becomes addicted to drugs; the next thing is how to maintain the supply of those drugs. I can see that drug abuse has really infiltrated the school environment. It is not far from the fact that most students stay off campus. That influence from the community is also what they transfer to students within the campus. Sometimes you find the supplies within the school and if not that the security are up and doing, am sure there would have been camps of dealers within the campus. Once drugs are dominant in an environment, what you see is crime. The dangerous aspect of this is that it has no limits to the kind of crime that can emanate from that because the fact remains, whoever is into that has his level of coordination drastically reduced seriously. Even the academic seriousness is not always there. Now it will all depend on which of the criminal activities he encounters first. Is it cultism, extremism or other vice? The one he encounters first will be the basic activity for him on campus. Meanwhile, that is not exactly what brought the student to school. We have issues of theft, a few cases of arm robbery, sexual harassment and threat to life, and cultism. We are doing our best to put it under control but it is still rearing its ugly head out and I know it is because most of the students stay off campus and the fact that ABU seems to be the only institution around fighting cultism. The state polytechnic, FCE and other sister institutions are doing very little about it. So whatever ABU pushes out there, still remains an influence on ABU. More so, the cultist knowing the environment here in ABU is not conducive, they go out neighbouring communities and incorporate non student natives of the area and that is the difficult aspect of fighting it. Those people will harbour them and give them venues for their activities, as well as security,

recognition and the support. That makes it a bit difficult to deal with even though we are trying to see how we can really collect the necessary intelligence in order to root it out.

In fact the major anti-social behaviours here are drug abuse and cultism; even though cultism is really controlled but drug abuse will always make individuals vulnerable to everything because when the concentration is not there, the sensitivity of what is going on around them is not there as well; so one easily gets into everything unknowingly. In view of this, we are trying to see how to make a collaborative approach with the vigilante group in the host community, since the locals are involved. Also we can get the police force and other formation to see how we can harmonise efforts root out these anti-social behaviours.

***What are the likely causes?***

We can say that right from home these students come already destroyed. The admission system really needs to screen the students properly before getting them registered. From records, we have seen where these type of people with home grown anti-social behaviours come into the university. As a matter of fact, there are environments in the country that these anti-social behaviours are normal. So it is important that the university also look at that aspect, because some of them come here readymade. They don't need to learn anything, they don't need any peer pressure or any influence of any kind. When it comes to issues like cultism people from those areas already come in as members and that is what is making it difficult for us to eradicate it here because when we have identified the ones here on campus and have addressed them then the university now admit already initiated members as new students, you find out that even if cultism is death, they resurrect it again.

***Have you had cases where theatrical performances have been used to address anti-social behaviours?***

To an extent we have used it here. During the era of Boko Haram incursion, we used theatre and performing arts to create awareness about what to do, what to look out for and how to respond to any situation related to it. Also, in the case of indecent dressing, we used theatre to portray what the situation should be on campus. In fact the most important mechanism in telling students about these anti-social behaviours is sensitization. That is having the knowledge about a situation. Where you are not sensitised on something, you could be a victim of that thing; and the best way to go about sensitization is through drama. Performance put these issues the right context for people to watch. This is because whatever you see happen in form of drama tend to be relatively permanent than what you just read. It is a direct experience. If theatre art will come in to that sensitization aspect, it will go a long way as a preventive measure rather than reactive or punitive measure. And it is important to note that the most efficient thing in the control of any form of anti-social behaviours is prevention and not management.

***Do you think the current engagement of theatre in curbing anti-social behaviours is enough?***

Just having productions in the theatre is not enough. We have screens in the campus, two on campus right now. We need to increase the number. Have one inside the social centre and smaller mini screens in the hostels and common rooms, because that is where students are. Performance can be aired on this screen in the evenings as entertainment as well as to promote the fight against anti-social behaviours. So when these programmes are taking place, they watch them directly where they are. They may not want to go to the theatre but if you take the screens to where they are, they are sure to watch and this to a large extent can go a long way. Also, performances should be created at the point of entry and regularly within the sessions. People should be made to know what the ethics are. Now when people know all these things, you hardly find people violate them. I believe that theatrical performance is the key to achieving sensitization on campus.

***Is the university authority aware that theatre has the power to address anti-social behaviours?***

You see there are administrative and bureaucratic issues everywhere. You can see a great plan but the administrative and bureaucratic bottlenecks and procedures would just roll it and pack it up. Now there is the need for other quarters to really push these issues to the administration so that they will really see the need to get this people directly involved (theatre department). One key issue here is that there is no collaboration, no coordination and no harmonization of functions. Now if you consider fighting anti-social behaviours in the universities, different departments need to come together. You have Theatre Arts, Security, Sociology, Psychology and Counselling. And even ICT. Also you can include student affairs and SRC as well. Where you have a harmonised and coordinated approach, dealing with anti-social behaviours become easier and more effective.

***How do you track communication through Phones and Internet?***

This is quite a difficult task. We are limited to social media. Whatever information we have if we can verify that on the social media that is all we have. We attempt to see how we can acquire facilities to track phone calls. Of course that would be the final solution to security issues on the campus. Even if you have the CCTV, it would just give you the individual picture but you cannot track the person. But if you have these tracking devices, everything is solved. Most of the time you see the state intelligence bureau from Kaduna state come here when they have subjects within our campus. That is possible because they can track. We are only limited to our data bank in the MIS, and whatever we can get from there that is all about it. I think there is the need for the administration to really upgrade the division to digital stage so that we can function more effectively.

**Name:** Dr. Salman Abraham Adisa

**Designation:** The Director of Counselling and Human Development Centre

**Time of Interview:** 11:30 am

**Date of Interview:** 7/4/2016

**Place of interview:** Ahmadu Bello University, Zaria

***What are the causes of anti-social behaviours?***

This is a society with different peoples from different backgrounds coming together so we cannot totally avoid anti-social behaviours. We have high rate of drug addiction which is becoming more and more prevalent starting from Indian hem, cocaine, High rate of drugs is becoming more and more in the university environment, starting from Indian Hem, Alcohol, Cocaine, Tramadol and solution. And if you ask them, they believe it enhances their energy. This habit affects them negatively.

***What do you think are the factors responsible for these anti-social behaviours on campus?***

There are four major factors I can attribute to this: parent, peer group, internet and the use of handset is contributing a lot to these anti-social behaviours. In the first instance, parents have significant role to play in training their children. It is very unfortunate to see that some of the anti-social behaviours that take place on campus are mostly committed by children from well to do homes. We observe that there is freedom from home and money is given to this children, which they use to procure all manner of gadgets on campus and their over reliant on those sets create distraction for them academically. Also, from the net they copy a lot of anti-social activities such as how to smoke cocaine, how to inject themselves, homo sexual and lesbianism. They also copy bad habits and negative behaviours from their friends which they believe so much in.

***How does theatre contribute to addressing anti-social behaviours on campus?***

This department (Counseling) is part of the organizers of the orientation programme and we usually invite the department of Theatrical and Performance Art to stage performances during that period to show case anti-social behaviours on campus so that it would be a lesson to the students. We use performance at the opening ceremony just to entertain them and then the closing ceremony we have a night of culture and theatre performance. This is important because we believe that when they see these issues being acted out before them, they can change their behaviour because they are aware of the consequences involved.



*Do you think that using theatre during orientation alone is enough to address anti-social behaviours?*

It is not enough because just having one contact with a performance that is dedicated to addressing anti-social behaviours for the whole year is inadequate. We in counseling know the importance of repeated occurrences. If an event happens often, people tend to focus more on it and in that way, impact can be created. As such, there is need for more exposure of students to performances.



# Appendix VII

UNIVERSITY OF JOS  
DIRECTORATE OF ACADEMIC PLANNING AND MANAGEMENT

FULL-TIME HEADCOUNT STUDENTS' ENROLLMENT AND FULL-TIME EQUIVALENTS (FTE)-ACTUAL 2014/2015 ACADEMIC YEAR

SNO	FACULTY	SEMESTRAL		UNDERGRADUATE STUDENTS						SUB-DEGREE 1 & 2 YEARS	POSTGRADUATE STUDENTS						TOTAL NUMBER OF STUDENTS	NUMBER OF TEACHERS BASED ON FTE
				1 YR		2 YR		3 YR			DIPLOMA		HIGHER		DEGREES			
		HC	FTE	HC	FTE	HC	FTE	HC	FTE		HC	FTE	HC	FTE	HC	FTE		
1	ARTS																	
	ARCHAEOLOGY																	
	ENGLISH																	
	HISTORY																	
	LING. & LIT. LANG.																	
	FOREIGN LANGUAGES																	
	REL. STUDIES																	
	MASS COMM.																	
	THEATRE/ARTS																	
	SUB-TOTAL																	
2	EDUCATION																	
	DE & TECH. EDUC.																	
	ARTS EDUC.																	
	SPECIAL EDUC.																	
	EDUC. FOUNDATION																	
	TECH. EDUC.																	
	SUB-TOTAL																	
3	NATURAL SCIENCES																	
	PLANT SCIENCE																	
	CHEMISTRY																	
	INDUSTRIAL CHEM.																	
	GEOL. & MINING																	
	MATHEMATICS																	
	COMPUTER SCI.																	
	STATISTICS																	
	MICROBIOLOGY																	
	PHYSICS																	
	ZOOLOGY																	
	AG. LAB. TECHNOLOGY																	
	SUB-TOTAL																	
4	SOCIAL SCIENCES																	
	ECONOMICS																	
	POL. SCIENCE																	
	PSYCHOLOGY																	
	EDUCATION																	
	PEACE & CONFLICT MGT																	
	SUB-TOTAL																	
	MANAGEMENT SC.																	
	ACCOUNTING																	
	MARKETING & FINANCE																	
	MANAGEMENT																	
	SUB-TOTAL																	
5	ENVL. SCIENCES																	
	ARCHITECTURE																	
	BUILDING																	
	DESIGN/ART & PUB.																	
	SUB-TOTAL																	
6	LAW																	
7	MEDICAL SCIENCES																	
	MEDICAL & SURGERY																	
	BIOCHEMISTRY																	
	MED. LAB. SCIENCE																	
	NURSING																	
	MICROBIOLOGY																	
	ANATOMY																	
	SUB-TOTAL																	
8	PHARM. SCIENCES																	
9	REMEDIAL																	
	GRAND TOTAL																	

295

30

Figure 6: Population of undergraduate students of University of Jos 2014/2015

## APPENDIX IIIA

## NEW ENTRANTS BY FACULTY AND SEX - UNDERGRADUATE 2014/2015 SESSION

FACULTY	FACULTY	GENDER		GRAND
		M	F	TOTAL
1	<b>AGRICULTURAL SCIENCES</b>			
	AGRICULTURAL ECONOMICS & EXTENSION	10	3	13
	ANIMAL PRODUCTION	13	11	24
	CROP PRODUCTION	11	8	19
	<b>SUB-TOTAL</b>	<b>34</b>	<b>22</b>	<b>56</b>
2	<b>ARTS</b>			
	ARCHAEOLOGY	19	26	45
	ENGLISH	27	62	89
	HISTORY & INTER. STUDIES	79	81	160
	LINGS. & NIG LANGS.	20	30	50
	FOREIGN LANGUAGES	12	32	44
	MASS COMM.	58	131	189
	MUSIC	9	25	34
	REL. & PHILOSOPHY	49	48	97
	THEATRE ARTS	68	73	141
	<b>SUB-TOTAL</b>	<b>341</b>	<b>508</b>	<b>849</b>
3	<b>EDUCATION</b>			
	ARTS EDUC.	68	94	162
	EDUC. FOUNDATION	87	102	189
	INTEGRATED SC. EDUC.	19	14	33
	PHYSICAL & HEALTH EDUC.	14	18	30
	SCIENCE & TECH. EDUC.	117	55	182
	SOC & SC EDUC.	170	117	287
	SPECIAL ED. & REHAB.	47	53	100
	<b>SUB-TOTAL</b>	<b>622</b>	<b>481</b>	<b>1103</b>
4	<b>ENGINEERING</b>			
	CIVIL ENGINEERING	22	7	29
	ELECTRICAL/ELECTRONICS ENGINEERING	20	9	29
	MECHANICAL ENGINEERING	21	1	22
	MINING ENGINEERING	19	6	25
	<b>SUB-TOTAL</b>	<b>82</b>	<b>23</b>	<b>105</b>
5	<b>ENVIRONMENTAL SCIENCES</b>			
	ARCHITECTURE	60	16	76
	BUILDING	58	6	62
	ESTATE MANAGEMENT	23	14	37
	FINE & APPLIED ARTS	4	5	9
	GEOGRAPHY & PLANNING	71	14	85
	QUANTITY SURVEY	20	3	23
	URBAN & REGIONAL PLANNING	23	7	30
	<b>SUB-TOTAL</b>	<b>257</b>	<b>65</b>	<b>322</b>
6	<b>LAW</b>			
	CRIMINOLOGY & SECURITY STUDIES	30	27	57
	LAW	101	94	195
	<b>SUB-TOTAL</b>	<b>131</b>	<b>121</b>	<b>252</b>

<b>7</b>	<b>MANAGEMENT SCIENCES</b>			
	ACTUARIAL SCIENCE	12	12	24
	ACCOUNTING	114	79	193
	BANKING & FINANCE	65	48	113
	INSURANCE	23	19	42
	MANAGEMENT SC	117	72	189
	MARKETING	17	12	29
	<b>SUB-TOTAL</b>	<b>348</b>	<b>242</b>	<b>590</b>
<b>8</b>	<b>MEDICAL SC.</b>			
	BIOCHEMISTRY	54	30	84
	MED. LAB. SCIENCE	46	31	77
	MEDICINE	90	52	142
	NURSING	24	77	101
	<b>SUB-TOTAL</b>	<b>214</b>	<b>190</b>	<b>404</b>
<b>9</b>	<b>NATURAL SCIENCES</b>			
	BOTANY	23	23	46
	INDUSTRIAL CHEMISTRY	28	11	37
	CHEMISTRY	26	22	48
	COMPUTER SCIENCE	65	13	78
	GEOLOGY & MINING	55	8	63
	MATHEMATICS	46	14	60
	STATISTICS	40	8	48
	MICROBIOLOGY	35	39	74
	PHYSICS	25	12	37
	SCIENCE LAB. TECH.	58	58	117
	ZOOLOGY	21	21	42
	<b>SUB-TOTAL</b>	<b>421</b>	<b>229</b>	<b>650</b>
<b>10</b>	<b>PHARMACY</b>	<b>70</b>	<b>42</b>	<b>112</b>
<b>11</b>	<b>SOCIAL SCIENCES</b>			
	ECONOMICS	122	41	163
	GEN. & APPLIED PSYCHOLOGY	90	41	134
	POLITICAL SCIENCE	172	56	228
	SOCIOLOGY	118	50	168
	<b>SUB-TOTAL</b>	<b>502</b>	<b>188</b>	<b>690</b>
<b>12</b>	<b>VETERINARY MEDICINE</b>	<b>32</b>	<b>17</b>	<b>49</b>
	<b>GRAND TOTAL</b>	<b>2957</b>	<b>2108</b>	<b>5065</b>

Figure 7: Population of undergraduate students, University of Jos 2014/15



## Appendix VIII



Key Informant Interview with Mr. Shehu Usman Bello, Head, Special Task Force on Cultism and Violent Crimes ABU, 2016.



Mr. Ephraim, Deputy Security Officer, UJ



Interview with Dr. Emmanuel Gana, Theatre Manager, ABU Studio Theatre.



Key Informant Interview with Mr. Elisha Rwang,  
Theatre Manager, UJ Open Air Theatre,



Key Informant Interview with Dr. Salman  
Abraham Adisa, the Director of Counselling and  
Human Development Centre ABU.