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**JOURNAL OF NEW TRENDS IN TEACHER EDUCATION
(JONTTE)**

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EDITORIAL STATEMENT

In September of 2017, the Delta State College of Education, Mosogar, organized its Second National Conference on Teacher Education. The Theme of this conference was, The College of Education System in Nigeria: Past, Present and Future. During the Conference three renowned Professors of Education delivered one Keynote address and two lead papers respectively. In addition to these presentations, several other conferees presented paper on different aspects of College of Education System in Nigeria.

This Conference was motivated by the desire of the College to play its part in the quest by concern educators to continuously search for ways and means of improving the quality of teachers education as this is a fundamental requirement towards ensuring that Nigerian education is endowed with the quality teachers it needs to achieve its goals.

This edition of this journal is a product of the forgoing conference. It was deemed necessary to select and peer-review some of the presentations for the purpose of sharing with scholars, practitioners and the general public the several issues and perspectives on The College of Education System in Nigeria: Past, Present and Future. It is our hope that the contributions by the conferees as published in this journal would have provided useful insight and perspectives on this very important subject matter.

Prof. Emmanuel Ojeme

Editor-in-Chief

EDITORIAL POLICY/GUIDELINES FOR AUTHORS

Journal of New trends in Teachers Education (JONTTE) is Interdisciplinary and accepts both empirical and theoretical articles for publication.

Manuscripts for publication should meet the following guidelines:

- I. One paragraph abstract of not more than 200 words.
- ii. The American Psychology Association (APA) 6th edition format should be used throughout the manuscript.
- iii. The first page of each manuscript should contain the title of the article, author's name and affiliation, (including phone number, and email address).
- iv. The manuscripts should be typed double space with a 15 inch margin and 12pt font size.
- v. Manuscript should not exceed 12 pages in length, including tables, figures and references. The body of the manuscripts should not contain any information identifying the author(s).
- vi. The journal is published annually and from papers presented at the annual conference on Education organised by the Delta State College of Physical Education, Mosogar. The evaluation of manuscripts is by a blind review process. Authors are notified as to the position of their manuscripts as soon as all reviews are completed. All submission should be by e-mail or soft copy in Microsoft word. Send articles to the two e-mails address ogudeesther@yahoo.com and copemconference@gmail.com

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THE ROLE OF DRAMA IN THE TEACHING OF ENGLISH LANGUAGE IN NIGERIAN TERTIARY INSTITUTIONS

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Abstract

The growth and future of teachers' education in Nigeria is of great concern to many scholars. Apparently, various recommendations made by previous researchers have been of great importance to this very vital sector of the nation. But much is left to be desired if the growth and future of education in Nigeria must be fully harnessed. The role and place of teachers for the future of the educational system cannot be over emphasized. Therefore, the teacher must be properly positioned for the herculean task ahead of him. In a bid to cracking down the burden of this herculean task the significance of drama as a genre of literature for teaching is brought to fore. The main thrust of this paper is to establish the role of drama and its advantages in the teaching of English language for the-would-be teachers in the various tertiary institutions of learning in Nigeria. This paper has been able to highlight a number of roles that include: improvisation, role-playing, play-building and making stories among other things. Recommendation such as the provision of a living Dramatist and the enactment of plays and practical drills, which are like six and seven forms part of this paper.

Introduction

Drama is instrumental to man's development way back the stone-age era of civilization. Some of the major reasons attributed to this development is due to the fact that drama has not only been a source of entertainment, but also by its nature and origin, especially in Africa where it is linked to ritual worship tied to the belief of the people. Clark (1981), posit that the origin of Nigerian drama is likely to be found in the early religious, magical ceremonies and festivals.

Over time drama has developed to a stage of interest for studies as it were in the Nigerian tertiary educational system. This paper will

therefore consider the functions of drama beyond its dramatic effects on stage to that which can be channelled into an instrument for teaching as well as learning in the Nigerian tertiary institutions.

The position of the teacher is very central in inculcating knowledge. It is true that for a student to understand what has been taught by the teacher, means the teacher has taught well. Therefore, teachers must device and deplore requisite skills and tactics at their disposal to impacting knowledge while teaching hence the very best should be recruited into the teaching profession. Okwuedei (2009), writes that "a well trained

teacher in a dramatic and participatory classroom environment is likely, therefore, to facilitate the needed development of a critical and reflective attitude among pupils.” The art of the teaching can itself be said to be dramatic and participatory in nature, because it entails quite a lot of theatrical elements that are synonymous with drama.

Onukaogu, Okpara, and Onyerionwu, (2011), declares that “until a dramatic text has been given life by performance demonstration of its action on stage, it remains lifeless.” The classroom experiences can be likened to a theatre where the podium or the chalkboard used to demonstrate and dramatise lessons begins to assume the function of a stage or theatre as the teacher perform his art of the transfer of knowledge to students in a given circumstance. Okwuedei, went further to establish the notion that teachers in contemporary Nigeria are confronted with a lot of problems that act as barriers for efficient teaching process.

In an attempt to discuss possible ways in which drama can be used as an instrument for efficient teaching of English language in the Nigeria tertiary institution of learning, this paper highlights the high points of drama and applicable ways to the classroom situation.

The Importance of Drama in the Teaching of English Language

The form of drama under discussion is basically targeted at the development of students who are young and potential literates studying in Nigerian Institutions of learning. While English language in the Nigeria educational system remains the dominate medium of instruction for virtually all other subjects taught at the Secondary school level, drama as part of literature in

English studies should be projected and used as a teaching technique, and a driving force for the teaching of English language among all other relevant subjects in the school system.

Teaching of English with the aid of dramatic elements should be able to enhance the preparatory processes for the would-be teacher in such a way that it will enable them to perform above average.

This paper views drama as a serious subject matter and as an instrument for the propagation and training of student teachers as long as the teaching of English language is concerned in Nigeria. Isa (2009), attests to this fact when he said English is the medium of instruction in the upper classes of primary schools in Nigeria ...since English holds the key to understanding of other school subjects at primary, secondary and tertiary level, the need for a solid foundation in English cannot be over emphasised. The duo of Longe and Ofuani (1996), opines that "drama is created to be watched on the stage and what capture the attention of the audience are the events, the actions, taking place before their eyes as well as the interaction of characters through dialogue” The activities of the teacher in the classroom is comparable to the actions of a character or hero in a dramatic scene, teaching takes place before a live class just like drama is enacted before a live audience.

Therefore, if features of drama are deplored for teaching English language students in the Nigerian schools especially at the tertiary level, where drama can be used in proffering solutions needed for teaching efficiency in simplifying various technique, potentials and rudiments needed for the overall training and development of students in Nigeria schools, such practical task could probably become the best form of instructional material.

The importance of education in any society can never be taken for granted. It is therefore the concern of all stake holders to fashion out the necessary modalities in the teaching of subjects like English language that is a well known medium of teaching other subjects at the secondary school levels in Nigeria. The important of this is not only for improving the standard of the subject but it will also serve as a starting point for the moulding of the would-be teachers in the learning of English language. The need for applying drama in the teaching of English language is highly important because it could also serve as an effective means of teaching English Language in the Nigerian tertiary educational system.

Some of the important roles of using drama to teach English language in the classroom includes; improvisation, role- playing, play building, story-making and telling, and dramatising.

a. Improvisation

This has to do with the spontaneous interaction concerning an imaginary situation in the class room, especially when the exact situation is far from being available. This will help to develop the student confidence by picking-up impromptu task. It will also spur the creative potential in the student. Improvisation allows students to have a little of bit of fun, in a relax manner while expressing themselves. This could occur in the form of music-in-movement. For instance improvising technique for a poem like 'Twinkle Twinkle Little Star', in this poem the teacher needs to create an improvised night scenario as a dramatic form for the recitation of the poem, to establish realism and its musical value.

(b) Role-playing

Role-playing is the act of improvisations, a situation in which students respond as if they are someone else in the “as if drama world”. The explanation above helps to develop the student self-esteem and confidence in handling task independently. It is also used for empathy in understanding someone else's point of view. Assuming a sense of feeling for the character of the role the student is playing, and above all the attainment of self discovery in the student.

(c) Play-building

Play-building encompasses improvisation and role-playing to develop the dramatization that is often presented before the audience. It create a strong capacity of activating student-centred teaching method often advocated than the teacher-centred teaching method mostly practiced in Nigeria educational. This form of drama enriches the partakers. Clark, (1981) states that “aspect of Nigerian drama acclaimed by even those who do not acknowledge the existence of this art as expressive of our culture in the wealth and variety of its masks, costumes, and make-up.” Students at the end of the day must have gone through, a well prepared, and researched investigation about their culture, society and other aspect of life relating to whatsoever play they are to build and present.

(d) Story-making and telling

This engages the student in the act of basic research and composition of logical, meaningful and acceptable stories that will be narrated before the entire class. This has a far reaching implication for creative skills among students, is a task that helps in

establishing the student's confidence for life after schools. The Comprehensive Sexuality Education: Trainers' Resource Manual (2003) writes that teenagers need to identify and discover their positive qualities; personal strengths, physical attributes and special skills as well as abilities to develop their self esteem. The student should be able to build up confidence against stage fright so as to be able to present a play, either as individual or as a group.

(e) Dramatising

Dramatising is seen as the mainstay of all dramatic activities, the teacher or student must inculcate dramatic elements in whatever teaching form or presentation to be carried out before the entire class. Various skills could be involved in dramatising, skills such as speaking life into stories or narratives must be clear with visible effects of gesticulations, intonation, facial expression and mimicry all in a bid to giving a true life effect in whatsoever presentation to be made in the class.

One of the main reasons why the use of drama in teaching English as a form of art is highly recommended, it is because it always occurs in the present. A time shift invariably involves a change in frame. It is always now in drama, and there is also self attainment and team-work in its presentation.

It is for this reason Fultion (1997), comments that “there has been more acceptance of the fact that development in understanding drama arises through participation in the art form: education in and through drama complement each other” Drama becoming act of teaching is because, it help students with special needs to make sense of their lives and to improve upon their self-esteem.

Theatre on the other hand cannot be separated from drama, because it has been established that drama is created to be watched on a stage. Theatre therefore, can be viewed in terms of stage and by extension the classroom. Apparently, from whatever position of the podium the teacher gives instructions, it is assumed the theatre. We must view the theatre as a collaborative form of art that uses life performers to present their experiences of a real or imagined event before live audience in a specific place, so that the classroom can stand as an already-made theatre for both students and teachers.

Recommendation

The possibility of achieving the goal embedded in the use of drama as an efficient technique for teaching English can only come to fruition if handled from the following angle.

- a) For the fact that the nature of drama is such that requires some sort of expertise in performance, and its rudiments to be fully harnessed there is the need to employ the services of a Dramatist. The Dramatist plays a unique role in the teaching of drama in English, because one very good purpose of drama in teaching is to educate students in dramatic art, and if we must achieve success the student must be exposed to living dramatist. It is the job of the dramatist to make sense of human experiences by rendering it dramatically in a meaningful way. Gallagher (1997), opines that in the public theatre the realisation by the actors and directors of the dramatist's vision is communicated to an audience, but that the public theatre does not have

the monopoly. He stressed that the field of drama in education can be enriched by the work of Dramatists in schools, colleges, and adult training centre.

- b) For teachers to effectively and meaningfully have impact on this task, they must demonstrate high level of interest, devotion, commitment to dramatic performance beyond the usual class teaching methods. Apparently, there are bound to be times when the teacher will act like a director of a public-theatre. He may turn up for late night practices and rehearsals with his students. The teacher is in fact faced with the task of improvising the role of the producer, director and stage-manager. He may be compelled to improvise as frequently as possible, as the need arises.

Conclusion

This paper has dwelled on drama and its role for the effective teaching of English language. It highlights some roles of drama that could be applied for the effective teaching of English in our tertiary institution of higher learning. These roles include the use of improvisation, role-playing, play-building and story making among other things. The paper however recommended that school authorities should employ the services of a living dramatist.

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