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JOURNAL OF THEATRE AND CULTURAL STUDIES

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CALL FOR PAPERS

AMA ... is a journal of Theatre, Film, Humanities, and Cultural Studies. It is a peer-reviewed journal published by the Department of Theatre and Film Studies, Nnamdi Azikiwe University, Awka, Nigeria. The journal affords Academics opportunity to publish scholarly articles in the areas of Theatre, Film, Culture, other media and Humanities. Articles on Performance, Critical- theories, Literature, Culture, Film and Cinematic Art, Music, Religion Fine and Applied Arts, Book Reviews, Interviews and other areas are accepted for review and publication by the Editorial Board of *Ama ...* Manuscripts not more than twenty-five (25) pages, typed double line spacing in twelve points Times New Roman should be submitted electronically to: amajournalunizik@gmail.com or amajournalnau@gmail.com. No dead line for submission, articles are considered in order of submission

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EDITORIAL COMMENTS

With emerging trends in theatre research and scholarship, *AMA: Journal of Theatre and Cultural Studies* has maintained its stand as a dependable and reliable resource material in inter-disciplinary scholarship.

This Volume: Vol.15, No. 1, of 2021 is an eloquent testimonial to the resilience of the editorial team in ensuring a continued history of astute research and scholarship in order to guarantee adequate learning and pedagogy.

Although the articles in this volume have individual trusts, they are inadvertently related in a collective call for the revitalization of the dramatic, performing and media arts. It is actually what can be termed an "awareness" volume as the essays bother on advocacy.

Awaritoma Agoma's discourse on Solo performance titled "Solo Performances and the Restructuring of the Theatre Curriculum: A Study of Tunji Sotimiri's Performance in Solo Africa" makes a case encouraging teachers and students of Theatre Arts to pay special attention to Solo acts. He traces that evolution of Solo performance and outlines the benefits to the individual actor, the institution and the society. Similarly, Emmanuel Iroh advocates for the use of dramatic techniques in the pedagogy of prose in secondary schools. His work, "Adaptation of Novel to Dramatic Drama for Classroom Teaching: The Efficient Secondary Commercial School, Uyo Experiment" explores the use of drama as an alternative way of teaching prose and as a means of ensuring better understanding.

Martina Omorodion in her essay "Good Governance in Nigeria: The Place of Women" equally calls on women to rise up to their responsibilities as co-equals with their male counterparts in the society. She advocates for the active participation of women in politics. As Martina recognizes the fact that women are beginning to make little impact in politics, Kelechi Ogbonna and Chisimdi Ihentuge call for the utilization of the ethnic identity as a unifying factor for the political and economic growth of the nation. In their essay, "Exploring Positivity in Ethnic Identity for National Re-Integration in Nigeria: A Multimedia

Perspective" is a call for policy makers to cash in on our seeming 'unity in diversity to galvanize a united nation.

Canice Nwosu takes the role of teachers of drama further in his "The Teacher of Teachers as Developer of Human Resources: A Re-appraisal of Dan Uwandu's 'Child Development through Drama'". Here he extols the virtues of a teacher and submits that teachers are nation builders because they are character molders as well as nation builders through the formation of persons they instruct. Likewise, Felix Gbenoba, shows how the medium of drama is an effective way for the interpretation of poetry in "Drama as Style for Enhanced Patronage of Modern Nigerian Poetry: A Reading of Selected Poems in Hope Eghagha's *The Governor's Lodge*". He draws semblances of drama in the poetry of Hope Eghagha and explores how these dramatic elements have helped in a better comprehension of the poems. Equally, in "Nigeria's Female Dramatic Creativity: An Analysis of Sofola's *Wedlock of the Gods* and Salami's *Sweet Revenge*", Rosemary Asen calls for an end to negative cultural practices against women. These practices, the author contends, hinder the growth and development of the womenfolk. It calls for the assertion of female rights and better collaboration amongst themselves. And Chibuike Abunike calls for a reduction in violent movies in his work "Examining Domestic Violence through the Film Medium in Nigeria: An Analysis of Selected Films". This lessening of violence in movies he believes can be achieved through proper censorship.

In another wake-up call, Josephine Odunze proffers solutions towards the revitalization of the Abuja carnival. Her essay, "The Defunct Abuja National Carnival: Towards a Rekindling of the Dying Embers" seeks avenues towards the renaissance of the Abuja Carnival. She contends that the carnival is a veritable source of revenue and great tourism potential. As Josephine is calling on cultural administrators to bring forth resources towards the rebirth of the Abuja carnival, Onyeka Ebekue and Somtoo Arinze-Umobi in "Between the Nollywood Classroom and Nollywood Practice: Absence of Synergy or Synergy of Absence" are advocating that there should be a synergy between the Nollywood film practitioners and the Nollywood academia for quality assurance in Nollywood video films.

The use of signs and symbols in dances as expressed in some war dances is explored in Tochukwu Okeke and Judith Ume's

discourse in “The Significance of Cultural Symbols in *Ogbo* traditional War Dance”. The authors use this work to underscore the importance of symbols in traditional dances and explain how such signs aid the audience’s understanding of the performance. Charles Nwadiuwe and Ebuka Ilukwe make a call for an overhaul of the Nigerian Creative Industry in order to create a level playing ground for performers through a review of the Copyright law. The article "Copyright Law and the Challenge of Piracy in Nollywood Business" advocates for stricter penalties for defaulters in the creative business. And, Ver-Or Kachii sums up these calls for a better society in his article "Theatre and Revolution in Esiaba Irobi's *Hangmen Also Die*". Here the author calls for continued use of the theatre as means of sensitization and mass orientation. It is believed that through revolutionary plays like *Hangmen Also Die* that the cries of the masses will be heard and a better society will emerge from the ashes of the old.

We look forward to receiving more articles on this advocacy for the revitalization of the performing arts and similar discourses especially works that encourage interdisciplinary research.

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ADAPTATION OF NOVEL TO DRAMA FOR CLASSROOM TEACHING: THE EFFICIENT SECONDARY COMMERCIAL SCHOOL, UYO EXPERIMENT.

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Abstract

The need to give the student the freedom to interact and participate in the learning process necessitated this project. Literature-in-English is a creative subject and needs creative ideas and methods to teach it as to eliminate distractions during class teaching. One of the ways of achieving this is to fully involve the student in the creative process through the adoption of the dramatic methods of teaching which encourages class participation rather than the teacher-centered method where the teacher does all the talking while the students sit and listen. The study, which is qualitative research, explores alternative ways of teaching prose through the Dramatic techniques of adaptation to drama for classroom teaching. The paper concludes that dramatic techniques apart from helping the teacher in classroom management through getting the students involved in the learning activities such that they do not have time for frivolities encourages student participation as well as increases the attention and concentration of the students. The study recommends the adoption of the techniques to make classroom teaching an enjoyable experience for the teacher and the student.

Key Words: Dramatic Method, Adaptation, Attention, Teaching, Learning.

Introduction

The school system that translates societal goals into the type of education the student receives has continued to pay lip service to the teaching methods used by teachers in the teaching/ learning process. Dramatic methods are participatory in nature and allow the child ample opportunity to take an active part in the teaching-learning period. Most importantly, Literature-in-English, being a creative subject, needs creative ideas and methods to teach it and to arrest the attention and concentration of the students. Therefore, everything must be done to see

that all distractions are eliminated during class teaching. One of the ways of achieving this is to fully involve the student in the creative process through the adoption of the dramatic methods of teaching which encourages class participation rather than the teacher-centered method where the teacher does all the talking while the students sit and listen. Also, the study will provide information on the usefulness of the method in the teaching of literature to curriculum designers. This will guide them to redesign and restructure the curriculum to reflect this all-important process-centered approach.

According to Bianca Del Villano, “Adapting’ refers to a textual practice that formally and/or thematically transforms a text, re-contextualising it in another time, maybe in another culture or through another *medium*”(np, <http://www.fupress.com/bsfm-jems>). While Microsoft Encarta Dictionary defines adaptation, as “the process or state of changing to fit a new environment or different conditions, or the resulting change, something adapted to fit need: something that has been modified to suit different conditions or different purposes” (np). For example, the adaptation of *Things Fall Apart* to film by the Nigerian Television Authority (NTA); Femi Osofisan’s adaptation of Chekov’s *The Marriage Proposal* to *The Engagement and The Government Inspector General* to *Who Is Afraid Of Solarin?* Wole Soyinka’s adaptation of *Bacchae of Euripedes* from *Euripedes’s the Bacchae*; Ola Rotimi’s adaptation of *Sophocles’Oedipus the King* to *The Gods are not to Blame*; Victor Yankah’s *Dear Blood* is from *Sophocles’s Electra* while John Gay’s *TheBegger’sOpera* is from Brecht’s *Three Penny Opera*; Dapo Adelugba’s *That Scoundrel Subaru* is from Moliere’s *That Scoundrel Scapien*.

Adaptation is therefore a process of changing from a particular situation or form to a new situation; from old to new.

Putting it more succinctly, Alex Asigbo, sees it “as a reworking of an original work to suit the conditions of a different social and cultural climate” (105) which must be culturally, politically, and socially relevant. He concluded by quoting Bamidele, who asserted that “there is something to be translated to satisfy the need and state of a new generation or a new social climate” (105). What the above is saying is that there must be a purpose and motivation for any literary adaptation which must satisfy a purpose which could be academic, social, cultural, or political reasons. In adapting, the purpose for the adaptation must be

strictly spelled out and religiously followed. Also, Inyang specifically sees it from the literary angle as:

Adaptation of a literary source (a novel, short story, and poem) to another genre or medium such as a film, stage play or even a game or animation. It can also involve adapting the same literary work in the same genre or medium just for a different purpose to work with a smaller cast in a smaller venue or for adapting for children (12).

The importance of adaptation to literary works is highlighted by Linda Hutcheon when she stated that “adaptation has always been a central mode of the storytelling imagination and deserves to be studied in its breath and range as both a process and a product” (2). She further categorizes the major modes of learning from adaptation into the telling modes which are associated with literature; the showing mode, associated with the film, theatre, and cinema, and the interactive mode associated with games and playing out. The first two affect the visual and auditory senses and involve the student in listening and watching while the third affects the psychomotor senses of the child as she is physically involved in movements and physical activities when engaged in the re-enactment of the story. Conversely, Yerima, in *Idareset Inyang*, sets criteria for adapted works as follows:

1. The adaptation must take into crucial consideration appropriate adjustment of the original environment, time and audience to fit the new environment
2. The adjustment of the original culture should be in light of the new culture and clime including language of communication
3. The adaptation must take into consideration, the original genre as a guide to the form the new version should take (14).

From the above, it is evident that adaption’s main business is to reshape, reinvent, deconstruct and recreate an original text into a new form or shape or style that is best suited to the adapter’s motive or concept. In a classroom situation, adaptation can be seen from the demands of the teacher to recondition his texts to suit the peculiar needs such as language, culture, philosophy or intellectual ability of the students. It could mean to lower the texture of the language, change the cultural setting of the text from one society to another or epic to contemporary. For whatever reason a classroom teacher decides to use this dramatic

method of teaching, he must avail himself of the advantages accruing from it and strictly ensure that the primary objective which is to make the lesson livelier, participant-based and easily understandable by his students are carefully observed. This is because; the overall advantage of the adaptation method for the classroom teacher and her students is that adaptation allows for physical participation through interaction and engagement of all in the story. This is the reason for this study.

Historical Perspective of Drama and Education

Historically, the advocates for the use of the dramatic methods, which are interchangeable with the play-way method, were emphasized by early philosophers like Aristotle and Plato. Tom Griffilt observes that Plato (C429-347BC) pointed out the need for proper selection of educational contents and methods of communicating them to the child. He specifically observed that Plato vigorously recommended the use of the play-way method as the best for educating the young child. According to Griffilt, Plato singled out the mother as a means (teacher) of carrying out this all-important role. Therefore, Plato recommended that mothers should select and teach their children good behaviors and attitudes through the play-way methods. In the words of Plato:

The first duty will be to exercise superintendence over the authors of fables, selecting their productions and rejecting the bad. And the selected fables we shall advise our nurses and mothers to repeat to their children, (playfully) that they may thus mould their minds with the fables even more than they shape their bodies with the hand (61).

Ezewu, E.E., Fasokun, T.O., Akpe, C., Oluduro, also report that Aristotle (384-322 BC) who was a disciple of Plato, believed that education must be directed towards the achievement of correct ethics and politics. According to him, Aristotle is of the opinion that for the child to grow, understand his environment and play an active role in it, “imitation of action, exercise, and games are very important” (79). He concluded that the nature of food, exercises, games, and a careful watch over the tales and incidents that a child will be exposed to were some of the issues which Aristotle wrote about. These views are in tandem with the views of his master Plato. Ezewu, et al further report that there were remarkable Greek influences in Roman education that recognized play as an important tool of education. The Roman system of education was made up of three stages: Ludus, grammar, and the theoretic stages.

Ludus means to play in Ancient Rome and it was entirely devoted to playing. It was used to inculcate moral lessons to the child.

During the Middle Ages, drama only served liturgical purposes as they were mainly used in monastic schools. Uwem Okome reports that the “medieval period created liturgical drama that was “intricately tied to the monastic school system of the period” (39). According to Okome, the use was not specified. However, Ezewu, et al, further clarify that specialized schools existed during the Middle Ages. These specialized schools included the monastic schools where liturgical drama was used for the training of monks and clerics. The cathedral schools, also called the Episcopal schools, were run by bishops while the chantry schools were devoted to songs. The palace schools were established by the king or an emperor for his subjects while the castle schools were organized by wealthy lords who trained people in “horsemanship, fencing, dancing, gentlemanly, and how to behave to ladies” (89). From these accounts, it is clear that dramatic activities existed in the monastic, palace, and castle schools and served different purposes as they were used for liturgical, exercises, games, dancing, and how boys should behave to ladies.

Perhaps, one of the most significant moves for a child-centered, participatory education was recorded during the Renaissance period. Most scholars’ advocated and championed the use of the play-way method to teach students. Vitirino Da Faltre (1378-1446), a distinguished scholar and educator, popularly called the first schoolmaster because of his devotion to teaching, advocated that the interest of the student should be paramount. He stressed that the methods of learning should vary with the aptitude and attitude of the student. This led him to introduce drama into the school’s curriculum, which greatly improved students’ interest in learning.

Another advocate of the child-centered education of the medieval period was Francois Rubelais (1495-1553). He believed that children’s education must be practical, insisting that children must learn through play by observing things with their eyes and demonstrating with their hands, rather than reading from books. According to him, children should learn geometry by going to the field to measure acres of land, learn arithmetic by going to the market to buy things, and calculate the amount of money they spent. He gave prominence to physical exercises and games as well as moral education, believing that education must take care of the social circumstances of the child.

In the seventeenth century, Francois Fanelon (1651-1715), fervently advocated for the use of dramatization in the teaching of subjects like Christian Religion knowledge (CRK) and History. He noted that children are very curious, imitative, emotional, and therefore, need guidance. Commenting on his treatise on the education of girls, Ezewu, et al, report that Fanelon advised that during instructions “teachers should mingle the pleasant with the useful. History can be made to live by dramatizing it. The Bible could be made into play” (105).

Similarly, John Lockie (1632-1704), in his exposition and theory of ideas, observed that at birth, the mind of the child is like a “*Tabula Rasa*”, a clean mind (or slate) on which nothing has been written but as he grows up, impressions are made on his mind which helps him to form an idea and finally a judgment”. He also believed that man needs exercises by training in one habit at a time through repeated practice, emphasizing that the child should be taught playfully first, before reading and other activities can follow.

Dramatic Methods and Other Subjects.

The usefulness of the dramatic methods in the teaching of other subjects has been highlighted by many researchers. W.R Lee, argues that “language is learnt not only through using it, but through using it in situations” (2). According to him, words and sentences cannot get the student anywhere because they are disembodied. He advised that it is only through dramatization, actions and incidents that these disembodied parts could be joined together to make meaning to the student and the classroom. He then concluded by pointing out various ways to teach language in the classroom especially to foreign students. In his words, “the situations which bring a foreign language to life in the classroom are provided by gestures, by handling and touching things, by actions and incidents, by pictures, by interesting stories not least by certain contest and games. (2) These suggestions clearly show that practical involvement (participation) of students in performing certain task is important to learning.

The benefits of play to the child have been outlined by many critics. It is the opinion of Richard Courtney that “a weak child who is surrounded by stronger playmates benefits through such association in such a way that the child no longer feels subordinate” (206). What this means is that when a teacher uses the dramatic method (play way) to teach, the child, through interaction with fellow students, let go of some undesirable

characters or traits like feeling inferior which influences his self concept. Therefore, the dramatic method helps in the improvement of the self concept of the student from low to high which invariably influences his education. This is in line with the submission of Jude Ikeme Jude quoting Weiner (1974), who averred “that high self concept results to high performance while low self concept results to low performance” (19).

Nellie McCasline recognized choral reading (another dramatic method) as one of most effective methods of teaching language arts and improving speech habits. She explained that it served three general purposes such as learning, as it is participant centered; performance, as it is audience centered and enjoyment for and by the participant. She further enumerated three specific values of choral speaking to the child as follows:

Choral speaking offers the timid, shy, and the slow reader an opportunity to overcome his or her fear by being in a group, occasionally having a line to say alone; It moves the aggressive child into the background within an acceptable structure.; It introduces children to new materials and offers them an opportunity to repeat old and familiar works (151).

From the above, it is evident that choral reading, which is a dramatic method, also serves therapeutic functions by helping to adjust the child’s bad behaviours through his association and participation in class work.

Similarly, Anozie E.E., quoting Bolton and Smith, (1973), posits that drama can be used effectively in the teaching of Christian Religious knowledge to achieve the following eight gains for both the teacher and the student:

1. Help learners discover information.
2. Revise Bible facts they have learnt.
3. Develop skills in using the bible or other research materials
4. Introduce a unit
5. Help build readiness for bible work or set induction
6. Promote mastery and internalization of materials studied
7. Facilitate pleasant recall of facts and also reduce cheating in examinations.
8. Straightening the pupils' understanding of lesson relationship (133).

The author further submitted that the most important value of the use of dramatic methods in the teaching of Christian Religious knowledge is that drama awakens the capacity of the pupil for proper reflection and storage of learned experiences for future use. According to Anozie, once the capacity for reflection is awakened in the child, he is “able to encounter experiences of all sorts and will never find them dull” (134). He concluded that through drama, children are helped to assume responsibility, accept group decisions, work together, cooperate with others, develop new interests and particularly in a classroom, seek new information.

The above gains of the use of dramatic methods in teaching are totally in agreement with the opinion of Pemberton-Billing and Clegg in Emmanuel Iroh who also listed similar gains to the pupil who is taught with dramatic techniques and participates in the process. These gains include the development of imaginative ability, self expression and movement, speech, organizing ideas, learning tolerance, artistic awareness, discipline and integration. Concluding they affirm that dramatic process:

Fulfils the normal function of all creative activity as it provides a medium through which the individual can express his ideas-his reaction to the impression he receives and, by expressing them, learns to evaluate them. By this process, vague impressions are brought into sharp focus, puzzling impressions are understood, fragmentary ones are completed and alarming ones are faced so that fear is overcome (4-5).

Steps to Adaptation of Novel to Drama and Presentation (Experiment)

The novel, *The Joys of Motherhood*, by Buchi Emecheta, was adapted into a drama for classroom teaching. This invariably means a change and modification as demanded by the new medium. As you read, write down the themes of the novel and the lessons which the novelist is trying to put forward; that is, the gains/ lessons/messages the novelist expects the reader to derive after reading such a novel. Some may be imaginary, some real, while some may be invented. These themes are to be carefully extracted and embedded in the main text of the adaptation. They will be used by the teacher / leader during reflection and evaluation periods.

Having taken the above steps, the researcher moved to the plot, which is the sole of the adaptation; the string that links incidents and events in the story you have read. According to Moody, the plot of a story is important because it enables one “to perceive how a piece of writing begins, how it develops, and how it ends.” (18) This view is also supported by Ubong Nda, who opined that “plot is essentially the arrangement of events in a play”. (169) The researcher read the novel as many times as possible before turning it into a story by writing down the story outline with a beginning, middle and an end, noting the important incidents that are interlocked through cause and effect. The adaptation was divided into acts and scenes. The adapted drama has three acts and ten scenes. In Act one, Scene one, a narrator introduced the drama, thereby revealing some background information needed for proper understanding of the adaptation.

Narrator:

My story is about Nwokocha Agbadi, a wealthy local chief, a great wrestler and an orator. Agbadi came from Ogboli, the original inhabitants of a village now known as Ibuza. He had many wives and mistresses. Two of his wives came from Ibuza, two from his native Ogboli and three were slaves. He also had two mistresses.

One of his mistresses, Ona, was very beautiful but stubborn. She refused to live with Agbadi in his house. This made Agbadi to spend most of his free time with her in her father’s house. Ona was a pet name given to her by Agbadi. Obi Umunna, Ona’s father would never walk alone without Ona accompanying him to wherever he went, insisting that the girl was his ornament. One day, Agbadi jokingly told Obi Umunna to wear her around his neck like an Ona, a priceless jewel. So the name stuck and she was referred to as Ona, the priceless jewel. Ona was her father’s favourite child and she grew up to her father’s expectations.

One day. Nwokocha Agbadi went to hunt some elephants with his age mates in the bush. He shot at an elephant which angrily attacked and seriously wounded him. He bled profusely and passed out. The news spread in the whole village. As he was being carried home to be treated, Ona ran to the men

Again, the narrator is used to bridge gaps, link up scenes and events. There are certain events and actions which the novelist used that cannot be played or staged but are important to the story. These events and

actions are narrated and are used to link the next scene by the narrator. For instance, Nnu Ego's marriage to Nnaife and her journey to Lagos; death of Nnuego's child and her attempt to jump into the Atlantic Ocean; Nnaife's sojourn in Fernando Po or how Nnaife was conscripted and sent to fight in the World War were all revealed by the narrator. The following will serve as illustration Act 2, Scene I (Lagos):

Narrator:

Nnu Ego was quietly married to Nnaife Owulum and taken to Lagos by the elder Owulum. In Lagos, she did not like the physique of her new husband but had no choice since she could not challenge her father's choice; she resigned herself to her fate and settled with her second husband who soon made her a real woman. She became pregnant and gave birth to a baby boy, named Ngozi. Things were moving well until four weeks after the birth of Ngozi.

Nnu Ego woke up one morning to discover that her child was dead. She did not tell anybody but quietly made her way for Cater Bridge to commit suicide because her only bundle of joy has been taken away, dead. She was rescued by Nwakunor and other people and taken home to her husband. Nnu Ego refused to be comforted. She mourned and isolated herself from everybody to the point of being deranged. The visit of Ato, her childhood friend changed Nnu Ego and pulled her out of those negative thoughts.

The language of the adapted work must be as simple as possible. One must note that one's effort is to decode and simplify the novelist's message to the student who is supposed to benefit from one's adaptation. The introduction or use of ambiguous and high-sounding words will tend to confuse the student the more. Therefore, simple and everyday language will serve one's purpose. The researcher retained all the characters in the novel for the drama adaptation and further introduced some stage directions to clarify mood and condition of the characters as shown below:

Ona: Tell me! Please... (FOLLOWING THEM) please say something... Is my lover dead? (NO RESPONSE, GOES TO OBI IDAYI) is he dead? (ALMOST CRYING)

Idayi:(WAVING HER OFF AND IN ANNOYANCE) In life, you tortured him, teased him with your body. Now that he is dead, you cry for his manhood.

Ona:(STUNNED, ALARMED BUT REALISES HERSELF) No!
No! It can't be. It can't be....No! Not him (TWO ELDERLY
WOMEN DRAGS HER OUT).

1st woman:He may be your lover, but don't forget that he is
Nwokocha Agbadi watch your tongue. (DRAGS HER OUT)

2ND WOMAN: Yes, better watch your tongue or be ready to pay
the penalty.

The researcher guided the students using dramatic methods to expound the themes, plot, characterization, and the historical background of the novel, thus simplifying the subject matter for them. The aim of using dramatic methods was to develop their communicative skills, literary appreciation, interpersonal relationship and self-control. The lesson started with questions that are related to the subject matter of the novel. This served perfectly to condition their minds and arouse their interest, thus creating a favourable atmosphere, suitable for the dramatization of the play.

Some principles of play production were taken into consideration with some modifications to suit the classroom situation. This served to condition the minds of the students and to arouse their interest. After the distribution of the script to the students, the cast (readers) were randomly selected to read/recite roles through the raise of hands to signify interest. Reading/reciting was rotated while the rest of the class formed the chorus.

Dramatic methods used here included adaptation, Reader's theatre, choral reading in which case the students read or recited with their scripts, thereby assuming the characters –Role Play. Other methods used included Mantle of the Expert, Improvisation, Reflection and Evaluation. Before the first presentation, try to tell this story to a bare audience (yourself), reading aloud and pretending that you have an audience (your class). This will further help you in grasping the subject matter. Songs are also important; they were included in the presentation/teaching to involve the rest of the class to participate. These gave every member of the class a sense of belonging and helped them to identify with the work being dramatized.

During teaching which also takes the form of a presentation, the classroom was rearranged to give it an informal setting. This helped the students to relax. Having them sit in a semi circular pattern makes them

feel that they are outside their classroom, while they are actually in the class. Rotate the reading and change the cast/characters so that every member of the class is given the opportunity to play a role either as a member of the chorus or a reader.

Finally, one must bear in mind the method of presentation after adaptation. If one is going to use the Reader's Theatre which incorporates choral reading, one will minimize the description of furniture and their position on stage. Though they are important, choral reading restricts movement as the students sit in groups to read joyfully. The few stage directions, movement and furniture are those that would arouse their interest and stimulate their imagination.

Benefits of Adaptation and other Dramatic Methods

Adaptation, the principal dramatic techniques used for this study, is combined with some of the notable dramatic techniques like Reader's Theatre, Choral reading, Role Play, Mantle of the Expert, Improvisation, Reflection, and Evaluation for effective result. These techniques ensured the active participation of all the students during teaching in class as they enabled the students to pay proper attention to their studies. They also gave them a high sense of concentration in the course of the work as well as helped in loosening the class and freeing the students from tension and inhibition, thus, making them relax.

The above gains to the student are in tandem with that of Fessenden *et al*, who concluded that "the technique "animates the printed page, reveals hidden nuances of thought and clarifies the writer's intended meaning" (215), through awakening of interest and holding attention, promoting understanding and appreciations of the lesson being thought. Uwem, who played the narrator in the adapted play, explained that "the adaptation of the novel to drama made it more practical and the lessons easily understood because we practicalized the story through both reader's theatre and choral reading". It has to be emphasized that the dramatic methods did not aim at making them future artists or actors but the level of concentration achieved was intrinsic as the dead and dense words in the pages of their books were brought alive by them. This sharpened their perception and imaginations, thus making them appreciate their innate abilities to recreate.

Furthermore, their thoughts, communicative skills, group relationship and interaction were developed. According to Abasiana, who took a major role in the production:

The experiment has improved my interpersonal relationships with my classmates and has impacted positively in my understanding of the novel. It has further assisted in building my endurance and problem skills learnt through the play making process.

Also Mfon, another participant admits that the Mantle of the expert has given her “more confidence to face school challenges”, having also learnt how to lead and harmoniously work with fellow students in organization. These testimonies are in line with McCasline, who submitted that, a child who takes part in drama “reveals his imagination, skill in problem solving and ability to work with others” (13).

During the Experiment, the students were made to sit in a semi circle format. This gave room for total involvement of the class. It further raised their interest. The class was kept busy as the students played out roles as either actors (readers) or chorus. This arrangement further heightened their enthusiasm which helped in sustaining their attention until the end of the lessons, keeping them relaxed while they learn with fun.

During reflection, answers to such questions like; identify four specific instances to support the statement that poverty was a recurring incident in the drama and briefly explain the event that led to the imprisonment of Nnaife, were willingly provided by the students as they also freely answered their questions. The students were asked to write their questions on sheets of paper without disclosing their identity and submit the same to the researcher, who reshuffled the papers before reading the questions to the class. This gave them more confidence to participate in answering “their questions”, thereby transferring the problem solving to the students-Mantle of the Expert. From the answers received, the researcher framed branching questions such as:

1. Do you think the action of Nnaife in taking up arms was justified?
2. If you were to be in Nnaife’s situation what other ways would you have used in solving that problem?
3. The drama “The Joy of Motherhood” is a tragedy? Comment.

The answers to each question provoked yet more questions and answers, leading to the total understanding of the script and lesson.

Furthermore, dramatic methods made for proper interaction, a sort of “give-and-take” situation as they willingly offered suggestions and solutions to the questions through the guidance of the researcher. The

researcher acted as a guide or leader and not as a teacher. This way, the students freely participated as they were able to reflect, think and communicate while answering their own questions instead of being “seized” by the “know-all-teacher's” questions. It was learning with fun instead of tears, a no-hold situation.

Conclusion

From the above, it is evident that the relevance of this work to scholarship and society are many. First, most exponents on educational drama talked about in this work were related to children in the nursery and primary levels of education. This study has extended the different experiments to cover Secondary education and it has discovered that it is very effective at that stage.

Furthermore, this study does not pretend to evolve any new play way method. Its focus is on application of concepts. In this sense, some methods that have been propounded all the ages were tested or applied during the experiment to find out their workability and effectiveness especially as they affect the student at the secondary school level of education. It is our belief that since this experiment worked as highlighted above, if applied generally to all secondary schools, Nigeria may be on her way out of the academic dull drums in which she is presently in.

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