

**DEVELOPMENT AND EFFICACY OF THEATRE-IN-EDUCATION
PACKAGES ON SECONDARY STUDENTS' LEARNING OUTCOMES IN
YORÙBÁ ORATURE AND MORAL VALUE CONCEPTS IN ÌBÀDÀN,
NIGERIA**

BY

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CERTIFICATION

This is to certify that **Ìfẹ̀olúwa Theophilus AKÍNSỌLÁ (Matric. No.: 170299)**, of the Department of Arts and Social Sciences Education, University of Ibadan, carried out this research project under my supervision.

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DEDICATION

To my pleasant pen
And its pleasing pain!

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ABSTRACT

Yorùbá Orature (YO) and Moral Value Concepts (MVCs) are taught in Senior Secondary Schools (SSS) to instil rectitude in students. However, reports have shown that many SSS students are deficient in knowledge of and disposition to YO, and practice of MVCs in the Ibadan Metropolis, Nigeria. Previous studies on YO and MVCs were more on survey than on the development and efficacy of Theatre-in-Education Packages (TiEPs). Therefore, this study was carried out to develop and determine the effects of two TiEPs (Devised-for-students and Devised-by-students) on SSS students' knowledge of and disposition to YO, and practice of MVCs in the Ibadan metropolis, Nigeria. The moderating effects of Motivation for Yorùbá Orature (MYO) and Peer Influence (PI) were also examined.

The Theatre-for-Development Model, Affective Dispositional and the Àṣùwàdà Sociation theories provided the framework, while the study adopted the mixed (QUAN+qual) methods design. Three Local Government Areas (LGAs), out of the five existing in the Ibadan metropolis, were randomly selected. The simple random sampling technique was used to select six SSSs (two from each LGA), while six intact classes of Senior Secondary II students (one per SSS) were randomly assigned to TiEP Devised-for-students (87), TiEP Devised-by-students (115) and control (90) groups. The instruments used were YO Knowledge Test ($r=0.81$), Disposition to YO ($r=0.76$), Practice of Yorùbá MVCs ($r=0.72$), MYO ($r=0.73$), Students' PI ($r=0.75$) questionnaires and instructional guides. Treatment lasted eight weeks. Focused group discussions were held with 10 students per school. Data were analysed using descriptive statistics, Analysis of covariance at 0.05 level of significance, while the qualitative data were thematically analysed.

The participants' age was 15.96 ± 1.47 years and 52.4% were male. The developed packages were rated average ($\bar{x}=2.99$; threshold=3.00). Students' knowledge of YO (18%) was low, while their disposition to YO ($\bar{x}=2.80$) and practice of Yorùbá MVCs ($\bar{x}=3.20$) were high, against the threshold of 2.50. Treatment had significant main effects on students' knowledge of ($F_{(2;279)}=639.84$; partial $\eta^2=.821$); disposition to ($F_{(2;279)}=323.97$; partial $\eta^2=.69$) YO and practice of ($F_{(2;279)}=361.67$; partial $\eta^2=.72$) Yorùbá MVCs. The participants in the TiEP Devised-for-students had the highest post-knowledge ($\bar{x}=33.57$) and post-disposition ($\bar{x}=78.12$) scores in YO, followed by TiEP Devised-by-students (knowledge $\bar{x}=19.04$; disposition $\bar{x}=62.33$) and the control (knowledge $\bar{x}=9.98$; disposition $\bar{x}=49.05$) groups. The participants in the TiEP Devised-by-students had the highest post-practice score ($\bar{x}=73.61$), followed by those in TiEP Devised-for-students ($\bar{x}=52.50$) and the control ($\bar{x}=45.75$) groups. The interaction effect of treatment and MYO ($F_{(2;279)}=3.48$; partial $\eta^2=.024$) was significant on disposition to YO in favour of participants with high MYO from the TiEP Devised-by-students group. The interaction effect of MYO and PI ($F_{(1;279)}=6.57$; partial $\eta^2=.023$) was significant on knowledge of YO in favour of high MYO from high PI. Other two-way and three-way interaction effects were not significant. Students creatively wrote their play scripts on different thematic preoccupations and this propelled them to practise the Yorùbá MVCs.

Theatre-in-education packages devised-for-students and devised-by-students improved senior secondary school students' learning outcomes in Yorùbá orature and moral value concepts in the Ibadan metropolis. Teachers of Yorùbá should adopt these two packages.

Keywords: Theatre-in-education, Yorùbá moral values, Yorùbá orature

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CHAPTER ONE

INTRODUCTION

1.1 Background to the study

Yorùbá orature and values are two interrelated aspects of the Yorùbá culture. Before westernisation, orature was the only literature of the Yorùbá society through which people were entertained, socialised, and educated. In a bid to entertain an audience with recitals, chants, songs, and other performances, Yorùbá moral and societal values were portrayed. All the Yorùbá values about the ideal world, right and wrong deeds, social institutions, and relationships as well as their metaphysical beliefs about God, gods/deities, life and/after death are embedded in and portrayed by their orature. Therefore, Yorùbá orature and values can be viewed as Siamese twins, for one (orature) is a tool in the hand of the other (values). In other words, Yorùbá orature is a tool through which the Yorùbá value system reflects and refracts itself.

Yorùbá orature is the collection of words and verbal performances that depict the Yorùbá traditions, belief systems, and values. It captures the totality of the indigenous Yorùbá literary forms that are expressed and transmitted via spoken words (Falola and Oyebade, 2011; Falola and Akinyemi, 2016). These spoken words are highly built on oral tradition which was the primary form of communication in Africa before the advent of western literacy (Falade, 2013; Akinşola 2020a; Akinşola and Olaosebikan, 2021). Therefore, Sesan (2013) portends that Yorùbá literature is deeply rooted in oral tradition and verbal arts because the Yorùbá people were already rich in oral performances and narratives before western literacy was introduced to them. The collection of these rich oral performances and narratives is what the term ‘Yorùbá orature’ captures. By implication, Yorùbá orature is traditional/indigenous to the Yorùbá ethnic group, because it is culturally transmitted from one generation to another. It is oral because it uses spoken words and is transmitted verbally. It is literature because it makes use of rich and artistic words.

Yorùbá orature is made up of the three global genres of literature – poetry, prose, and drama. It is imperative to note that these three genres of Yorùbá orature are interrelated, interwoven and interdependent, for it may be impossible to present one

without overlapping it with another. For instance, a chanter chanting Yorùbá oral poetry is at the same time dramatising to the audience and may even narrate a story or past event in the process. Likewise, poetic performances and oral narratives are important features of festivals that serve as the Yorùbá traditional dramatic arts (Ogundeji, 1991; Akinşola, 2020b).

Western literacy and technological advancement has brought about the modernisation of Yorùbá drama into texts and films. However, the various Yorùbá traditional festivals and masquerade displays, as well as other genres of orature (oral poetry and narratives), do feature on the pages (in drama texts) and screens (in films) of Yorùbá drama. This is an attempt to document and preserve Yorùbá orature for easy transmission from one generation to the other (Adejumo 2009; Akinşola, 2020b; Akinşola and Adeyinka, 2020). However, many young minds in the contemporary Yorùbá society prefer western-oriented songs and other indices of orature as means of entertainment as a result of the negative influence of westernisation that has eroded the Yorùbá cultural heritage (Akinşola, 2019). This is also partly responsible for many persistent vicious acts and social vices among in-school adolescents because Yorùbá orature is meant to instil Yorùbá moral values in them.

Moral values are principles in human characters, conducts, and social relations which are judged as good or bad, right or wrong, noble or ignoble etc. They are strongly built on ethics, which is the science of morality – the science that examines moral values and judgments. Therefore, the Yorùbá moral values are desirable human characters, conducts and human relations which the Yorùbá people collectively judge as good, right, and noble. These moral values are important elements of the Yorùbá traditional education that are tacitly passed down from time to time in achieving socialisation purposes (Ilesanmi, 2018). It is in this light that George and Uyanga (2014) posit values as pleasing, true and excellent moral instructions that enhance the existence of a people daily.

Therefore, the Yorùbá values capture their moral beliefs and norms that define their existence, dos, and don'ts as well as social relationships. The collection of these values defines whom the Yorùbá really are – a concept which is generally and tacitly referred to as *Ọmọ̀lúàbí* (Akanbi and Jekayinfa, 2016; Omobowale, Omobowale and Falase, 2019). As such, the concept of *Ọmọ̀lúàbí* among the Yorùbá has been used to summarise the Yorùbá value system (Ogundeji, 2009; Falola and Akinyemi, 2016). Akinjogbin (2009) ascribes importance to the Yorùbá concept of *Ọmọ̀lúàbí* in

explaining Yorùbá moral values and whom the Yorùbá really are. Therefore, he submits that *Ọmọ́lúàbí* is the accurate name that suits the race.

The Yorùbá value of good character, which is referred to as the *Ọmọ́lúàbí* value concept in this study, is divinely connected with the Yorùbá source/origin and culture. Therefore, an individual who does not exhibit good behaviour in the society could not be said to be a true Yorùbá indigene. Such an individual would exhibit anti-social behaviour that the Yorùbá *Ọmọ́lúàbí* value concept frowns at. A typical *Ọmọ́lúàbí* in the Yorùbá society exhibits selflessness; chastity in sexual matters; hospitality; humility; obedience; hard work; kindness and generosity; goodness; truth and rectitude; integrity; honour and filial piety; straightforwardness and avoidance of hypocrisy; and faithfulness to vows and covenants among others (Yoloye, 2009; Akanbi and Jekayinfa, 2016; Akinnawonu, 2018). This is to the end that virtuous behaviours are promoted, and peaceful coexistence is achieved in the society.

Therefore, teaching orature and moral values concepts in Yorùbá language at the senior secondary level of education in Nigeria has the sole purpose of instilling the Yorùbá cultural, moral and societal values in young minds. Hence, secondary school students should have adequate knowledge of and positive disposition to Yorùbá orature, to the end that they regularly practise the various Yorùbá moral values that are usually portrayed in them. In essence, the teaching of Yorùbá should instill rectitude in students through adequate knowledge of Yorùbá orature, positive disposition to Yorùbá orature and frequent practice of the Yorùbá moral values in the society. It is this practice of moral values that makes them true Yorùbá indigenes, that is, *Ọmọ́lúàbí* in the society. This is to promote virtuous behaviours and eradicate vicious acts in the society, hence, strengthening social relationships and peaceful coexistence.

Nevertheless, previous studies have documented students' negative disposition to Yorùbá, both as a language and school subject (Adéòşun 2008; ỌláỌlórún, Ikonta and Adéòşun, 2013; Akinọlá, 2015; Kóláwọlé, 2016 and so on). Consequently, students in the senior secondary school, especially in the Ìbàdàn metropolis, have poor knowledge of and negative disposition to the orature as well as poor practice of the moral values expressed in and transmitted through the language (Akinşọla, 2018, Ilesanmi, 2018). This is largely because of westernisation that has eroded the Yorùbá cultural heritage (Orotoye, 2019). This western influence is mostly felt in metropolitan areas, like

Ìbàdàn metropolis, where senior secondary school students are highly exposed to western life and culture (Akinşola, 2019). Consequently, the cultural values that are sacrosanct and preserved in the Yorùbá oral literature are either lost or less important because of the western lifestyle that is prevalent among career-conscious parents in Ìbàdàn metropolis who do not bother about the Yorùbá socio-activities like orature and values (Uwandinwa-Idemudia, 2014). Consequently, children of such parents, who mostly populate secondary schools in Ìbàdàn metropolis, usually have poor knowledge of and negative disposition to Yorùbá orature as well as poor practice of Yorùbá moral values.

As a result, many secondary school students in Ìbàdàn metropolis exhibit behaviours such as selfishness; sexual immoralities; pride; disobedience; laziness; stinginess, wickedness; stealing; dishonour and disrespect for parents, elders, and those in authority and so on (Akinawonu, 2018). Obviously, the mere teaching of the concepts of Yorùbá orature and moral values in secondary schools has not translated to students' adequate knowledge of, positive disposition to and good practice of them, such that the concepts are preserved and do not totally lose existence.

Previous studies, directed towards solving this problem, have found home and school environments (Olabòdé, 2017), students' psychosocial factors (Ilésanmí, 2018; Adeyinka and Ilesanmi, 2019), traditional and modern Yorùbá film watching (Akinşola, 2018), students' attitude (Olayinka, 2019) as well as preferences for movie, music, and mass media (Akinşola, 2019) as predictors/correlates of learning outcomes in Yorùbá culture, values, and literature-related concepts. Although, these factors are important and should be considered, there is a need to extend research frontier to practical efficacious means of improving students' learning outcomes in Yorùbá orature (knowledge and disposition) and moral values (practice).

As part of a baseline study in 2019, this researcher conducted a personal interview with Yorùbá language teachers in nine different schools in the Ìbàdàn metropolis. The aim was to further establish the need for finding other efficacious means of improving students' learning outcomes in Yorùbá orature and moral values. The teachers interviewed unequivocally lamented the high rate of vicious acts among secondary school students because of their poor knowledge of and negative disposition to the orature as well as poor practice of moral values of the Yorùbá language. To reduce the menace, the teachers opined re-orientating students about the essence of Yorùbá orature and moral value concepts. Although, the Yorùbá teachers interviewed

have been preaching the Yorùbá cultural heritage that relates to orature and values of *Omólúàbí* to students on the morning assembly and during Yorùbá Language lessons, this has not fully yielded the desired result.

The baseline study also included an observation of the conventional instruction in Yorùbá orature and moral values. The observation revealed that the conventional mode of teaching Yorùbá orature and moral values emphasised knowledge acquisition for passing examinations. Many students, therefore, would only acquire little knowledge of Yorùbá orature that is required for passing their examinations in the Yorùbá Language. Little wonder such knowledge acquisition has not translated to positive disposition to Yorùbá orature and practice of the Yorùbá moral values in the society. Therefore, there is an urgent need to rethink a practical way of facilitating instruction in Yorùbá orature and moral values among students in senior secondary schools in the Ìbàdàn metropolis, to the end that they are re-orientated on the importance of having adequate knowledge of and positive disposition to Yorùbá orature and good practice of the Yorùbá moral values.

Viable theatre-in-education programmes, if properly developed and implemented in school, could serve as practical ways through which senior secondary school students in the Ìbàdàn metropolis could be re-orientated on the importance of Yorùbá orature and moral values. This is because theatre-in-education has been viewed as a branch of applied theatre in which a professional theatre troupe prepares materials relevant to the curriculum objectives and/or socio-cultural needs of school children and visits the school (usually more than once) for presentations (Bolton, 1993; Levert and Mumma, 1995; Wooster, 2007; O'Toole, 2009; Jackson, 2011; Idogho, 2013; Praveen and Devi, 2015; Uju, 2019).

Theatre-in-education could also be explained as one of the ways of achieving the goal of “enter-education” (otherwise known as “edutainment”, entertainment in education and educational entertainment) (Atolagbe, 2020). Conceiving theatre-in-education as an entertaining tool for transmitting educational information places a huge demand on it to be highly student-centred. Hence, the idea of using a theatre troupe for carrying out such programme will surely relegate students’ active participation/involvement to the background. Therefore, the two theatre-in-education packages developed in this study did not make use of any theatre troupe but the students themselves, since the goal was to improve the learning outcomes in Yorùbá orature and moral values in the Ìbàdàn Metropolis. As a result of this, the two

packages were tagged as “Theatre-in-Education Package Devised-for-Students” and “Theatre-in-Education Package Devised-by-Students”.

The content of the Theatre-in-Education Package Devised-for-Students was conceived and written by the researcher for the students to rehearse and present with the direction and guidance of the researcher and/or their teacher. On the other hand, the content of the Theatre-in-Education Package Devised-by-Students was conceived, rehearsed, directed and presented by the students with little guidance from the researcher/teacher. It has been argued by Jackson (2011) that such processes can actively engage students and offer them a wide range of aesthetic, pedagogical and psychological values. It can also aid students’ behavioural modification by emotionally inculcating certain social and moral values into them, through their active engagement and participation (Jackson, 2011; Robson, 2018).

Previous studies have, however, focused mainly on the effectiveness of forum theatre (Fesochukwu 2017) and hot-seating theatre (Elnada, 2015) techniques in education and social development. Theatre/drama techniques have also been found effective in addressing foreign/second language teaching and learning (Ustuk and Inan, 2017); literacy and mathematics (Inoa, Weltsek and Tabone, 2014); chemistry instruction (Gurniak, 2016); social studies and moral education (Ejiofor and Ken-Aminikpo, 2016); Christian religious knowledge (Ugwu, 2014); social issues in education (Athiemoolam, 2018); citizenship education, social change, social competence and community development (Odi, 2007; Abuku, 2012; Asante and Yirenkyi, 2018 among others).

However, most of the previous studies mentioned utilised theatre troupes to carry out their theatre-in-education or theatre-for-development programmes using various techniques. A few previous researchers, who engaged and involved students in carrying out their theatre/drama-in-education projects, worked on other subject areas (and in other countries) different from Yorùbá orature and moral values instruction in Nigerian secondary school context. Therefore, there was a need to extend the frontier of research in theatre-in-education to developing packages that would be totally students-centred in addressing students’ knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values in the Ìbàdàn metropolis, hence, the essence for this study.

Other factors could influence the senior secondary school students’ knowledge of and disposition to Yorùbá orature and practice of the Yorùbá moral values. Among

these factors are home and ethno-cultural backgrounds; parental education; westernisation; globalisation; interest in, attitude to and motivation for Yorùbá language/orature; peer influence; traditional and modern Yorùbá film preferences; and (Non)Yorùbá movie, music and mass media preferences (Akinşola, 2018; Ilesanmi, 2018; Olayinka, 2019; Akinşola, 2019). In this study, motivation for Yorùbá orature and peer influence are selected as moderator variables because of the central roles the variables play in the knowledge and disposition of students to Yorùbá orature and practice of Yorùbá moral values. Also, the variables have possible interaction they could have with the theatre-in-education packages developed in the study.

Motivation is the driving force or inspiration behind human actions as well as the energy humans direct towards achieving various goals and objectives (Oladele, 2005; Alao and Adeniyi 2009; Alhassan 2015). Such driving force, inspiration or energy could be internal (intrinsic motivation) or external (extrinsic motivation). Therefore, the motivation for Yorùbá orature is any internal/external force or inspiration driving students to learn and cherish Yorùbá oral literature. Depending on the students, such driving inspiration may be high or low. Since the theatre-in-education packages in this study were in the Yorùbá language and were aimed towards improving students' learning outcomes in Yorùbá orature and moral values, students with high motivation for Yorùbá orature would demonstrate more willingness to partake in devising, rehearsing, and implementing the packages than students with low motivation for Yorùbá orature. As such, motivation could determine how students benefit from the packages developed in this study. Previous studies (Adeyinka and Ilesanmi, 2016; Ilesanmi, 2018 among others) have reported motivation to be a factor predicting the attainments of students in the Yorùbá language. However, the influence of motivation for Yorùbá orature as a moderating factor has not received adequate research attention in theatre-in-education intervention studies. Therefore, the moderating effect of motivation for Yorùbá orature was examined in this study.

Peer influence is the second moderator variable in this study. Peer influence is an important socialisation agent as it involves the encouragement a peer group gives to each member of the group to change his attitude, beliefs, and values to conform with the group norm (Korir and Kikpemboi, 2014; Kirk 2000). Therefore, such influence could be positive or negative, depending on what the group is known for. Since the menace of civilisation cum globalisation is more felt among adolescents and young adults (who are senior secondary school students) in the Ìbàdàn metropolis, students

tend to be peer-influenced to embrace western civilisation and disregard their cultural heritage as it relates to orature and values. Therefore, senior secondary school students in the Ìbàdàn metropolis who are highly influenced by their peer are likely to have a negative disposition to Yorùbá orature and poor practice of Yorùbá moral values while those who are not easily influenced are likely to have a positive disposition to Yorùbá orature and good practice of Yorùbá moral values. However, this is a hypothesis to be tested in the study. Similarly, peer influence has the capacity to determine the extent to which students benefit from the theatre-in-education packages in this study, since the packages were devised for/by and implemented on students who belong to the same peer group. Students may be peer-influenced to actively participate in and benefit from the packages and they may also be peer-influenced not to.

Previous studies have documented the significant effects of peer influence on students' school engagement (You, 2011), learning outcomes in values in the Yorùbá language (Ilesanmi, 2018), as well as learning outcomes in other subject areas (Korir and Kikpemboi, 2014; Wilson, 2017; Filade, Bello, Uwaoma, Anwanane and Nwangburuka, 2019). However, the influence of peer influence, as a moderating factor, on students' knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values in theatre-in-education intervention studies has not been given much attention by previous studies. Therefore, the study also investigated the moderating effect of peer influence, categorised into high and low, on students' learning outcomes in Yorùbá orature and moral values.

1.2 Statement of the problem

The pedagogy of orature and value concepts in Yorùbá Language at the senior secondary level of education in Nigeria is aimed at instilling the Yorùbá cultural, moral, and societal values into young minds. Therefore, it is essential for senior secondary school students to have adequate knowledge of and positive disposition to Yorùbá orature to increase in their practice of the Yorùbá moral values in the society. However, previous studies have documented a poor knowledge of and negative disposition to Yorùbá orature as well as poor practice of *Ọmọ́lúàbí* values among senior secondary school students in the Ìbàdàn metropolis, because of the adverse effects of westernisation in such area. This has resulted in behaviours that are less of a typical *Ọmọ́lúàbí* (such as dishonesty, disobedience, laziness, stealing, disrespect for parents, teacher, and those in authority and so on) exhibited by senior secondary

school students in the Ìbàdàn metropolis, as revealed by the researcher's baseline observation.

However, previous studies in Yorùbá education largely focused on the language aspects of the subject while few studies have found home and school environments, students' psychosocial factors, traditional and modern Yorùbá film watching, students' attitude as well as preferences for movie, music, and mass media as predictors/correlates of learning outcomes in Yorùbá culture, values, and literature-related concepts. Despite these studies, there still existed a need to offer practical ways of re-orientating many students about the significance of Yorùbá orature and moral values to their social life. This is because the conventional mode of teaching Yorùbá orature and moral values, as revealed by this researcher's baseline observation, has hitherto emphasised only knowledge acquisition for passing examination. As such, the conventional mode of teaching has not been able to translate such knowledge acquisition into positive disposition to Yorùbá orature and good practice of Yorùbá moral values among senior secondary school students in the Ìbàdàn metropolis.

Whereas, studies have reported the effectiveness of theatre-in-education and other applied theatre techniques on both cognitive and affective learning outcomes in different school subjects. However, attention has not been focused on engaging students in devising and implementing theatre-in-education packages that will address their knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values. Therefore, this study developed and determined the efficacy of two theatre-in-education packages (Devised-for-Students and Devised-by-Students) on senior secondary school students' knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values in the Ìbàdàn metropolis. The study, in addition, investigated the moderating effects of motivation for Yorùbá orature and peer influence.

1.3 Objectives of the study

The study mainly aimed at developing and testing the efficacy of two theatre-in-education packages (devised-for-students and devised-by-students) on students' knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values. Therefore, the specific objectives of the study were to:

1. assess the level of the senior secondary school students' knowledge of Yorùbá orature, disposition to Yorùbá orature, practice of the Yorùbá moral values, and performance of the plays contained in the packages developed;
2. examine how students conceived and wrote their plays in the Theatre-in-education Package Devised-by-Students group;
3. analytically differentiate between the students-made plays and the researcher-made plays;
4. explore the perception of Yorùbá Language teachers and students about the packages developed in the study;
5. determine the main effects of treatment on students' knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values;
6. determine the main effects of motivation for Yorùbá orature on students' knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values;
7. determine the main effects of peer influence on students' knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values;
8. determine the interaction effects of treatment and motivation for Yorùbá orature on students' knowledge or and disposition to Yorùbá orature and practice of Yorùbá moral values;
9. determine the interaction effects of treatment and peer influence on students' knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values;
10. determine the interaction effects of motivation for Yorùbá orature and peer influence on students' knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values; and
11. determine the interaction effects of treatment, motivation for Yorùbá orature and peer influence on students' knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values.

1.4 Research questions

The study answered the following questions:

1. What is the:
 - a. Level of senior secondary school students' knowledge of Yorùbá orature?
 - b. Senior secondary school students' disposition to Yorùbá orature?

- c. Level of senior secondary school students' practice of Yorùbá moral values?
 - d. Rating of senior secondary school students' class/stage performance of the plays contained in the packages developed?
2. How is the content/story-line of the Theatre-in-education Package Devised-by-Students realised/created by the selected students?
 3. In what ways are the plays created by the students different from the plays created by the researcher?
 4. How do the selected Yorùbá Language teachers perceive the Theatre-in-Education Packages developed?
 5. How do students perceive the Theatre-in-Education Packages developed?

1.5 Hypotheses

The study tested the following null hypotheses at 0.05 level of significance:

H₀₁: There is no significant main effect of treatment on senior secondary school students':

- a. Knowledge of Yorùbá orature in the Ìbàdàn metropolis.
- b. Disposition to Yorùbá orature in the Ìbàdàn metropolis.
- c. Practice of Yorùbá moral values in the Ìbàdàn metropolis.

H₀₂: There is no significant main effect of motivation for Yorùbá orature on senior secondary school students':

- a. Knowledge of Yorùbá orature in the Ìbàdàn metropolis.
- b. Disposition to Yorùbá orature in the Ìbàdàn metropolis.
- c. Practice of Yorùbá moral values in the Ìbàdàn metropolis.

H₀₃: There is no significant main effect of peer influence on senior secondary school students':

- a. Knowledge of Yorùbá orature in the Ìbàdàn metropolis.
- b. Disposition to Yorùbá orature in the Ìbàdàn metropolis.
- c. Practice of Yorùbá moral values in the Ìbàdàn metropolis.

H₀₄: There is no significant two-way interaction effect of treatment and motivation for Yorùbá orature on senior secondary school students':

- a. Knowledge of Yorùbá orature in the Ìbàdàn metropolis.
- b. Disposition to Yorùbá orature in the Ìbàdàn metropolis.
- c. Practice of Yorùbá moral values in the Ìbàdàn metropolis.

H₀₅: There is no significant two-way interaction effect of treatment and peer influence on senior secondary school students’:

- a. Knowledge of Yorùbá orature in the Ìbàdàn metropolis.
- b. Disposition to Yorùbá orature in the Ìbàdàn metropolis.
- c. Practice of Yorùbá moral values in the Ìbàdàn metropolis.

H₀₆: There is no significant two-way interaction effect of motivation for Yorùbá orature and peer influence on senior secondary school students’:

- a. Knowledge of Yorùbá orature in the Ìbàdàn metropolis.
- b. Disposition to Yorùbá orature in the Ìbàdàn metropolis.
- c. Practice of Yorùbá moral values in the Ìbàdàn metropolis.

H₀₇: There is no significant three-way interaction effect of treatment, motivation for Yorùbá orature and peer influence on senior secondary school students’:

- a. Knowledge of Yorùbá orature in the Ìbàdàn metropolis.
- b. Disposition to Yorùbá orature in the Ìbàdàn metropolis.
- c. Practice of Yorùbá moral values in the Ìbàdàn metropolis.

1.6 Scope of the study

This study developed and determined the effects of two theatre-in-education packages (Devised-for-Students and Devised-by-Students) on senior secondary school students’ knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values. The study also examined the moderating effects of motivation for Yorùbá orature and peer influence. The topics upon which the content of the packages was developed were the topics related to Yorùbá orature and moral values in the Yorùbá Language curriculum for senior secondary school. Therefore, the study covered SS II students taking Yorùbá and their Yorùbá Language teachers in six public senior secondary schools in the Ìbàdàn metropolis.

1.7 Significance of the study

This study developed two theatre-in-education packages (Devised-for-Students and Devised-by-Students) and determined their effects on students’ learning outcomes in Yorùbá orature and moral values. As such, the findings of the study provided information about the effects of the packages on senior secondary school students’ knowledge of and disposition to Yorùbá orature as well as the practice of Yorùbá moral values in the Ìbàdàn metropolis. This further established the claim that theatre-in-education is a methodical intervention that could help address the various

psychological, behavioural, and social problems among school children and adolescents. Consequently, Yorùbá Language teachers and students in secondary school, curriculum planners, other education stakeholders and future researchers would benefit from this study.

Teachers of the Yorùbá language would benefit from the study, as its findings intimate them with the roles of theatre in language and cultural education. With this, Yorùbá Language teachers can begin to harness theatrical techniques and school theatre initiatives in influencing students' learning outcomes in Yorùbá orature and moral values. In addition, the study also acquaints teachers with the influence of students' motivation and peer influence on their learning outcomes in Yorùbá orature and moral values. This in turn would benefit students as their knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values are influenced positively to the end that they actively participate in the war against social vices and involve in promoting and preserving their cultural heritage.

Curriculum planners would also benefit from the study because the findings and recommendations of the study demonstrate how best they could integrate theatre and theatrical methodologies into the Yorùbá Language curriculum at the senior secondary school level. This in turn could have impact on policy making that has to do with language and cultural education.

Furthermore, the study is significant in offering valuable empirical basis for building effective students-based model(s) in developing theatre-in-education programmes and explaining the bond between theatre and education, apart from the models that have found favour in the hands of theatre-in-education experts. It is therefore not a gainsaying that this study is a valuable addition to the pool of knowledge on theatre-in-education and Yorùbá studies because it serves as a reference material for teachers, students, other education stakeholders and future researchers.

1.8 Operational definition of terms

Motivation for Yorùbá Orature: This is the degree to which students are driven and inspired towards learning the Yorùbá oral literature. It is categorised into high and low as measured by the Motivation for Yorùbá Orature Questionnaire (MoYOQ) in this study.

Peer Influence: This is the level at which senior secondary school students' behaviour, attitude and values are determined by their peer group in the Ìbàdàn

metropolis. It is categorised into high and low in this study as measured by the Students' Peer Influence Questionnaire (SPIQ).

Students' Disposition to Yorùbá Orature: This is the positive or negative attitude senior secondary school students have towards the Yorùbá oral literature as means of entertainment and moral education. It is measured by the Students' Disposition to Yorùbá Orature Questionnaire (StuDiYOOQ) in this study.

Students' Knowledge of Yorùbá orature: This is the body of information students have about the Yorùbá oral literature as revealed by their scores in the Yorùbá Orature Knowledge Test (YOKT) used in this study.

Students' Practice of Yorùbá Moral Values: This is the extent to which senior secondary school students exhibit *Ọmọ́lúàbí* behaviours in metropolitan areas like the Ìbàdàn metropolis. It is measured by the Students' Practice of Yorùbá Moral Values Questionnaire (SPYMoVaQ) in this study.

Theatre-in-Education Packages: These are theatre-based instructional modes that are developed in this study using the homestead approach of the theatre-for-development model.

Theatre-in-Education Package Devised-for-Students: This is the package conceived and written by the researcher for the students to rehearse and present with the direction and guidance of the researcher and/or their teacher.

Theatre-in-Education Package Devised-by-Students: This is the package in which the content is conceived, created, written/scripted, rehearsed, directed, and presented by the students with little researcher's/teacher's guidance.

Yorùbá Moral Values: These are the desirable characters of *Ọmọ́lúàbí* among the Yorùbá as represented in the current Yorùbá Language curriculum for senior secondary education in Nigeria.

Yorùbá Orature: This is the collection of the Yorùbá oral literature as represented in the current Yorùbá Language curriculum for senior secondary education in Nigeria.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

In this chapter, extant studies that are in line with the theoretical, conceptual, and empirical concerns of this study are reviewed. The theatre-for-development model, Affective Dispositional theory and the Àṣùwàda theory of sociation provide the theoretical framework. The conceptual review revolves around the concepts of theatre and theatre-in-education, Yorùbá oral literature and moral values. The empirical review covers previous studies on Yorùbá orature and culture in education, theatre-in-education, as well as the influence of motivation and peer influence on students' learning outcomes in Yorùbá orature and moral value concepts.

2.1 Theoretical framework

The nature of this study requires a model that explains the development of theatre-in-education packages and theories that would explain the possible effects of the packages on secondary school students' knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values. Therefore, the Theatre-for-development model will be used to explain the development and implementation of the two packages while the Affective Dispositional Theory will be used to explain the possible effects of the packages on the selected participants for this study. The Yorùbá moral philosophical thoughts as could be deduced from the Àṣùwàda Theory of Sociation will then be used to explain students' practice of the *Omọlúàbí* values in the society.

2.1.1 Theatre-for-development model

It could be argued that the origin of Theatre-for-development (TfD, henceforth) is deeply rooted in the origin of theatre itself (Osofisan, 2004), since theatrical practices had been part of the community socialisation and informal education processes from antiquity through oral tradition, folklores, songs, dances, and masquerade displays (Mbachaga, 2014). However, in its current form, TfD, as a sub-genre of applied theatre (Prentki, 2015), is not unconnected with the works of earliest theatre theorists such as Erwin Piscator, Reinhart and Brecht in the 1920s, and more recently the works of the famous Brazilian theatre educator, Augusto Boal, which began in the 1950s towards popularising the new educational philosophies of Paulo

Friere, who carried out several experiments with adult learners in Latin America (Desai, 1990; Dandaura, 2011; Kvam, 2012; Gutiérrez, 2013; and Mbachaga, 2014).

Therefore, the advent of Tfd cannot be divorced from the new approach of using theatre for educational purposes which Augusto Boal started and was later popularised by other scholars such as Martin Byram, Michael Etherton, Ross Childrend, Brian Crow, Christopher Kamlogera, Abah Oga and Hagher in the 1960s/70s (Dandaura, 2011; Mbachaga, 2014; Prentki, 2015). Based on its origin which is intrinsically related to education, Kvam (2012:45) sees Tfd as “a variety of theatre forms and theatre expressions that share education and development as a common purpose”. In other words, Tfd is a theatre model that is aimed at mobilising and educating members of a community on development-related issues. Tfd, being transformational, banks on the nexus of theatre and development in solving social problems (related to health, education, economy, politics, religion, ethnic identity) and improving the human life by working on the emotions, feelings, and consciousness of the participating audience (Akashoro, Kayode, and Hussein, 2010; Umenyilorah 2014). Thus, Tfd “involves the audience” and does not “leave off after the raising of a critical consciousness” but rather “leads to subsequent action” (Umenyilorah 2014:3).

Thus, using the Tfd model in education is to make Tfd “give something back to theatre-in-education” (Prentki, 2015:15), which is its origin. Besides, education itself is an area where development is always needed. Hence, Tfd model could help mobilise development in the education sector and help develop the child holistically, after all, education is to develop in humans the abilities, skills and behaviours needed to function effectively in the society (Fafunwa, 1974; UNESCO, 2000). On the importance of using Tfd in education, Dandaura (2011:7-8) writes that Tfd:

...is highly interactive hence capable of engaging the active participation of the majority of the people in its action... is a face-to-face communication mode which allows for immediate feedback and group analyses of issues presented thereof...falls within the learning techniques in the theory of popular education with the highest rating.

As explained by Dandaura, the popular education theory that Tfd falls within opines that, students would remember a large percentage of what is heard, seen and discussed by them. Tfd, as a communication strategy, does not only relate to what is seen but also what is discussed, especially in the process of trial testing different

choice of carrying out development tasks. It is in this way that Tfd encourages active students' interaction, engagement, and participation, to the end that their perception, mindset, disposition, and other affective constructs are positively touched. As such, Tfd model, if well integrated into education, is capable of sensitising and re-orientating students about their cultural heritage as it relates to orature and values, since it will address the feelings, mindsets and hence the disposition of the audience.

Scholars over the years have employed two approaches in using Tfd model for mobilising development in any field. These are the Migrant/Outside-in approach and the Homestead/Inside-Out approach (Byram and Childrend, 1977; Osofisan, 2004; Odi, 2007; Dandaura, 2011; Asiana, 2011; Abuku, 2012). Migrant/Outside-in Approach, as the name implies, involves the practice in which a professional theatre troupe develops plays outside the setting (community or school) where it would be performed and takes the pre-packaged plays to community/school for performance. As such, the approach lays strong emphasis on the theatre facilitators being the external change agents. In other words, the facilitators work from the "outside" and migrate into the community/school to present the performance. This approach has been criticised for snubbing indigenous knowledge and theatrical orientations; presenting facilitators as having superior knowledge that the audience need to acquire; alienating the audience from the scenario formation stage which is critical to Tfd and being just straight-forward verbal dramas, among others (Osofisan, 2004; Odi, 2007; Dandaura, 2011; Abuku, 2012).

The Homestead/Inside-Out Approach came to being to correct the deficiencies of the Migrant approach. In using this approach, the practitioners work from the "inside" of the community where they will carry out the intervention. The members of the community are not just audience and recipients of a pre-packaged drama piece but play active role in the analysis and brainstorming sessions of formulating scenarios to be acted. As such, the approach requires that the facilitators live temporarily in the host community to have a robust rapport with their potential workshop participants in the community. This involves the community in the total production process by enabling them to tell their own stories using their own styles and techniques, while the practitioners just moderate (Osofisan, 2004; Odi, 2007; Dandaura, 2011; Abuku, 2012).

The homestead approach is related to this study because the students were highly involved in the total production, either by devising the package themselves (in

the case of the students in the devised-by-students package group) or by rehearsing and presenting the package devised for them (in the case of the students in the devised-for-students package). Apart from the pre-devised script that was given to the students in the devised-for-students package group, nothing was coming to the students without their knowledge. Therefore, the packages were fully home grown. For instance, the students in the devised-by-students package group were able to tell their own stories using their own styles and techniques with little or no supervision from the researcher or teacher. Using such homestead approach enabled the researcher to obtain immediate feedback from the participants. In literature, forum theatre (Fesochukwu 2017) and hot seating (Elnada, 2015) have been reported as effective immediate feedback techniques in carrying out TiE or TfD programme. Therefore, to obtain immediate feedback from this study, a step of implementing the Devised-for-Students' package was patterned after the forum theatre technique while in implementing the Devised-by-Students' package, a step was patterned after the hot seating technique. With the use of these techniques, students responded immediately to the packages.

2.1.2 Affective dispositional theory

The Affective disposition theory (ADT, henceforth) was first mentioned by Dolf Zillmann and Joanne Cantor in their study in 1977 (Zillmann and Cantor 1977; Vorderer, and Knobloch, 2000; Raney, 2006). The theory simply relates to the processes that entertainment users/audience pass through in constructing moral judgements about characters in a narrative and, by extension, the narrative itself (Zillmann and Cantor 1972; Zillman, 2000). In making such moral judgements, they determine which character is good or bad. This implies that drama/theatre audience could form their disposition towards characters and even the performance through their act of judging characters' intentions and behaviours (Zillmann 1991; 1994). This disposition, just as Zillmann argues, could be positive or negative and would normally come before any moral judgement occurs. Basically, ADT explains ways in which the emotions of the audience become part of and interfere with the performance experience.

The theory primarily posits that users of entertainment of any mode (be it comedy, drama, live theatre, violence, and sport) attach emotions to various characters within a narrative. According to Raney (2006), six principles are common to all forms of studies applying this disposition theory:

- i. The appreciation of media/entertainment content
- ii. Audience emotional response to media/entertainment content
- iii. Audience feelings about the character and the entertainment content is the start and drive of entertainment enjoyment.
- iv. Audience forms affiliations towards characters and sustain it on a continuum from extreme positive, through indifference, to extreme negative affect.
- v. The consideration of justice is one of its necessary components.
- vi. It acknowledges individual differences relating to emotional responsiveness, personal experiences, basal morality, among other factors.

Simply put, the six principles revolve around the ideas of enjoying and responding emotionally to any form of artistic performance and/or entertainment. Zillmann (1996) has offered a seven-step model of disposition formation:

1. *Perception and Assessment* – This is the first step of forming disposition about characters of a performance. It is at this step that the audience carry out indepth observation of the characters. The actions and inactions, dressing, speech, and every possible thing about the character will be observed by the audience.
2. *Moral Judgement* – This is the second step and the step when the audience will start to evaluate the appropriateness/morality or otherwise of the characters' actions and inactions. Judgement is made as to whether the actions should be regarded as moral or amoral. At this step, forming disposition becomes polarised – the moral route and amoral route. In other words, if the audience believes that the action is amoral, disposition becomes different from when the audience believes that the action is moral.
3. *Affective Disposition* – It is at this step that audience starts to form positive affect/disposition towards a moral character and otherwise to an amoral character.
4. *Anticipation and Apprehension* – At this step, the audience anticipates that a moral character has a positive outcome and not otherwise, while an amoral character has a negative outcome and not otherwise. Fear and suspense are usually emanated from the emotions of the audience at this step.
5. *Perception and Assessment* – At this step, the audience finally sees the outcome and attaches an emotion to it. If their expectations are true, they feel

relieved but when the opposite occurs, they get more sympathetic with the moral character.

6. *Response to Outcome/Emotion* – In this step, the audience decides as to what their feelings are about the contents and characters.
7. *Moral Judgment* – This is the final step, and it requires decision making on the part of the audience whether to agree with story outcome.

Although, ADT has been criticised for taking a position that audience passively enjoy and respond to the performance (Raney, 2004), the seven-step model of disposition formation proposed by Zillmann (1996) is crucial to this present research. As a study on theatre-in-education where two packages (Devised-for-Students and Devised-by-Students) were developed and implemented, the students were actively involved in preparing and then enjoying/receiving the entertainment and educational contents of the packages. In other words, students were both the “giver” and “receiver” of the “edutainment” content of the packages. In this process, they must have formed disposition to both the content and the role/character they play themselves. This disposition in turn can affect their real-life disposition to Yorùbá orature as a means of entertainment and socialization, as well as their practice of Yorùbá moral values in the society.

2.1.3 Àṣùwàdà theory of sociation

The Àṣùwàdà Theory of Sociation was developed by a Yorùbá Professor of Sociology, Professor Akinṣola Akiwoṣo, in the 1980s. He conceptualised the Àṣùwàdà principle as a basis for explaining socialisation and values of social being in Africa and specifically in the Yorùbá society (Omobowale and Akanle, 2017; Taiwo, 2021). The Àṣùwàdà, as explained by Salami (2018:140-141) from an ethno-linguistic perspective, “refers to human beings as social, political, and gregarious animals ... who can only realise their goods, life purposes and objectives when they live in groups with others.” This is culturally demonstrated in the *àyájó aláṣùwàdà* – a Yorùbá poetic genre that is normally performed at *Akíntẹ̀lú*'s rite of consecration of a new human settlement (Akiwoṣo 1986).

The *aláṣùwàdà*, according to Akiwoṣo, is “the author of all things” both in heaven and on earth, while the origin of all forms of earthly *ìwàṣùṣù* (bunched of existence) is *Ọlófín Otete* – a divine being who is the ruler of infinite spaciousness. The semiotic implication of the myth expressed in this oral poem is that existence on earth is better achieved through collective efforts. Humans do not exist in isolation but in

relation to others in the society. The linguistic etymology of *Àṣùwàdà* also lends credence to this claim. According to Makinde (1990:121) *Àṣùwàdà* is derived from *ìwà* (a state of being, existence, or character in a perpetual state of development; *ṣùwàdà* to come together or co-exist for a common end or purpose) and *Asu-ìwà-dà* (literally meaning that which kneads or moulds *ìwà* i.e., beings, states of existence or characters so that they can live together in harmony for a purpose or common end).

From both the cultural and linguistic etymological meaning of the concept of *Àṣùwàdà*, it is clear that Akiwoṣo's theory of sociation revolves around the importance of a communistic approach to human interaction. Indeed, the Yorùbá sees existence, what is good and bad as a product of their communal living, hence, Akiwoṣo's theory:

emphasises collective goodness, which can only be attained in the harmonious coexistence contained in *àsùwà*. This principle is stressing the point that there can only be goodness in society when a bunch of characters forms a bunched existence. They need goodness to regulate the differences in character. (Salami 2018:142).

Beyond the above submission by Salami, *Àṣùwàdà* principle importantly emphasises that goodness resides in *àsùwà* (bunched existence), outside which there is no good. This coincides with the view of Lawuyi and Taiwo (1990) that *Àṣùwàdà* principle revolves around the ability of human beings to create togetherness as one entity for a common end and purpose. That common end is usually the formation of rightful behaviours and/or character upon which their existence is built. Hence, it is important for every Yorùbá person to co-exist not only physically but also mindfully and morally. It is a failure to co-exist this way that Omobowale and Akanle (2017) advance as a reason for the community endangerment. According to their explanation, “a deviant who defaults in sociating values is deemed a bad person (*omoburúkú*), while the one who sociates is the good person (*omólúàbí*).” It is the proliferation of such deviants that endangers the society. Therefore, every attempt, such as that of this present research, must be made to reduce the percentage of deviant individuals in the society.

This theoretical orientation, upon which the principle of *Àṣùwàdà* is based, contrasts western social science theories which rather emphasise rationality and individualism (Omobowale and Akanle 2017). What is (a)moral in the Yorùbá society is therefore not what is rational to the individual but what the *àsùwà* (*the togetherness*

of people) rationally accepts to be. Therefore, the rationality of moral in the Yorùbá society is based on collectiveness and togetherness. This postulation of morality is further buttressed by Odebunmi (2015) in his theoretical explanation of the concept of *omólúàbí* among the Yorùbá. He construes an *omólúàbí* as a real Yorùbá person whose behaviour is in line with the Yorùbá identity and social harmony. He submits that “*Omólúàbí* is essentially an upbringing-dependent attribute” that should be “taught right from infancy” (Odebunmi 2015: 2). This essentially explains the concepts of *àbîkó* and *àkòògbà* among the Yorùbá. A child who was not brought up well in the attributes of an *Omólúàbí* is referred to as *àbîkó* while a child who was well brought up but deliberately chose to deviate from the training is referred to as *àkòògbà*.

This theoretical orientation of *Àsùwàdà* principle as it relates to the theorisation of the *Omólúàbí* concept is related to this study. First, the participants (students) in the present study are members of the Yorùbá society who must live in conformity with certain societal principles that are product of the rationality of the *àsùwà* and not that of their individual self. Therefore, secondary school students are expected to exhibit and practice the Yorùbá moral and societal values in and out of the school. Secondly, the participation of students in devising and/or rehearsing the play content of theatre-in-education packages was philosophically hinged on the principle of *Àsùwàdà*. The students were to *şùwà* (come together and co-exist in class groups) to *da* (create and/or prepare) a play that served their common good – the teaching, re-orientation, and practice of the Yorùbá moral values among themselves.

2.2 Conceptual review

This section attempts a clarification of the concepts that this study revolves round. Attention is given to the concepts relating to the link between theatre and (formal/informal) education as well as some topical issues on Yorùbá orature, culture and values.

2.2.1 The concept of theatre

The term “theatre” is etymologically derived from two Greek words “theatron” and “theaomai,” the former being “a place of viewing” while the latter being “to see”, “to watch” or “to observe” (Idogho, 2013; Cohen and Sherman, 2014). Putting these etymological meanings together, theatre could be seen, by a layman, as a place people come to see/view something. That is, theatre is a building where something is done and seen – a definition Cohen and Sherman (2014) call the

‘hardware’ meaning of theatre. However, without the ‘software’ definition – what is done and seen, the term “theatre” in its current form, and especially in the context of this present study, cannot be fully conceptualised. Therefore, a more intellectual conceptual clarification of theatre is offered in the following paragraphs.

Taking a more technical posture in clarifying the concept “theatre”, three questions could be derived from its etymology presented above. The questions, as itemised below, will be answered intellectually in the ensuing paragraphs:

- i. What do people come to see/view/observe?
- ii. Who put what they come to see together, or simply, who do people come to see?
- iii. Why do people come to see?

To start with, people (generally known as audience) come to see, view or observe an art, or simply put, a performance. Hence, many scholars have defined theatre as “a collaborative art or performance” (Levert and Mumma 1995; Aleshi and Iloh 2013; Idogho 2013; Cohen and Sherman, 2014; Sanders 2018). By defining theatre as a collaborative art/performance, this implies the collaboration that is involved in theatre production, presentation and spectation. Apart from the fact that theatre combines all other arts such as music, dance, sound, painting, including drama among others (Idogho 2013), being a collaborative art means that many professionals must come and work together to achieve what is known as theatre. On the collaborative nature of theatre, Sanders (2018: 1) submits that:

...a piece of theatre has not come from the mind of a single creator, but from a large group of people working toward a common goal. The theatre collaboration is similar to the function of a sports team, or even a military unit, in that many people are doing a variety of things that all contribute to the group success.

For theatre to be what it is, professionals such as script writer, director, stage manager, costumier, set designer, make-up artist, box officers, actors and actresses must walk together towards achieving the same purpose just as members of a sport team do. In addition to this, audience must be present to view and appraise the production and presentation. Hence, Cohen and Sherman (2014:6) aver that, “theatre involves those who watch and those who are watched—the audience and what is on stage” arising from “a combination of place, people, plays, and ideas—and the works of art that result from this collaboration.”

From the foregoing, it could be extrapolated that what people/audience come to see in a place is an art, a performance, or simply put an acted drama that is put together by a group of professionals. This directly links up with the second question – Who put what they come to see together, or simply, who do people come to see? What the audience come to see is put together by theatre professionals, hence, the audience come to see professional actors and actresses who are aided by other, though often invisible experts such as script writer, director, stage manager, costumier, set designer, make-up artist and so on. It is in this sense that theatre could also be defined not just as a collaborative performing art but also as a profession. Describing theatre as a profession, Cohen, and Sherman (2014:6) write:

It is a vocation and sometimes a lifelong devotion. If someone says “I work in theatre,” they are using the word to conjure an entire world of meanings. They are telling you that they work in a theatre, they participate in the activity of theatre, they collaborate with other theatre artists, and—perhaps most importantly—that they are inspired by theatre. Theatre is an occupation and an art. To work in the theatre is not just to labor, but also to create.

No doubt, theatre requires a whole lot of professionalism, if it is going to be referred to as a vocation. Therefore, theatre has been and will continue to be an academic field of study in the higher institution. Theatre as an academic field of study is a practical liberal education and according to Idogho (2013:237-238), focuses on the study of:

- i. Dramatic Literature, Theory and Criticism
- ii. History and Sociology of Drama
- iii. Theatre-In-Education; Children’s Theatre-Creative Dramatic, Community Theatre.
- iv. The media: TV, Radio and Film/Video, Writing and Broadcasting
- v. Music and Sound effects
- vi. Costumes Design and Construction
- vii. Set Design and Construction
- viii. Lighting Design and Construction
- ix. Advertising and Public Relations
- x. Publicity and Theatre Business Management
- xi. Stage Management
- xii. Dance and Choreography

- xiii. Acting, Mime and Movement
- xiv. Play directing (for stage, film, and radio)
- xv. Playwriting, Play criticism and Author's study
- xvi. Make-up Design and Execution
- xvii. Props Design and Construction

Most of these skills are what is put together to produce and present a good theatre to the audience. Most of these skills, if not all, are vocational and are very useful in making graduate self-employed (Elder, Hovey, Jones, and Swann 2008; Idogho, 2013). In this sense, theatre could be seen as the vocation of individuals who have passed through a period of schooling in the art of the theatre or related discipline at the higher institution level. However, as theatre is a vocation for schooled individuals, it is also an avocation for amateurs (Cohen and Sherman (2014). In this wise, theatre as a profession cannot be seen as what is solely born out of schooling or academics, because many people who have not been so formally schooled have it as their avocation and, in many cases, pursue it until it becomes their vocation. In fact, Hubert Ogunde, who is generally agreed to be the progenitor of modern theatre practices in Nigeria (Adeleke 1995; Adedeji 1998; Clark, 2008; Alamu 2010; Ogundeji 2014; Akinşola 2020a; Akinşola 2020b), was not formally schooled in the art of the theatre. Yet, as it will be pointed out in the next session (2.2.2), he eventually made a vocation out of it. Similarly, many theatre professionals in Nigeria of today informally learnt the arts of the theatre from a troupe. Therefore, defining theatre as a profession does not just relate to being an academic field, although the study of theatre in the school has gone a long way in the development of theatre as a vocation.

The next question to answer in this conceptual clarification of theatre is “why do people come to see?” As an art, theatre has the surface goal of entertaining the audience. Therefore, at the surface, it could be said that people come to the theatre to be entertained and based on this view, theatre could be defined as a form of entertainment. However, though people may have come to be entertained, what happens to the theatre audience goes beyond entertainment, because according to Umukoro (2002), entertainment is just one of the three traditional functions of theatre – entertainment, information, and education.

Obviously, entertainment is the first thing most people have on their minds when going to the theatre, and indeed, it is entertainment that is put forward. However, entertainment is not an end but a means to an end. In most cases, the entertainment is

to make the audience feel relaxed and receptive to the information the theatre conveys. This cumulates into educating the audience. Hence, the audience come to the theatre to be entertained, and they are informed and educated in the process. It is based on this notion that theatre could be referred to as an educational medium. Theatre as an educational medium has developed to be one of the sub-fields of theatre arts which is called theatre-in-education – section 2.2.4 of this review is dedicated to this in detail, because theatre-in-education is more central to the thesis of this research.

Arising from the foregoing discourse of the three questions posed, theatre is conceived as a creative art form that is dependent on the collaboration of the playwright, performers, technical crew, and the audience who are entertained, informed, and educated through the production. In essence, conceptualising theatre in this way shows the primacy of creativity, collaboration, and audience participation to the arts of the theatre. Hence, a theatre venture is unsuccessful until it has an audience and a box-officer (Adedeji, 1998), both of which are the backbones of any professional theatre.

The conceptualisation of theatre will be more lucid when compared with relatively close concepts such as performance and drama. These concepts are briefly examined in the next sub-sections:

Performance and theatre

Theatre itself, as conceptualised from the foregoing, is a performing art. In other word, theatre is a collaborative art form that is performed. Hence, defining the exact boundaries between theatre and performance, as Barnes, (2017) submits, can be complex. This is because of the necessity of performance in theatre. For instance, when a theatre is being staged, it is said that a play is being performed and everyone there is doing something to actualise the goal of the theatre. The playwright/script writer, actors, actresses, director, stage manager, set designer, light man, box officer and even the audience have roles they play to see to the overall success of the theatre. Hence, theatre is seen as a performance form especially when performance is seen as the act and/or art of doing something, just as it stems from the verb “to perform,” which means to execute an action. It is from this perspective that Max Herrmann defines performance as a game in which everyone participates. Fischer-Lichte (2014:18) further elucidates this definition by submitting that a performance is:

...any event in which all the participants find themselves in the same place at the same time, partaking in a circumscribed set

of activities. The participants can be actors or spectators, and the roles of these actors and spectators may switch, so that the same person could fulfill the part of an actor for a given period of time, and then turn into an observer. The performance is created out of the interactions of participants.

Conceiving the concept of performance this way strikes a difference between performance and theatre. While theatre is the performance of a prepared play for audience in a proscenium theatrical space, a performance may refer to a wide range of activities such as human daily routines, rituals, festivals, sporting activities, political campaign, demonstration and/or convention, various ceremonies, religious services, and so on. However, as it has been earlier said, a theatre performance can also be included in the circle of such activities.

Generally, Fischer-Lichte (2014) explains mediality, materiality, semioticity, and aestheticity as the four central features of performances. The mediality of performance relates to the bodily/physically presence of actors and spectators and the specific conditions of transmission that are created by such presence. The materiality of performance is explained as its transience. In addition, performance is defined by its transience, which connotes that a performance does not create a product but itself. The semioticity of performance is the ways in which meaning is created in performances through signs such as a movement, a sound, or any other thing which is only present for a certain amount of time and cannot be re-read or observed multiple times, like a text or picture. The aestheticity of performance however draws on the combination of bodily co-presence, transience, materiality, and semioticity to enable participants experience the aesthetics of the performance.

Performances in Fischer-Lichte's voice are therefore "events" which are most times regular activities of man and/or occasional events where human beings come together to interact for a purpose. However, such wide range of activities are also actions and events in a theatre, for the thematic preoccupation of a theatre piece is usually an imitation and representation of life. The only difference would be that some of these events are more real in performances than they are in theatre. In other words, events are really carried out when performances are spoken of but are just imitated or presented through illusion when theatre is talked about. For instance, the regular copulation between couples (a performance – real life event/activity) can only be performed on a theatre stage or in films through imaginations or various illusionary techniques. Similarly, the performances (real life activities) of Ifá divination, Orò cult,

Ẓàngó magical displays etc. in the Yorùbá indigenous religious world are most times performed/presented through illusionary acts in theatre or films. Hence, it may be right to say that all theatre is performed but it is not all performances that are theatre, because a performance is more real than theatre. Little wonders Marina Abramović, in 2010, responded to the question of the difference between performance art and theatre as follows:

To be a performance artist, you have to hate theatre. Theatre is fake... The knife is not real, the blood is not real, and the emotions are not real. Performance is just the opposite: the knife is real, the blood is real, and the emotions are real. (Barnes 2017, <https://www.varsity.co.uk/theatre/13706>, Accessed on December 15, 2021)

Drama and theatre

Drama, as a concept, has its etymology from the Greek word “*dran*”, which means “to do or perform”. Thus, drama literally means “action” (Oliva, 2011). Drama has many forms and must be construed as a generic term taking on many forms, one of which is theatre. As such, drama could be seen as a raw material for the theatre. Drama is usually used while referring to a play text or a script to be read or performed on the stage to an audience, hence, the difference between drama and theatre presents itself. Drama is a play text that becomes theatre only when it is performed on stage with actors performing the roles of the characters in the text, and other professionals (light man, set designer, costume manager, make-up artiste, box officer) coming together to make it a success. Drama could therefore be made with the efforts of a single individual – the playwright/scriptwriter while theatre is never totally made without the collaboration of many professionals. This primarily shows that drama is given life by performers on the stage and other subsidiaries working at the backstage. Since audience and stage are necessary to have a theatre, theatre presents itself as a physical or life phenomenon while drama can be abstract and subjective (Oliva 2011; Idogho 2013; Wight 2020).

2.2.2 A brief history of (Yorùbá) theatre in Nigeria

The African theatre in general and the Yorùbá theatre is deeply rooted in various traditional festivals, ceremonies, and rituals (Abaduah 2005; Ogundeji 2014; Akinşola 2020b). Traditional African theatre comprises all the theatrical practices, ranging from mimetic religious ritual displays, music, dance, mime, other mimetic celebrative festivals/rites and especially masquerading (Banham 2004; Abaduah 2005).

Before Africa had contact with the Europeans, there was a form of theatrical expression which only could be understood by first banishing “all notions of theatre as it is thought of in the Euro-American context—something dependent on text, on halls, on technology and on box-office returns” (Diakhate and Eyoh 2017). This is because informal rituals, dances, masquerades, storytelling, and folk celebrations, with all their theatrical elements, have been with Africa since antiquity (Mbachaga, 2014). Therefore, theatrical art in Africa and among the Yorùbá people is as ancient as the existence of the people themselves. It is in such context of traditional rituals and masquerading that a brief history of (Yorùbá) theatre in Nigeria is offered in the ensuing paragraphs.

The Yorùbá people had been known for various rituals and festivals, in which the various theatrical elements/features were manifested at the background. This has been seen as the source of the modern Yorùbá theatrical performance (Adeleke 1995; Omolola 2013; Ogundeji 2014; Akinşola, 2020b). Though, some scholars have argued that various traditional festivals of the Yorùbá should not be seen as theatrical/dramatic performance (Ògúndèjì 2014), however, the various Yorùbá traditional festivals have some forms of “dramaticity” embedded in them (Ògúndèjì 2014). If the several images used in the worship of gods and goddesses were first and foremost carvings (works of arts) and their use for religious worship would not remove their aesthetics, so also are the various traditional worship in which songs, dance, chants, and other dramatic displays are featuring elements (Ògúndèjì 2014). Therefore, their religious, cultic, ritual, and other utilities do not remove their aesthetic qualities. This same way, the liturgical purpose of *Şàngó pípè*, *Oya pípè*, *Èşù pípè* and others and the divinatory purpose of *ẹşẹ Ifá* as well as the magical purpose of *ofò*, do not prevent them from being seen as poetry (Ògúndèjì 2014).

The thought of seeing Yorùbá traditional festivals as having theatrical elements is sacrosanct to the understanding of the etymology of (Yorùbá) theatre in Nigeria. Though, the traditional festivals were not totally theatrical/dramatic, the various features embedded in them contributed a whole lot to the development of Yorùbá theatre. Adélékè (1995) explains that masquerading (a traditional religious rite) metamorphosed into *Eégún Aláre* (masque-dramaturges). *Eégún Aláre* was originally meant for the entertainment of the King's court, but, with time, it extended beyond the king's palace, resulting in the springing up of many troupes who travelled from village to village and town to town to perform for kings and later, the British District officers

(Akinşola, 2020b; Ogundeji, 2014; Adeleke 1995). These itinerant theatrical activities of the *Eégún Aláre* coupled with the activities of the colonial power set the pace for certain Nigerian artistes to refine their theatre practices.

Hubert Ogunde is identified as the foremost Nigerian artiste, whose colonial experiences and prior exposure to the Yorùbá traditional theatre (*Eégún Aláre*) cumulated into and informed his stage acting practices during the colonial era (Adeleke 1995; Alamu 2010; Omolola, 2013; Ogundeji, 2014; Akinşola 2020b). In other words, Ogunde fully exploited the new situation of civilisation to reshape the structure of Yorùbá theatre, because he had experienced both the African theatrical tradition and the western theatrical civilisation (Adélékè, 1995). Buttressing Hubert Ogunde's root in the Yorùbá culture and traditional theatrical performance, Ògúndèjì (2014) reported that Ogunde, himself, declared to have been initiated, at a very tender age, into not less than sixteen different indigenous cults; through which he took part as a drummer and dancer in many performances of the *Dáramójó* and *Èkùn-òkò Eégún Aláre* Theatre Troupes.

However, Ògúndèjì (2014) also pointed to some efforts prior to the Ogunde's 1944 debut. Ever before Ogunde started, settler communities of liberated slaves from Sierra-Leone, Brazil and Cuba introduced into Lagos, a thriving, though foreign dramatic trend, in which the indigenised forms called "Native air opera", "Sacred catanta" and "Service of songs" developed from (Ògúndèjì, 2014). These performances such as *Princess Àbèjé of Kòtàngùrà*, *The Jealous Queen Oya of Òyó* performed in 1903 and 1905 respectively by the *Egbé Ifé* (Church Society) and the various English performances of the *Lagos Glee Singers* before 1910, were primarily musical entertainment and secondarily dramatic, with churches and schools as its respective patrons and patronages (Ògúndèjì, 2014). An example of original plays in Yorùbá language was I.B. Akínyelé's *Àwọn Ìwàrèfà Mèfà* performed in 1912, under the directorship of D.O. Obase, and continued with the efforts of the other pre-Ogunde's artistes like A.B. David, G.I. Onimole, A.A. Láyeni, H.A. Olúfoyè, P.A. Dáwódù and T.E.K. Philips (Adédèjì, 1973 and Ògúndèjì, 2014).

With all these pre-Ogunde's frantic and fantastic efforts, the question to ask is why scholars did ascribe the development of the modern Yorùbá theatre in Nigeria to the Ogunde's debut of 1944? What did Ogunde do differently that accorded him such recognition and honour, especially with the fact that his much-overrated debut of 1944, as identified by Ògúndèjì (2014), was also a stage performance of an English play

titled (The Garden of Eden), on a church building fund-raising ceremony, under the umbrella of the Church of the Lord, *Èbúté Mèta*, Lagos, on June 12, 1944.

One of the things Ogunde did differently was the ingenious blending of the traditional and the new dramatic styles, in contrast to other contenders of his time, who only adopted the foreign mode. Not only that, but he also established, in 1945, his African Music Research Party, first of its kinds, and voluntarily resigned from the police profession, so that he could go professional, which he did in 1946 (Ògúndèjì, 2014). For these reasons and many more, he extended the patronage/audience of Yorùbá theatre beyond the church, adopted and adapted the itinerary nature of his *Eégún Aláre* experience together with the use of the tripartite format of presentation (Opening glee-Play-Closing glee) among other efforts. Hubert Ogunde has been recognised as “the making of Nigeria theatre” (Clark 2008) and indeed one of the three leaders of modern theatre among the Yorùbá – the other two leaders being Kola Ogunmola and Duro Ladiipo (Adedeji, 1998). In today’s connotation, whatever medium Yorùbá theatre is presented (whether stage, radio, television, photoplay and the most popular medium – film), it still has its roots in the *Alàrinjò* – otherwise known as the traditional Yorùbá travelling theatre.

2.2.3 Theatre as (informal) education

Theatrical practices had been part of the community socialisation and informal education processes from antiquity through oral tradition, folklores, songs, dances, and masquerade displays (Mbachaga, 2014). For instance, initiation ceremonies in most African societies are an informal way through which new and young members of such societies are socialised in the ways of life of the people. And since theatre origin in Nigeria has been attributed to traditional festivals and ceremonies, such initiation ceremonies cannot but possess some undoubted theatrical elements.

Theatre, whether in its traditional form or as it is in this modern era, is thus an informal way of socialising and educating audience and by extension satirising societal ills. Giving a voice to this, Umukoro (2002: 115) submits that “theatre deals freely with all sections of the human community, often to the discomfort or chagrin of a squeamish or prudish segment of the society”.

Traditionally, in Africa, inculcation of morals, values, norms, and mores is achieved informally through the instrumentality of festivals, ceremonies, storytelling, folklores, chants, songs, dance, and acrobatic displays among others which are important

indicators of theatrical performances. Performers utilised the occasions and opportunities of such festivals and ceremonies to applaud the just and condemn the unjust in the society. Therefore, theatre offers, to its audience, informal education about what is just and unjust in the society where they live.

As a form of informal education, theatre in Nigeria is currently being used for socio-cultural preservation, religious propaganda, and educational propagation (Umukoro, 2002). This present study is in the realm of both socio-cultural preservation and educational propagation since theatre is being studied as a tool for preserving Yorùbá orature and moral values among some students currently undergoing secondary education in Nigeria. Such educational function of theatre is however based on theatre as used in the context of formal education. This is handled elaborately in the next section of this review.

2.2.4 Theatre in (formal) education

When theatrical entertainment is adopted in attracting the attention of school children and evoking enthusiasm in their minds to listen attentively and effectively identify the educational messages therein (Joronen, Rankin, and Åstedt-Kurki 2008; Waters, Monks, Ayres, Thompson 2012; Praveen and Devi 2015), it is generally believed that theatre in formal education is at work. Theatre-in-education (TiE, henceforth), as a new form of applied theatre, began in Britain in the 1960s. Specifically the various school projects conducted by the Belgrade Theatre, Coventry in Britain in 1965 marked the beginning of the use of theatre as an educational method in Britain and culminated into the establishment of a full-time TiE unit sponsored by the Belgrade Theatre and the local authority (Jackson 2002). These efforts were developed into a structure that was propagated to Theatres across the country, the personnel of these companies combines the works of both artistes and teachers, hence, they are referred to as “actor teacher”.

The development of the new structure was not obviously a segregated occasion. TiE originates from various unmistakable however related advancements in theatre and instruction obvious all through the 20th century: the developments to restore theatre's underlying foundations locally and in this manner expand its social premise - appeared since the War, in the restoration of territorial theatre and the fast development of local area, 'option' and youngsters' theatre; the theatre's quest for a valuable and powerful job inside society and an investigation particularly of its potential both as an

instructive medium and as a power for social change - seen most quite in crafted by Bertolt Brecht and Augusto Boal and in the wide range of action going from pupils' theatre to political theatre; and, in training, the acknowledgment during the 1960s and 1970s of the significance of artistic expression (and show especially) in the school educational programme, along with the expanding significance given to the useful job that human expressions need to play in assisting pupils with comprehension, and work in, the world wherein they live (O'Toole, 2009; Jackson, 2011).

Inside the setting of those bigger turns of events, nonetheless, the significance of TiE is a particular one. The main advancement in this work has without a doubt been the idea of the TiE 'programme', and it is this component that separates TiE most clearly from different sorts of youngsters' theatre. The TiE programme is not an exhibition in schools of an independent play, a 'one-off' occasion that is here today and gone tomorrow, yet a co-ordinated and painstakingly organised example of exercises, typically formulated and investigated by the organisation, around a subject of pertinence both to the school educational plan and to the youngsters' own lives, introduced in school by the organisation and including the pupils straightforwardly in an encounter of the circumstances and issues that the theme hurls (Bolton, 1993; Levert and Mumma, 1995; Wooster, 2007).

In other words, while carrying out a TiE programme, a professional theatre troupe prepares materials relevant to the curriculum objectives and/or socio-cultural needs of school children and visits the school (usually more than once) for presentations (Bolton, 1993; Levert and Mumma, 1995; Wooster, 2007; O'Toole, 2009; Jackson, 2011; Idogho, 2013; Praveen and Devi, 2015; Uju, 2019). As such, a theatre-in-education programme would engage its audience and offer them a wide range of aesthetic, pedagogical and psychological values. In other words, it entertains and teaches its audience as well as aids behavioural modification by emotionally inculcating certain social and moral values into its audience. It, thus, goes "beyond the mere delivery and illustration of a message", as it helps to engage audience emotionally and then, intellectually (Jackson, 2011:235).

According to Redington (1979), TiE programmes can help in developing the curriculum, since its business is offering real service to schools. TiE provides the stimulus, subject-matter, climax or follow up to a project or centre of interest. Elder, Hovey, Jones, and Swann (2008) also submit that TiE is a tool for the study of and curriculum development for subjects such as history, culture, diversity, and the human

experience. No doubt, TiE provides valuable opportunities for students to develop personally, socially, and physically, because it inspires, challenges perceptions, changes attitudes, improves self-esteem, motivation, and achievement, delivers key messages that are easily understood and remembered, and maximises learning (Robson, 2018).

TiE performs all its roles by ensuring active engagement and participation of its audience. As such, it is a novel approach to engaging young people in education on any societal issues (Safer, and Harding 1993; Irving 2000). To actively engage students, TiE, as indicated by Jackson (2002), by and large uses components, in an assortment of stages, of conventional theatre (entertainers in job and the utilisation of prearranged discourse, outfit and regularly grand and audio cues); instructive dramatisation (dynamic interest of the pupils, in or out of job, show exercises in which pictures and thoughts are investigated at their own level); and reenactment (exceptionally organised pretend and dynamic activities inside mimicked 'genuine' circumstances). There is, be that as it may, no set recipe. The shape, style and length of the program will differ colossally relying regarding the matter handled and the age range cooked for.

Participation in theatre-in-education could be peripheral, extrinsic, or integral (O'Toole, 1976). Jackson (2011) adds forum theatre as a distinct form of participatory theatre technique used in theatre-in-education programmes. According to Jackson, peripheral audience participation is mostly used with younger children who are only prompted to a specific atmosphere in a theatrical presentation. Such participation may only serve as sound effects or loud choruses which have no influence on the progress or outcome of the presentation. Jackson asserts that extrinsic participatory form, on the other hand, is mostly used with teenagers and youth adults who do not really take a role in the theatrical presentation but respond and contribute as themselves. Same as the peripheral form, the audience do not influence the progress or outcome of the presentation, as they participate outside the framework of the presentation. Their participation may either be in form of a pre-theatre workshop with the use of techniques such as image theatre and simulation or in form of a post-theatre workshop with the use of technique such as hot seating.

The forum theatre form of participation is also like this extrinsic form apart from the fact that the audience participation in forum theatre is not pre- or post-presentation but an external participation of the audience as 'spect-actors' when

invited to influence the outcome of the play. The audience influence the outcome of the presentation by stepping into the shoes of the protagonist and trying out various ways of acting in a bid to change the situation the protagonist is found (Jackson, 2011). Jackson explains integral form of audience participation as one sustained throughout the presentation, which is mostly suitable for pupils aged 10-11 years. In such form, the play may not be developed outside the audience as they are expected to be in role from the start to the finish, having dialogue, lines, and queues to take.

In this study, two techniques (forum theatre and hot-seating) would be employed in evaluating the theatre-in-education packages to be developed and implemented in secondary schools in the Ìbàdàn metropolis. They are suitable for this study because they are most appropriate for the age group of the proposed participants of this study – senior secondary school students, as most of them are teenagers and/or young adults (Jackson 2011). The two techniques are briefly discussed below:

- i. **Forum theatre technique:** Augusto Boal developed this technique in his Theatre of the Oppressed. The technique motivates spectators to enter the play being performed by challenging the on-going occurrence. It is at this point that the spectator will become the actor: ‘spect-actor’ (Sloman 2011). As such, it is a kind of applied popular theatre that uses the experiences and understanding of the participants in creating events related to them (Conrad, 2004). In forum theatre, a developed play is presented to the audience to its climax when the audience would be invited to one-by-one step into the protagonist’s shoes by trying out alternative ways of acting in resolving the situation the protagonist is found.
- ii. **Hot-seating theatre technique:** In hot-seating, on the other hand, the developed play is presented from the beginning to the end and the key actors are placed on hot-seats for an interview session with the audience. The audience, through the various interactions with the actors during the hot-seating session, emotionally feel the play and the rationale behind every action and decision of the actors. (Waters, Monks, Ayres, Thompson 2012).

2.2.5 Theatre and drama in education: the differences

To conceptualise the difference between theatre-in-education and drama-in-education, it is important to understand the concept of theatre and drama, and the difference between them. This is because it is the two concepts (theatre and drama)

that provide the line of demarcation between theatre and drama in education. As it has been extrapolated in 2.2.1, theatre involves the collaboration of audience, playwright, and performers. Therefore Wight (2020) sees theatre as essentially the actual play production itself, instead of just the script, which drama is, or put simply – a play’s printed text. From this, the difference between theatre and drama in education presents itself and is more elucidated in the next paragraphs.

Drama-in-education is both a method and a school subject. As a method, various drama techniques are used in illustrating concepts in various subject areas to pupils and school children. As a subject, drama involves the study and literary appreciation of drama texts. Theatre-in-education, on the other hand, involves a group of theatre/teacher expert who plans pertinent material/project to be presented in schools frequently - more than one visit. These projects are typically contrived and investigated by the group/educators and are for little gatherings of a couple of classes of a particular age. The point of the projects is basically instructive – giving an instructive guide, asset, and improvement for the two, that is, educators and students.

According to the argument put forth by Allern (2008), drama-in-education is a specialisation that privileges make-believe plays as a significant learning medium in the classroom instructional setting. Students can participate in role-play situations, acting out imaginary scenarios, or demonstrate fictitious images for the purpose of gaining insight and intellectual growth. However, theatre-in-education is performance presentation whose aim is creating societal mass awareness and conscientising students (and members of the community) on a variety of societal issues that affect them. In this wise, theatre-in-education is broader than drama-in-education since drama is subsumed under the arts of the theatre.

2.2.6 Yorùbá orature: a review of its concept and forms

Oral performance has been with the Yorùbá since time immemorial. Before and after western civilisation of writing was introduced to them, forms of orature such as songs, riddles, proverbs, stories, myths, folktales, chants, dance and so on feature in their daily activities. It is thus not acceptable to define what Yorùbá literature is without the recognition of the oratory nature of literature in the Yorùbá society. Hence, various Yorùbá literati have explained Yorùbá literature to be either oral or written creative words that give entertainment and information about the Yorùbá people (Babalọlá, 1969 and 1991; Orímódògùnjé, 1969; Owólabí, 1985; Òpẹ̀fẹ̀yítímí, 1997;

Ògúndèjì, 1991a and 1991b; Òpádòtun, 2002; Ilésanmí, 2004; Oyèrìndé and Alimi, 2011; Adéjùmò, 2009; Sèsan, 2013 and so on).

Òpéfèyítímí (1997), for instance, specifically affirms that Yorùbá literature comprises oral and/or written discourse, culture, and tradition about the Yorùbá people. This pattern of thought is in tandem with the view of other scholars', some of whom are cited above and will be subsequently presented. A kind of literature exists among the Yorùbá – which only and primarily exists in the “brain” of the artists and performed with the words of mouth. Babalọlá (1969) has explained Yorùbá literature as the collection of Yorùbá connotative words, which result to poems, fictions, stories, folktales, advice, information, drama, didactic plays on stages that can all exist “inside” the artist and that only becomes written when “black and white” is involved. As such, Yorùbá literature could be viewed as the collection of the Yorùbá oral words or creative use of language that is based on the Yorùbá experiences, observations, and lifestyle from generation to generation (Babalọlá, 1991). Owólabí (1985) explains that collected wisdoms and deep words like stories, proverbs or poems that can either be written or spoken is referred to as the literature of the Yorùbá people.

Using these as backgrounds, Oyèrìndé àti Alimi (2011) posit that Yorùbá literature is the collection of the Yorùbá epistemic system which is based on their lifestyle and is well organised and presented with connotatively and figuratively garnished words. It can be written or spoken in term of prose or poetry. Ilésanmí's (2004) explanation of Yorùbá literature is not different from that of the other scholars, he explains that literature is the procedure by which it can be told to the world, what bothers one about one's society that is presented directly or indirectly, without mention of the concerned persons but with the beautification of certain deep sayings and voice that is important to the person presenting the work.

Sèsan (2013) also explains that oral and verbal arts remain the foundation to the literature of the Yorùbá people, because they have been orally sophisticated before colonisation brought western form of literacy to them. Therefore, oral and verbal arts should hold a special place in any discourse about literature that has Yorùbá as its focus. The explanation of what Yorùbá literature is, according to these scholars, has revealed that literature in the Yorùbá cycle is primarily spoken and the written form emanated with the advent of westernisation. The foundation and precursor for the written form of Yorùbá literature is its oral form. Therefore, the background of the

various Yorùbá written texts, both earliest and contemporary ones, remain the oral form of Yorùbá literature.

Little wonders Adéjùmò (2009) posits that the oral form of the Yorùbá arts is alive even till this modern time and can be at par with its written form. It is at par with the written form in language use, imaginative creativity, societal relevance and the three global genres of literature – drama, poetry and prose. However, it differs because of the spontaneity in its composition and performance. Many time, oral artists compose their works in the presence of their audience while the performance is going on. The written form is always composed and made ready before getting to the audience. Also, the face-to-face encounter an oral artist has with his/her audience makes the presentation livelier and more living than the written form.

From the foregoing, it is obvious that Yorùbá literature could be broadly categorised into two: the oral literature and the written literature. Each of these two broad categories can then be sub-divided into three classes – drama, prose and drama. Therefore, there are Yorùbá written drama and oral drama, Yorùbá written prose and oral prose as well as Yorùbá written poetry and oral poetry. It is interesting to note that these three genres (drama, prose and poetry), especially in their oral form, which this writer is more interested in, are interrelated, interwoven and interdependent. This is because it may be impossible to present or perform one without overlapping it with another.

It is hearty to note, at this juncture, that, though, all categories of the Yorùbá oral literature are presented dramatically in one way or the other, the dramatic strength of the Yorùbá oral drama and that of the other genres can conveniently be demarcated. The fact that imitation is the most important thing in drama and the use of dialogue in drama transcends other genres sets the demarcation line. The imitation in oral poetry, most times, does not go beyond the poet's voice modulation, while the oral prose is presented via the day-to-day communication's pattern. In drama, contrariwise, every concept presented, including the dressing, dialogue, actions, settings, and events, are imitated.

Ògúndèjì (1992, 2014) has classified the Yorùbá non-written drama into two broad classes of traditional drama and modern drama/Ogunde dramatic tradition, using their appearance in history as a criterion. This criterion relates to when each of the two broad classes started or were first noticed in the Yorùbá society. The advent of colonisation/westernisation was used as the historical yardstick. The traditional

drama had been with the Yorùbá before their contact with the Europeans while the modern drama/Ogunde dramatic tradition came with the advent of colonisation/westernisation. These two broad classes have, earlier, been explained in 2.2.2, but for emphasis, the two sub-classes of the traditional drama with historical development as a criterion are:

1. Masque dramaturges (Eegún Aláré): The entertainment is foregrounded while the religious cultic is back grounded.
2. Traditional Festivals (Ọdún ìbílẹ̀): Entertainment and religious cultic are of equal proportion in this.

Many Yorùbá literati have made efforts to define Yorùbá poem and most of their definitions fall on the oral nature of the Yorùbá poem. Ọ̀pádòtun (1982, 2002), Aṣaolú (1982), and Akínjógbìn (1969) are worthy of note in this direction. In his own explanation, Aṣaolú (1982) is of the mind that a poem is a collective name given to a genre of Yorùbá literature that is being presented emotionally and captivating than other genres of Yorùbá literature. He further explains that a poet word does enter the audience's inner head, as poems are written or spoken with highly connotative and aesthetic words. Ọ̀pádòtun (1982), also, defines a Yorùbá poem as a collection of connotative words chanted, most times, in sweet melody with fall and rise tune at the end of sentences and on some significant words. He observes, further, that figurative expressions are numerous in a poem. Akínjógbìn's (1969) explanation on a Yorùbá poem is that it is a creative and deep thought on anything that bothers one, whose diction is melodious than our casual conversation.

All these above definitions about Yorùbá poem are useful in this work, for they all point to an important feature of the Yorùbá poem, which is the aesthetic use of language. Hence, the concepts taught in the school setting as related to Yorùbá poems, both written and oral, revolve round the identification of Yorùbá poem (as peculiar to oral) and the aesthetic use of language (in both oral and written form). This will be examined in a deeper and clearer way later in this review. However, Ọ̀pádòtun (2002) has offered a criticism of the Aṣaolú's (1982) definition of Yorùbá poem, though he believes that Ọ̀pádòtun's (1982) and Akínjógbìn's (1969) definitions suffice, for they point to the connotive, aesthetic and artistic nature of the poetic language. He argues that it is not all Yorùbá poems that are presented in melodious tune, as Aṣaolú believes, *ofò*, *àyájó* and *àlọ̀ àpamò*, for instance, are being presented in the casual day-to-day conversational tune. What is important to note is that a Yorùbá oral poem is not,

primarily, written, as it resides in the performers' mind and is passed on orally from one generation to another.

Many scholars have attempted the classification of Yorùbá oral poetry, using various criteria like the performers of the poem, the message of the poem and the musical criterion. Ògúndèjì (1991a) believes that the latter criterion is more suitable for the classification of Yorùbá oral poetry, for the Yorùbá oral poems are best distinguished by their rhythm and melody. Beier and Gbàdàmósí (1959), Vasina (1965), Babalólá (1969), Olátúnjí (1984), Òpádòtun (2002), among others, have classified Yorùbá oral poetry using one criterion or the other. Olátúnjí (1984) reviews Beier àti Gbàdàmósí's (1959) and Babalólá's (1969) classifications, pointing to their inadequacy for they utilised a criterion that does not suffice. Olátúnjí (1984), observing the musical nature of the Yorùbá oral poems, utilises rhythm and melody as a criterion for his own classification.

Òpádòtun (2002), also, has made a frantic effort to classify Yorùbá oral poetry, after dropping a bombshell on the classifications done by Olátúnjí (1984) and other scholars. Olátúnjí (1984) and Òpádòtun's (2002) classifications are only pointed to so as to form a disciple of one for a concrete reason. Olátúnjí (1984), using rhythm and melody as criterion classifies Yorùbá oral poetry into three:

1. *Recitation (Àrángbó)*: Oral poetry that are recited without any form of musical undertone. The day-to-day conversational tone is used to carry out this class of Yorùbá oral poetry. They could be either full (Àrángbó kíkún) or partial (Àrángbó kékeré). The full are so for their "longness", for example *Oríkì, Eṣẹ-ifá, Òfò* and other magical poems, while the partial are so for their "shortness", for examples *òwe* and *àlò àpamò* as well as the long but unpopular *Àrò*.
2. *Chant (Ìsàré)*: This class of Yorùbá oral poetry is presented via the rhythm or melody in between the day-to-day communication's and that of song. The rhythm is more melodious than that of the day-to-day communication but not as melodious as song. This is of two types, namely, liturgical (Ajẹmésìn) for examples, *ìjálá, èsà pípè, iyèrè-ifá, òriṣà pipe*; and ceremonial (Ajẹmáyeṣe), for examples *ràrà* and *ẹkún iyàwó* in Òyó, *ègè* and *ìgbálá* in Ègbá, *òsàré, àsíko* and *àdàn* in Ifè, *olele* in Ìjèsà, *àṣamò* in Èkìtì among others.

3. *Song (Orin)*: Its rhythm and melody are the most accurate of the three classes. For this reason, it could be accompanied with drum, dance, and claps without it being disorganised. The sub-categories of Yorùbá songs include:

- Children Songs (orin ọmọdé), which could be lullaby (orin iremọlékún), game songs (orin eremọdé) or folktale songs (orin àlọ).
- Festive songs (orin ọdún ibílẹ̀)- songs in the various Yorùbá traditional festivals like *Ọṣun Ọṣogbo, Ọkè Ìbàdàn, Ọgìyán Èjìgbò, Edì Ifẹ* and so on.
- High life (orin àlùjọ)- these are entertaining songs in various ceremonial functions, examples include *sàkàrá, ọgbèlẹ, apepe, dadakúàdà, aláodì* and so on.
- Proverbial songs (orin òwe)- these are songs used to ridicule a person or group of persons. Examples include co-wife rivalry songs (orin olórogún), protest songs (orin ifèhónúhàn), political songs (orin olóṣèlú) and so on.

Ọpádòtun (2002), in his own effort to classify the Yorùbá oral poetry, emphasises the fact that Olatunji's (1984) classification is obsolete for quite several reasons. First, the *àrọ* he classifies as a recitation poem has been seen as prose in Olukoju's works of 1988 and 1989 and that Àlámú of Ìbórò in 2001 revealed that *ẹfẹ*, which Olatunji sees as solely for ceremonial function, is being used for both religious and ceremonial purposes in his community; the *ijálá* and *ẹsà egúngún*, which Ọlátúnjí classifies as liturgical poems, have been observed to be constant, as a means to entertain, in various ceremonies like wedding, house-warming, naming, funeral and so on (Ọpádòtun, 2002). Hence, Ọpádòtun classifies Yorùbá oral poetry into the following eight (8) classes:

1. Purely liturgical poems (Ewì ìjósìn pónbélé): these are Yorùbá oral poems that cannot be used for other purposes than the religious purpose. Examples include: *ifá kíkì, iyèrẹ ifá, òrìṣà pipe* and songs at various deities' festivals.
2. Liturgical/Ceremonial poems (Ewì ìjósìn àti ayeyẹ): these are oral poems that were originally meant for religious purpose but have now been extended beyond the shrine to other societal ceremonies. Examples include: *ijálá, ẹsà, èyò, ọbitun* and *ẹfẹ*.

3. Specific ceremonial poems (Ewì ayeyẹ̀ pàtó): these are the poems that are solely used for a particular function. Such poems could not be used for any other ceremony aside the one it is traditionally meant for. Examples include: *ẹ̀kún-ìyáwó*, *ìgbálá*, *òkú pípè* and *ìrèmòjé*.
4. Entertaining/Warning poems (Ewì ìdàrayá àti ìkìlò ìwà): these poems are used for dual purposes of entertaining the audience and warning them to desist from vicious acts. Examples are: *orin etíyerí*, *orin apépe*, *orin irègún* and *orin aláodì* in Òyó.
5. Purely entertaining poems (Ewì ìdàrayá pónbélé): these are Yorùbá oral poems that are purely used for entertainment. Examples include: *àlò àpamò*, *orin bọ̀lọ̀jọ̀* and *orin erémọ̀dé*.
6. Good-for-all ceremonial poems (Ewì gbogbo ayeyẹ̀): these include poems that fit into any form of ceremonial function. Example of such poems include: *ràrà*, *olele*, *ègè*, *ọ̀sàré* and *alámò*.
7. Magical poems (Ewì idán): these are oral words used in backing the charming power. Examples include: *ọ̀fò*, *àyájó*, *àásán* and *ògèdè*.
8. Other poem's Ingredient (Ewì èròjà fún ewì mírán): these category of Yorùbá oral poetry include poems that cannot stand on their own but are used as ingredients to garnish the presentation of other poems. Examples given are: *oríkì* and *òwe*.

Though, Òpádòtun's explanation on the above classification is enough to romance a lay mind, a critical mind should be able to notice that the overlapping, on which Òpádòtun faults Olatunji's work, is greater in his own work. This is inevitable, for he, Òpádòtun, utilises functionality as a criterion to work out his classification. Most Yorùbá oral poems, it should be noted, cannot be pinned down to a particular function/use, for oral poets, subconsciously and intuitively, make use of whatever comes their mind when a need for poem arises. For instance, his magical poems could also be used as ingredients for other poems like *ìjálá*, *ẹ̀sà*, *ẹ̀kún-ìyáwó*, *ìrèmòjé*, *ìyèrè ifá*, *orin etíyerí*, *orin apépe* and so on, which are all classified in other classes by him, for prayer is an integral part of Yorùbá orature and those magical poems are means of saying prayers.

Also, his claim that *àlò àpamò*, *orin bọ̀lọ̀jọ̀* and *orin erémọ̀dé* being purely used for entertainment has no basis in the nature and purpose of those poems and, therefore, cannot be established scholarly. The presentation of those poems

foreground entertainment but at the background lays an undeniable didactic purpose. While *àlò àpamò* is said to widen the intellectual horizon of the child and expose him/her to necessary things in his environment, *orin bòlòjò* and *orin erémòdé*, of any sort, do portray one or two moral lessons underneath. In addition, what is certain is that all Yorùbá oral poems could entertain, teach morals and warn against vicious acts. As such, having a class of Yorùbá oral poem that entertains or warns against viciousness cannot be said to be intellectually accurate.

From the foregoing, it is obvious that the functional criterion, which Òpádòtun (2002) uses, has accounted for a great overlapping that is apparent in his work. Because of the musical nature of most Yorùbá oral poems, as Olatunji (1984) has observed, this writer wants to agree with his classification, for the rhythm and melody of some oral poems, which are grouped together, are completely different from that of the other group of poems. As such, the overlapping would be minimised, if not eliminated. We, also, observe that the Olatunji's classification has informed what is present in the secondary school curriculum as related to the Yorùbá oral literature, hence, its intellectual adequacy. For instance, a chanter chanting oral poetry is at the same time dramatizing to the audience and may even narrate a story or past events in the process.

Yorùbá oral prose deals with storytelling via the words of mouth. Yorùbá literati like Ògúndèjì (1991a) and Ògúnṣòlù (1986) have laboured intellectually to classify the Yorùbá oral prose into classes. Ògúndèjì (1991a) classifies it into three, namely: Folktales (*Àlò onítàn*), Myth (*Ìtàn iwáṣẹ̀*) and Legend (*Ìtàn Akonikàyééfi*). Criticising Ògúndèjì's work for overlapping reason, Ògúnṣòlù (1986) classifies Yorùbá oral prose into four classes, namely:

1. Didactic (*Fèyíkógbón*), which is further classified as Folktale (*Alalò*), Riddle (*Alárò*) and Puzzle (*Arúmọlójú*)
2. Investigatory (*Yẹmíwò*), which is of soothsaying (*Alásọtélé*) and breaking news (*Asòṣẹ̀lẹ̀*)
3. Myth (*Orírun*), of a town (*orírun ilú*), worship (*ibọ*), lineage (*ìdílé*) and position (*oyè*)
4. Empowering (*Àmúṣagbára*), for protection (*Aṣààbò*), *Akòyà*, *Àwúre* and healing (*Aṣẹ̀wòsàn*)

However, Ògúnpòlù's classification creates more problem of overlapping, as all Yorùbá oral stories are didactic in one way or the other and many of the examples in one class can occur in other classes.

It is, however, not the focus of this study to argue and/or offer a classification and sub-classification of Yorùbá oral literature. This is because of the laboriousness involved in such task. In all the classifications presented, either the mode of rendition or the utilities of Yorùbá oral literature was used as classifying criterion. However, the two criteria resulted in some sort interwovenness in which a particular oral genre already in one class can also occur in another class. Therefore, it is safer to only identify and conceptually clarify the Yorùbá oral literature concepts recognised in the Yorùbá curriculum for secondary school, which is the focus of this study. By implication, the review done is to set a solid background for the discussion of various forms of Yorùbá oral literature that are included in the secondary school curriculum, for such are the concepts that this study operationally refers to as Yorùbá orature concepts. As such, the following Yorùbá orature concepts and contents are found in the Yorùbá curriculum for the six years of secondary schools:

1. *Conceptualising the Yorùbá oral literature (Ṣíse àgbéyèwò lítírẹ̀ṣọ̀ alohùn Yorùbá)*: the students are to be exposed to the meaning of the Yorùbá oral literature and what differentiate it from the written form. Various features of the Yorùbá oral literature like the participants (akópa), time of performance (àkókò ìṣèré), stage/location (ìbì ìṣèré), uses (ìwúlò), musical instrument (ohùn-èlò orin), events (ìṣẹ̀lẹ̀), gesture/action (ìfarafojúṣòrò), chant (ìsàré), songs (orin) as well as dance (ijó), will be explained with concrete examples.
2. *The classes of Yorùbá oral literature (Ìsọ̀rí-ìsọ̀rí lítírẹ̀ṣọ̀ alohùn Yorùbá)*: the students will be taken through the three global genres of poetry, drama and prose; their peculiarity and sub-categorisation. The sub-classes recognised by the curriculum are: Poetry- recitation (àrángbọ́/ìsọ̀rọ̀kẹ̀wì), chant (ìsàré) and songs (orin); Prose- folktales (àlọ onítàn), myth (ítàn ìwáṣẹ̀) and legend (ítan akọ̀nikàyéfi), drama- masque dramaturges (eégún aláré) and Traditional festivals (ọ̀dún ìbílẹ̀). The teacher is expected to exemplify these genres adequately and lead the students to appreciate their relevance in the contemporary society. However, a class of Yorùbá oral literature, different from what has been reviewed in this work is included in the curriculum. This is the transcribed Yorùbá oral literature (lítírẹ̀ṣọ̀ alohùn àdàkọ̀). They are the oral

literature that has been written down for easy preservation, transmission and dissemination. Examples of such are Wande Abimbola's *Àwọn Ojú Odù Mèrìndínlógún*, Adébóyè Babalólá's *Àwọn Oríkì Orílẹ̀ Mètàdínlògbòn* and so on. Just as it is for written literature, the student are expected to pay close attention to the events, themes and diction of this category of Yorùbá literature while studying it, as examination questions revolve around various happenings, messages and figurative expressions in the transcribed texts.

3. *Yorùbá Songs (Orin Yorùbá)*: Yorùbá songs have been explained earlier to be the class of the Yorùbá oral poetry that has a regular musical rhythm and melody. Hence, it is accompanied by drum/beat, dance and claps. Students are supposed to be exposed to the nature of Yorùbá songs and the various examples are to be sung practically in class. Traditional songs, relating to (a) wedding/marriage (ìgbéyàwó), (b) coronation (oyè jíjẹ), (c) naming (ìkómojádé), (d) moral lessons (èkó ìwà rere), (e) cleanliness (ìmótótó) and (f) religious activities (ìjòsìn fún òrìṣà), are below exemplified respectively:

- a. Orí ìyá rẹ a b̀ùn ọ̀ lómọ
 Èṣúrú k̀ì í yàg̀àn o
 Orí ìyá rẹ a b̀ùn ọ̀ lómọ
 Èṣúrú k̀ì í yàg̀àn ò
 Bó ba r̀òfó sí yàrà o
 Ọmọ ni yóó bá ọ̀ jẹ́ é
 Bó ba r̀òfó sí yàrà o
 Ọmọ ni yóó bá ọ̀ jẹ́ é
 Orí ìyá rẹ a b̀ùn ọ̀ lómọ
 Èṣúrú k̀ì í yàg̀àn o

Your mother's inner head will give you child
 For Èṣúrú does not go barren
 Your mother's inner head will give you child
 For Èṣúrú does not go barren
 The food you cook
 Will be eaten up by your children
 The food you cook
 Will be eaten up by your children
 Your mother's inner head will give you child
 For Èṣúrú does not go barren

- b. Oyè nàà kóólé e wa
 Ó di kóró

The chieftaincy enters our family
 It enters totally

- c. Ọmọ mi ni gíláásì mi
 Ọmọ mi ni gíláásì mi
 Ọmọ mi ni gíláásì tí mo fi ń wojú
 Ọmọ mi ni gíláásì tí mo fi ń ríran
 Káyé máà fọ gíláásì mi

My child is my mirror
 My child is my mirror
 My child is the mirror that reflects myself to me
 My child is the mirror through which I see
 May the “world” not break my mirror

- d. Kín ni n ó folè ẹ láyé tí mo wá?
 Kín ni n ó folè ẹ láyé tí mo wá?
 Láyé tí mo wá, kàkà kí n jalè
 Kàkà kí n jalè, ma kúkú ẹrú
 Kín ni n ó folè ẹ láyé tí mo wá?

Why will I steal in this life of mine
 Why will I steal in this life of mine?
 Instead of stealing, in life
 Instead of stealing, I choose to be slave
 Why will I steal in this life of mine?

- e. Ìmọ̀tọ̀tọ̀ ló lẹ̀ ẹ̀gun àrùn gbogbo
 Ìmọ̀tọ̀tọ̀ ló lẹ̀ ẹ̀gun àrùn gbogbo
 Ìmọ̀tọ̀tọ̀ ilé, ìmọ̀tọ̀tọ̀ ara
 Ìmọ̀tọ̀tọ̀ ló lẹ̀ ẹ̀gun àrùn gbogbo

Cleanliness can conquer all diseases
 Cleanliness can conquer all diseases
 The cleaning of home and body
 Cleanliness can conquer all diseases

- f. Ẓàngó, for example:

Ẓàngó dé o
 Orò ọkọ ọyá ò
 Agbéná gẹngẹ
 A-fèkẹ-lẹnu-ya

Here comes Sango!
 The husband of Oya
 He-that-carries-fire
 He-that-dismantles-the-mouth-of-the-liar

4. Liturgical and ceremonial chants (Ìsàrẹ̀ ajẹmẹ̀sìn àti ajẹmáyeḡe/aláìjẹmẹ̀sìn):
 liturgical chants are those used for the worship of one deity or the other. The
 students are to be exposed to the deity that is associated with each liturgical

chant, for examples: *ijálá* (ògún deity), *èsà pípè* (egúngún/masquerades), *iyèrè-ifá* (òrúnmìlà deity), *ṣàngó pípè* (ṣàngó deity), *èsù pípè* (èsù deity) and so on. It is the worshippers of these deities that normally present those liturgical chants at their various places of worship during their festivals. They also make use of the chant at the various regular ceremonies that concern the worshippers of such deities. The ceremonial chants on the other hand are used solely for entertainment at various ceremonial functions. Examples are *ràrà* and *ẹkún iyàwó* in Òyó, *ègè* and *ìgbálá* in Ègbá and so on. Students are also expected to master the verbs that are associated with each chant:

“Sun” – *ijálá, ràrà, ẹkún iyàwó, iyèrè-ifá*

“Sín” – *ìgbálá*

“dá” – *ègè*

“pe” - *èsà, òrìṣà*

5. Folktales and riddles (àlò onítàn àti àpamò): Folktales are short Yorùbá didactic stories that are accompanied by a song. Characters in folktales comprise animals, ghosts, ghomids and human beings. Amazing events and repetition of events are important features of folktales. In the world of folktales, animals talk, relate and even, interact with human beings. Some animals are also known for a specific role, for instance dog, tortoise and its family and so on. Riddles, on the other hand, are shorter statements or questions that are posed to children to find answers to. They are statements that draw children attention to what are significant and worthy of observation in their environment. Riddles are normally used to precede folktales at moon light plays. It utilises recondite metaphor and high form of imagery, a reason why it requires critical and deep reasoning for its interpretation. Examples include:

- a. Òrúkú tíndí tíndí, òrúkú tíndì tíndì
Òrúkí bígba ọmọ gbogbo wọn ló yàjẹ o
Kín ni o?
(...Òrúkú has two hundred children
And all are witches
What is it?)
- b. Kín ní ń bọba á mutí?
(What drinks wine with the king?)
- c. Awẹ obì kan à-jẹ-d'Ọyòò, kín ni o?
(A slice of colanut, which is eaten to Oyo
What is it?)

- d. Ó sáré nínú igbó yẹ̀lẹ̀nkú yẹ̀lẹ̀nkú
 Ó rìn láàlà yẹ̀lẹ̀nkú yẹ̀lẹ̀nkú
 Olórí asín-ìn-rín dodongbá dòdòngbá
 Méta là á pa á, méta là á mò ọ̀n, kín ni o?
 (It runs in the bush stylishly
 It walks in the boundary stylishly
 The head of *asín-ìn-rín*,
 A tripartite riddle requires three answers
 What is it?)

6. Yorùbá proverbs (Òwe ilẹ̀ Yorùbá): Proverbs are short witty sayings that are used to drive home a point, hence, the saying “òwe ẹ̀şin ọ̀rò, bọ̀rò bá sọ̀nù, ọ̀we ni a fí n wá a”, which means that “proverbs are the horses that words ride to get its bearing”. As reflected in the secondary school curriculum, the students are supposed to be exposed to the various contextual usages of the Yorùbá proverbs, as there are specific proverbs associated to various Yorùbá socio-cultural practices. Examples include:

- a. Orúkọ́ táa sọ̀mọ ẹ̀ni, inú ẹ̀ni ní í gbé
 (What to name one’s intending baby is always in one’s heart)
- b. Bá a kú là á dèrè, ènìyàn ò sunwọ̀n láàyè
 (The worth of human beings are realised when they are no more)
- c. N ò lè wá kú kò le joyè ilé baba rẹ̀
 (He who fears death cannot be endowed with his father’s chieftaincy)
- d. Bórin bá dùn bí ò dùn, ẹ̀ni gbọ ọ̀ wò ló máa wí
 (He who listens can only tell if a song is melodious or not)
- e. Ojú kan ní í bímọ, igba ojú ní í wò ó
 (The training of a child is not only limited to his biological parents)

7. *Praise poems (Oríkì)*: “Oríkì”, literarily, is the “head” that is praised. The Yorùbá praise any thing/being that has name, for they attach much importance to Yorùbá names. As such Yorùbá have collection of words and lines to praise a particular lineage (orílẹ̀), town (ìlú) and various names like *Dàda*, *Èjiré*, *Àjàyí*, *Ọ̀jó* and so on. The students are to be familiar with the various praise poems, especially the lineage one, and their contents. To ensure this, Adeboye Babalọ́lá’s *Àwọ̀n Oríkì Orílẹ̀ Mètàdínlógbọ̀n* has been included in the WAEC and NECO examination syllabus.

8. *Incantation (ofò)*: These are the collection of words and lines used to charm or back a magical power. They are statements of fact about things that cannot change, which is used to make one's desire happen (Adeniji, 1982). Students are to be familiar with this type of Yorùbá oral literature and be able to identify it. The extracts below exemplify this:

i. Ajíyínlá ni ò mọ̀yì oyin
Ahèràlà ni ọ̀ mọ̀yì ọ̀là

...

Àsọkà-àsọkàn ni tèkọ

Àsọkàn-àsọkàn ni tọ̀bẹ

Béja nílá bá sọ lódò, à rílẹ̀ omi

Àsọkàn-àsọkàn ni tèkọ

Ọ̀nà méréndínlógún loníyèyè é gbé é lujú

Gbogbo rẹ̀ ní í fí í sawo, ní í fí í sunmi

Tòtó ojúdò, aya omi

Èlà, màmà jẹ́ kí n jẹyè tẹ̀mi gbé

Òkòókòó, màmà kó mi níyè tẹ̀mi lọ. (Adeniji, 1982: 55-56)

He-who-steals-honey-for-licking does not know the value of honey

He-who-picks-ants-to-get-wealthy does not know the value of wealth

...

Boiling exceedingly is that of pap

Fervent boiling is that of the soup

If a big fish breathes in the ocean, we'll the ground of the water

Boiling exceedingly is that of pap

The iyeyè leaf has marks in sixteen places

It uses all to divine and to spring out water

The Tòtó at the river bank, the water's wife

Èlà, don't allow me to give up on my memory

Òkòókòó, don't take away my memory

ii. Tatíwèrè lorúkọ́ táàá porífó

Tatíwèrè lorúkọ́ táàá porífó

Èdò-àbàyà-gbàngbà lorúkọ́ tà á pèwọ́ àyà

Ìkukúndí lorúkọ́ táàá pèwọ́ ọ̀rùn.

Alákàsìn ọ̀sìn lorúkọ́ táàá pèwọ́ ààsẹ̀ yí

Kùrùkùrùgbaàja lorúkọ́ táàá pèyin alayé

È mọ̀ọ́ jórí ọ̀lórò ọ́ fọ́

È mọ̀ọ́ jórí ọ̀lórò ọ́ fà ya

Orî mi ò ní fọ́ o

Bẹ̀ẹ̀ lorí mi ò ní fà ya... (Olatunji, 1984: 234-235; The orthography is mine)

He-who-responds-suddenly-to-a-call-is the name that we call a headache

He-who-responds-suddenly-to-a-call-is the name that we call a headache

The-liver-with-a-broad-base is the name that we call the chest
Ìkukùndí is the name that we call the neck

Alákàsìn ọ̀şìn is the name that we call you, this door

Kùrùkùrùgbaàja is the name that we call you owners of the world

Don't allow the head of the prosperous to break

Don't allow the head of the prosperous to split

My head will not break

And my head will not split... (Olatunji, 1984: 234-235)

9. *The Use of Figurative Language in Oral Literature (Ọ̀nà Èdè Nínú Lítírésọ̀ Alohùn)*: This is a broad topic related to the Yorùbá oral literature in the secondary school curriculum. The language of literature is one feature that differentiates literature from other forms of verbal and non-verbal communication. The use of language in literature is highly aesthetic and connotative, as many figurative expressions are embedded in every form of oral artistic work. Hence, students are to be able to spot the use of figurative expressions and the purpose of their use in oral artistic works. Few of the figurative expressions are further clarified and exemplified in the light of Oyerinde and Alimi's (2011) explanation.

a. *Simile (Àfíwé tààrà)*: This is the direct comparison of two dissimilar things, usually connected by the use of "like/as" (bí i/dàbí/jù lọ). Examples include:

- Ó dúdú bí i kóró ọ̀şìn
(He/she is dark like the seed of ọ̀şìn)
- Ó ń sàré bí ehoro
(He/she runs like a hare)
- Adé ń fà ju ìgbín lọ
(Ade is slower than snail)

b. *Metaphor (Àfíwé ẹ̀lẹ̀lọ̀)*: This is the direct opposite of simile. It is the comparison of two dissimilar things without the use of "like/as" (bí i/dàbí/jù lọ) but with the identification of something with another in order to attribute the quality of one to the other. Examples include:

- Kóró ọ̀şìn ni ọ̀mọ náà
(The child is a seed of ọ̀şìn)
- Ehoro ni ọ̀mọ náà lórí ọ̀dàn
(the child is a hare on the field)
- Ìgbín ni Adé
(Ade is a snail)

Your mother's inner head will give you child
 For Èṣúrí does not go barren
 Your mother's inner head will give you child
 For Èṣúrí does not go barren
 The food you cook
 Will be eaten up by your children
 The food you cook
 Will be eaten up by your children
 Your mother's inner head will give you child
 For Èṣúrí does not go barren

g. *Parallel Sentences (Ìbádógba gbólóhùn)*: These are set of sentences that follow the same pattern. The sentences follow such that once we see one, we must see the other. For example:

- Ìgbà tó bùṣe gádà
 Ìgbà tó bùṣe gèdé

h. *Oxymoron (Aḵorósòótó)*: It is the joining together of contradictory terms for emphasis. They are called condensed antithesis. Examples include:

- Elékèé òdodo (truthful liar)
- Oyin kíkorò (bitter honey)
- Òtító korò (truth is bitter)

i. *Onomatopoeia (Ìfírósínròájẹ)*: This connotes the making of sounds to depict an idea in a work of art. This is for the purpose of creating an image into the mind of the reader or audience of a work of art. Examples include:

- Ojúmó mó
 A ò gbó poroporo odó
 Ààjìn jìn
 A ò gbó wòsòwòsò kònkòsò
 A ò gbó sinrinkúsin ká dín eku méja...

In the morning
 We did not hear the pounding sound of the mortal
 In the evening
 We did not hear the sieving sound of the yam powder's sieve
 Neither do we hear the sound of the frying of hare and fish

j. *Idioms (Àkànlò-èdè)*: Idioms are short statements that carry deep semantic implication. However, there is no semantic rule or theory that can be established for its interpretation, for an idiom has a specific meaning that it is associated with, traditionally. This shows that the meanings of idioms are highly and connotatively cultural. Examples include:

- Fẹwó (light finger)
- Ta téru nípàá (kick the bucket)
- Fẹ̀sẹ̀ fẹ̀ ẹ̀ (take to one's heel)

The above orature concepts are distributed in the curriculum across the six years of secondary education. Therefore, in this present study, three Yorùbá orature concepts (proverbs, songs and chants) are selected because they are the orature concepts that are emphasised in the senior secondary II curriculum. The three concepts are aesthetically a major part of the contents of the theatre-in-education packages developed in this present study. It is, therefore, expected that students' exposure to the packages will improve their knowledge of and disposition to Yorùbá orature.

2.2.7 The culture and values of Omolúàbí among the Yorùbá

The concept of culture is, generally, related to the ways of life of a people. Hence, culture has been seen as any or a combination of the aspects of representation, practices, articulation, power, identity, subjectivity, language, and ideology of a people (Barker, 2000). Adler and Rodman (2006), who claim that getting a definition for culture is not easy because early scholarly works have revealed hundreds of definitions, also subscribe to the above notion about culture. They note that culture comprises the language, values, beliefs, traditions, and others, which people share and learn. In this sense, the culture of a people relates to everything that concerns the people's life and their interactions within themselves and with others.

Culture has been broadly categorised into material or tangible and non-material or intangible (Nnonyelu, 2009; Ogundele 2014; Onyima, 2016). Aspects of tangible culture involve the physical, visible, and touchable man-made products and/or materials, which aid man's survival and play active roles in ensuring the comfort of the man's species. Whereas the intangible culture encompasses the abstract, invisible, and untouchable aspects of a people's culture. That is, their ideological, linguistic, cultural, and societal beliefs, thoughts, values, norms, and mores upon which their daily livings and interactions stand (Nnonyelu, 2009; Ogundele, 2014). The Yorùbá culture, which is the focal point in this review, also fulfils the two-broad categorisation of culture. Although, there seems to be an interwovenness in the intangible and tangible aspects of the Yorùbá culture, as extrapolated and argued in the ensuing paragraphs.

Adeoye (2003) enumerates the content of the Yorùbá culture as the language of communication, eating styles, foods, family organisation, marriage, naming ceremony, willing, worship, arts and craft, entertainment, governance, warfare, discipline, games and so on. This enumeration already shows the interwoven nature of the two-broad categorisation of culture – tangible and intangible, when the focus is, at least, the Yorùbá culture. For instance, the naming ceremony among the Yorùbá necessitates the use of certain objects as points of prayers for the child. While these objects, such as *orógbó* (*bitter Kola*), *obì* (*Kolanut*), *omi* (*water*), *ẹja aborí* (*catfish*), *ìrèké* (*sugarcane*), *oyin* (*honey*), *iyò* (*salt*) and so on, are food items that can be seen and touched, and hence, are tangible, the prayers made with them have philosophical underpinnings. Therefore, it may be wrong to absolutely categorise them as tangible culture, without considering them in various contexts of social interaction. What seems safer is to categorise the Yorùbá cultural practices into classes based on their context of usage.

Using such usage criterion, the Yorùbá cultural practices could be categorised into social, religious, economic, political, and legal practices. Social practices in this context involve various ceremonies (such as, wedding, naming, funeral, chieftaincy and so on) and modes of entertainment (such as music, dance, theatre, oral performance, and games of all kinds). The religious practices involve worship of deities (such as Egúngún, Şàngó, Ògún, Ọbàtálá, Ọrúnmilà, Ọrìşà-oko, Yemoja, Ọşun, and so on) and various town-based traditional festivals (such Edì in Ilé-Ifè, Ọgìyán in Èjìgbò, Ọkè-Ìbàdàn in Ìbàdàn and so on). The economic practices involve various Yorùbá traditional occupations (such as farming, hunting, carving, fishing, pottery, palm wine taping and so on) and means through which peers and neighbours have devised to help themselves (such as àáró, ọwẹ, àjọ, owó elélèé, àrokodóko, and so on). The legal practices have to do with ways through which laws are made, interpreted and executed in the traditional Yorùbá society as well as the officials that are vested with such responsibilities/authorities.

However, a deeper examination of these subcategories of the Yorùbá culture would reveal their tangibility and intangibility. In other words, there are tangible and intangible aspects of every category and sub-category of the Yorùbá culture. This is because there are beliefs systems and philosophical thoughts that underline every object and activity of culture among the Yorùbá. In essence, Yorùbá attach values to cultural aspects, objects and activities. Hence, it suffices to opine those values are the hallmark of the Yorùbá cultural practices.

Akinşola (2015; 2018; 2019) and Akinşola and Adeyinka (2020) rightly observe that the Yorùbá cultural practices could be conceptualised in the light of social interaction and human relationship. Therefore, the Yorùbá cultural practices cannot but reveal their beliefs about good and virtuous behaviour, which are the hallmark of human interaction and relationship. In other words, the length and breadth of the Yorùbá cultural beliefs is to raise virtuous human beings, who are normally referred to as *Ọmọ́lúàbí* that is ‘*a child born out of ìwà – good character*. Such a person is expected to exhibit moral behaviours like truthfulness, respect, discipline, help, commitment, diligence, steadfastness, love, and care and so on and shun degenerated acts. Yorùbá values, therefore, are important parts of the Yorùbá traditional education that are tacitly passed down from time to time in a bid to achieve the goal of socialisation in the society (Ilesanmi, 2018).

In the view of George and Uyanga (2014), values are pleasing, true and excellent moral instructions that enhance the existence of a people daily. Therefore, the Yorùbá values capture their moral beliefs and norms that define their existence, dos, and don'ts and social relationships. The collection of these values defines who the Yorùbá really are, which is generally and tacitly referred to as *Ọmọ́lúàbí*. As such, the concept of *Ọmọ́lúàbí* among the Yorùbá has been used to summarise the Yorùbá value system (Ogundeji, 2009; Akinjogbin, 2009; Faleti, 2009, Yoloye, 2009). Akinjogbin (2009) ascribes importance to the Yorùbá concept of *Ọmọ́lúàbí* in explaining Yorùbá values and who Yorùbá really are, and hence, submits that *Ọmọ́lúàbí* is the accurate name that suits the race.

Morphologically, Yoloye regards the term ‘*Ọmọ́lúàbí*’ as the contraction of the expression ‘*ọmọ-olúwà-bí*’, which, in his words, means ‘a person born and raised by someone with good character and by implication a person with good character himself or herself’ (Yoloye, 2009:31). Similarly, Falola and Akinyemi's (2016) view of the folk etymology of the term reveal that ‘*Ọmọ́lúàbí*’ is from ‘*ọmọ tí Olú Ìwà bí*’ which means one whom the god of character gave birth to. In their view, *Odùduwà*, the grand progenitor of the Yorùbá, relates to the creation of *ìwà (character)*, as suggested by the morphological etymology of his name – *odù tí ó dá ìwà sílẹ̀* (this literally means the god who brought character into existence). As such, the Yorùbá ways of life cannot but be anchored on the principles of clean and good behaviour/character. In fact, Akinnawonu (2018) and Ogundeji (2009) submit that being a well-behaved person, that is, *Ọmọ́lúàbí*, is part and parcel of the Yorùbá tradition and culture.

The Yorùbá value of good character, which is referred to as the *Ọmọ́lúàbí* value concept in this study, is divinely connected with the Yorùbá source/origin and culture. Therefore, an individual who does not exhibit good behaviour in the society could not be said to be a real Yorùbá person. Such a person would exhibit anti-social behaviour that the Yorùbá *Ọmọ́lúàbí* value concept frowns at. Therefore, the Yorùbá people prioritise collective socialisation of children so that they may grow to become responsible and humane individuals (Omobowale, Omobowale and Falase, 2019). A typical *Ọmọ́lúàbí* in the Yorùbá society exhibits selflessness; chastity in sexual matters; hospitality; humility; obedience; hard work; kindness and generosity; avoidance of wickedness; truth and rectitude; avoidance of stealing; honour and due respect for parents, elders and those in authority; straight-forwardness and avoidance of hypocrisy; protection of women as the weaker sex; and dependability in keeping covenants and bonds (Yoloye, 2009; Akanbi and Jekayinfa, 2016; Akinnawonu, 2018). This is to the end that virtuous behaviours are promoted, and peaceful coexistence is achieved in the society.

Yorùbá language has been seen as a vehicle through which Yorùbá values, especially the *Ọmọ́lúàbí* value concept, are expressed and transmitted from one generation to another, for language is an important means of socialisation (Ilesanmi, 2018; Akinnawonu, 2018). However, language is just an important tool that the orature of a society uses in expressing and transmitting her values. In essence, Yorùbá orature, which is importantly carried out in the Yorùbá language, is what expresses and transmits the Yorùbá values from one generation to another. To this end, Adebayo (2018) submits that the literature, whether oral or written, of any society reflects their norms and moral values. Similarly, Adeyinka and Adegboodu (2018) aver that *Oríkì*, a typical example of Yorùbá orature, preserves historical, cultural, and traditional values. In their explanation of the link between Yorùbá orature and moral character/value, Falola and Akinyemi (2016:253) cite a common Ifá verse:

Owó lo ní tóò níwà, owó olówó ni
 Ìwà, ìwà là ní wá, Ìwà.
 Omọ lo ní tóò níwà, omọ ọlómọ ni,
 Ìwà, ìwà là ní wá, Ìwà.

If you have money without character, it's other people's money
 Character, character is what we should look for, character.
 If you have children without character, they are other people's
 children
 Character, character is what we should look for, character.

Similarly, other types of Yorùbá orature such as proverbs, riddles, songs, folktales, chants and so on also portray the Yorùbá *Ọmọ̀lúàbí* value concept and its importance in their daily interaction and relationship. Examples of proverbs that depict the importance of good characters among the Yorùbá include “*Ìwà rere lẹ̀şó ènìyàn*” which means good/virtuous character is the beauty of human beings; “*Àgbájọ ọwọ la fi í sọyà*”, which specifically shows the place of cooperation and collective effort among the Yorùbá people; and “*Ìşé ni òdògùn ìşé*”, which exemplifies the value placed on labour and hard work in the Yorùbá moral philosophical thought. All these are part of the values of *Ọmọ̀lúàbí* that have been pointed to. Similarly, the following extract of *ìjálá* chant also depicts the dignity of human labour as well as the place of hard work among the Yorùbá:

Ọ̀lẹ ká túótúó
 Ọ̀mọ Mopélólá
 Wón lára è ló ní tán jẹ
 Ọ̀jòjò ọ̀lẹ kò san bọ̀rọ̀bọ̀rọ̀
 Ọ̀lẹ ti wẹ̀gbàá kò rí yá
 Ọ̀mọ Mopélólá
 Bémi náà lówó n ò ní yọ̀lẹ ...

The lazy sluggish
 The child of Mopélólá
 They say it's himself he is deceiving
 The sickness of a lazy person does not go on time
 A lazy person failed in getting someone to borrow
 money from
 The child of Mopélólá
 If I also have money, I won't borrow a lazy man
 (Opadotun, Gbenro and Omolasoye, 2005:49)

There is no doubt that the main purpose of folktales, another type of Yorùbá orature, in the Yorùbá cultural milieu is didactic. As such, the various values of *Ọmọ̀lúàbí* are intrinsically embedded. Ogundeji (2009) rightly observed that the closing statements of folktale presentation are prayers said so that children, who are audience of the story, would remember the lesson therein. Similarly, the closing of the presentation normally features an evaluation of the lessons the audience (children) have learnt in the story. The lessons that folktales teach include truthfulness, honesty, contentment, kindness, love, and other indices of *Ọmọ̀lúàbí* in the Yorùbá society. No matter which form/type the oral performance is, it usually has the aim of ensuring that:

...students acquire performance experience, appreciate the literary and performance aesthetics, and **identify and imbibe**

the necessary moral lessons contained in the work
(Ogunjimi and Na’Allah, 2005:4)

By a way of summary, a few of the Yorùbá moral/*Omólúàbí* values include the following:

- i. Love
- ii. Respect for elders and those in authority
- iii. Selflessness
- iv. Chastity in sexual matters
- v. Hospitality
- vi. Humility
- vii. Obedience
- viii. Hard work
- ix. Kindness and generosity
- x. Goodness
- xi. Truth and rectitude
- xii. Integrity
- xiii. Honour and filial piety
- xiv. Straightforwardness
- xv. Protection of women as the weaker sex
- xvi. Faithfulness to vows and covenants
- xvii. Justice

No human or society devoid of the above values should be regarded as been moral. Therefore, most of these moral values are not peculiar to the Yorùbá society alone. They are part and parcel of every human society.

2.2.8 Influence of globalisation on the Yorùbá moral values

The gradual erosion of the African cultural heritage has been a great and general concern among sociologists, cultural anthropologists, educationists and other arts and culture scholars. Many scholars (Yankuzo, 2014; Onyima, 2016; Akanbi and Jekayinfa, 2016; Oyebade and Azenaboor, 2018; Sibani, 2018; Maikaba and Msughter, 2019; Mofoluwawo and Ajibade, 2019, among others) have indeed blamed it on the negative effects of globalisation and western civilisation. However, not much has been said specifically on the Yorùbá moral values and how globalisation has positively and/or negatively affected it. Therefore, it is expedient to further investigate the survival of the Yorùbá moral values in the face of globalization, drawing concrete

inspiration from the digital media – a potent tool for globalisation. For this to be effectively carried out, it is germane to conceptually understand the concept of globalisation, its aims, aspects, and indices as well as the tools with which it thrives.

The concept of globalisation has been seen as “the creation of the whole world into a single entity with priority to same language, same culture, same mode of dressing and same political, social and economic apparatus” (Maikaba and Msughter, 2019:221). It is in this sense that the whole world is now being referred to as a global village. This is not made possible without the significant advancement in technology that birthed the internet and the digital media. Since technological advancement is central to globalisation, Nsibami’s (2001) definition of globalisation revolves around five concepts that are highly facilitated by technological change and advancement. The concepts are locomotion, communication, political and military power, knowledge/skills and lastly, cultural heritage. However, Croteau and Hoynes (2019) has provided a counterargument, noting that globalisation is not just about technological innovations, though it uses it, but a transfer and mixture of people’s ways of living from various parts of the world.

Globalisation is therefore not value free, innocent, or self-determining but rather an international, socio-economic, political, and cultural permeation process (Nsibami, 2001; Ibrahim, 2013). This indicates that globalisation can take various forms – technological, economical, political, social, and cultural, although the technological globalisation seems to be the driving force for other forms of globalisation. Since the focus here is on the Yorùbá moral values, attention will only be paid to cultural globalisation.

According to Yankuzo (2014), the main goal of globalisation is cultural homogeneity. This implies that whatever form globalization takes, wheather economic, social, political, or technological, the goal is to stop the variations that exist in different world cultures. Since, culture is a way of doing things, globalisation aims to unite how various countries and societies deal with their economy, politics, and a host of other things. No doubt, cultural homogeneity is the hallmark of globalisation, hence, cultural globalisation brings all other forms of globalisation together. In essence, cultural globalisation is a diffusion process of cultural product to other societies, characterised by the act of selecting lifestyles, principles, ideologies, traditions, artifacts and other symbolic materials from their owners, as well as their adaptation, reinterpretation, and

integration into existing practices (Oladiti 2015a; Croteau and Hoynes 2019; Maikaba and Msughter, 2019; Mofoluwawo and Ajibade, 2019).

Pieterse (2009) identified three major perspectives in theorising cultural globalization – cultural differentialism, cultural convergence and cultural hybridisation. The idea of cultural differentialism is that cultures around the world are eternally different as there are salient aspects of a particular culture that cannot be changed or affected by globalisation (Ritzer, 2008). Therefore, conceptualising globalisation using this perspective shows globalisation as a mere surface occurrence because the innermost part of a culture is not usually affected by it. On the other hand, conceptualising cultural globalisation from the perspective of cultural convergence dwells more on the principle of assimilation. This principle idealises globalisation as a process geared towards the increase of sameness across the world. This is a radical change in culture all over the world to arrive at a global culture. Globalisation from the perspective of cultural hybridisation emphasises the mixing, integration, and fusion of different cultures into a unique one that is not native to any.

Previous scholars (Yankuzo, 2014; Idakwo, Awogu-Maduaqwu and Abiodun-Eniayekan, 2017; Mofoluwawo and Ajibade, 2019, among others) have mainly based their discussion and interpretation of cultural globalisation of African heritage to the cultural convergence noting that the aim of such convergence is to further the western imperialist agenda in Africa. However, to arrive at any justifiable analysis and interpretation of cultural globalisation, the three perspectives come in handy. Therefore, the three perspectives – differentialism, convergence and hybridisation, are sacrosanct to this present analysis. In fact, it is better to look at the three perspectives as a phasal process of cultural globalisation rather than distinct paradigms as Pieterse and his followers have done.

Going by the above, the first phase of cultural globalisation is differentialism. From antiquity, every society had her cultural practices and indeed practices that were different entirely from that of other societies. This is not unconnected with the Sapir-Whorfian Hypothesis of cultural relativity (Adeyinka and Akinşola, 2021). Every culture of the world has some practices, values and norms that can only be understood in the context of their own society. Some of such practices are thus peculiar to the said society and may not be totally affected by the influx of globalisation. However, the strong influence of the western imperialism as a key motivation for globalisation is aggregating the world's diverse cultures in one and in doing so many of the

peculiarities in the cultures of the world are fizzling out. As will be seen later in this piece, this phase of convergence has succeeded in creating a global culture for many activities of humans in the world. However, some practices still refuse to converge and hence, the third and final phase of cultural globalisation – hybridisation, which is the integration of a local cultural practice, especially those that have refused to converge, with the global cultural practice to arrive at a unique cultural practice. Subsequently in this work, this phasal process of cultural globalisation will be used to examine both the positive and negative influence of globalisation on specific Yorùbá moral values, drawing inspiration from the digital/global media.

Whether it is seen as convergence or hybridisation or both, globalisation has been seen as a continuation and expansion of western imperialism (Oni, 2005; Masoga and Kaya, 2008; Wahab, Odunsi and Ajiboye, 2012; Yankuzo, 2014; Onyima 2016; Idakwo, Awogu-Maduaqwu and Abiodun-Eniayekan, 2017; Sibani, 2018; Mofoluwawo and Ajibade, 2019; Maikaba and Msughter, 2019). As another form of imperialist subjugation, globalisation is a re/neo-colonisation of the African societies with the aim of furthering the western linguistic, literary, and liturgical heritage in the African continent. Therefore, the role of the art and entertainment, used in expressing these linguistic, literary, and liturgical heritage, cannot be overemphasised. These arts and entertainment are being transmitted through the digital media in form of films/movies, music, socio-videos and so on. This makes the digital media a significant technological advancement that facilitates cultural globalisation.

The digital media are enormous business organisations utilised to ensure the social strength and financial reliance and keep up with the trouble in free trade, fairness and equilibrium in worldwide correspondences and free progression of data (Chigbu 2007). Through these media, the world is progressively lessening into one element in which everything "West" is held as a model against everything from different parts. This is the most recent type of cultural imperialism, that is the western culture mastery of worldwide mass media since the western culture forces its esteems, convictions, suppositions, language, and so forth, upon a reliant third world culture through the course of worldwide mass media (Izuogu 2007). To this end, many scholars (Ogunjimi and Na'Allah, 2005; Poe, 2011; Acholonu, 2011; Nicolaidis, 2012; Akintayo, 2016, among others) in their examinations of media and cultural imperialism in Africa have concluded that the digital media is a strong weapon in the hands of the western imperialists in carrying out their agenda even in this modern era.

However, if proper allusion is made to movies, music and the social media, the positivity of using the wave of globalisation to advance the survival of the Yorùbá moral values will become more obvious. Corroborating this, Yankuzo (2014:2) says:

Globalization is like an uncontrollable wildfire it has started and nobody knows where it is taking us. What is evident is that no person, family, religion and society are immune to it. It is therefore shaping our society's labour markets and its pattern of inequality, its consumption and its health as well as its political stability and legitimacy. Globalization is a reality for all of us because; we are forced with no any option but to live in a global village (Yankuzo, 2014:2).

Therefore, it is not wise to continue to blame the wave of globalisation for the gradual erosion of the Yorùbá moral values but rather move along the wave by harnessing the positivity in globalisation to also rebrand and project the Yorùbá moral values to the world. One important positivity of globalisation is the accessibility of the digital media to every culture and society. In other words, every society has equal access to the digital media and every society can seize the media in globalising their culture to colonise others. However, this will require a great zeal and passion to orientate and reorientate their populace on the importance of their heritage because others only get to respect your culture that you respect. As it has started by many Yorùbá cultural apostles, many more artists, performers and entertainers need to be deliberate about the Yorùbá cultural and moral practices and not allow the global culture to totally colonise them.

2.3 Empirical review

This section reviews previous empirical studies that are related to this study, in order to appraise what has been done by previous researchers and to lay bare the research gap. As such, the previous studies conducted on areas related to the theses of this study will be reviewed, followed by the review of studies in theatre-in-education as well as studies on the link that exists between the moderator and dependent variables of this study.

2.3.1 Studies on Yorùbá orature and moral value concepts

Yorùbá is taught in the secondary schools based on three major aspects - language, literature and culture. While the language aspect encompasses topics related to the sound properties and patterns of the language, morphology, syntax, and semantics, the literature aspect focuses on both the oral and written forms of the three genres (drama, poetry and prose) of literature. The culture aspect, which is relative to

this present study, entails the teaching of Yorùbá ways of life, traditions, social institutions, customs, and moral values, to the end that students imbibe moral behaviours and preserve their cultural heritage.

However, previous studies in Yorùbá education largely focused on the language aspects of the subject such as numerals (Adéyíńká, 2005), essay writing (Adéyíńká, 2014; Adéyíńká and Ilésanmí, 2014), orthography (Adétòkun, 2018), vocabulary (Adétúnjí, 2018), reading comprehension (Pópóólá, 2018), English-Yorùbá translation (Adéyíńká and Adéoyè, 2013; Adéyíńká, 2016; Adéoyè, 2018), grammar (Adeyinka, 2019), and vocabulary (Oyeladun, Akinşola and Adeyinka, 2023) while some others studied Yorùbá language as a whole (Ọdẹjọbí, 2014; Adéyíńká, 2016; Adéyíńká and Ilésanmí, 2016). Indeed, few studies have been carried out on the influence of home and school environments (Ọlábòdẹ, 2017), students' psychosocial factors (Ilésanmí, 2018; Adeyinka and Ilesanmi, 2019), Yorùbá film genral preference (Akinşola, 2018; Akinşola and Adeyinka 2020), students' attitude (Olayinka, 2019) as well as preferences for movie, music, and mass media (Akinşola, 2019) on students' academic attainments in Yorùbá culture, orature and value related concepts. These studies are reviewed in the subsequent paragraphs of this session.

Oyeladun, Akinşola and Adeyinka (2023) studied the effects of semantic gradient as a teaching mode on the achievement of secondary school students in Yorùbá vocabulary. The study was premised on the tonal properties of the Yorùbá language and its determining influence on the semantics of words and terminologies. Therefore, the researcher also examined the effect of the students' knowledge of Yorùbá tone mark as a moderator variable. The study was an experiment conducted for six weeks using the pre-test post-test control group design. Achievement test was used to measure the students' achievement in Yorùbá vocabulary while a knowledge test was used to measure students' knowledge of the Yorùbá tone marks – the students were categorised into high, medium and low in their knowledge of the Yorùbá tone mark. The data were analysed using the analysis of covariance. The study found that treatment (in favour of the semantic gradient strategy) and knowledge of the Yorùbá tone mark (in favour of high knowledge) has strong effects on students' achievement in Yorùbá vocabulary. This is an indication that using the semantic gradient strategy to teach Yorùbá vocabulary was more beneficial than the conventional mode of teaching, especially when the students already have adequate knowledge of the tonal properties of the Yorùbá words. The study has been successful in examining its objectives

through the choice of appropriate methodological approach. However, many children from the Yorùbá homes are no longer effective in the speaking of the language because they are not being exposed to the language from home. Such students, even when taught with the best teaching mode, may not record excellent performance in the vocabulary of the language. This may be the reason why Adeyinka (2019) examined home background as one of the factors that could influence students' achievement in the Yorùbá grammar.

Adeyinka (2019), in a study on Yorùbá grammar, correlated peer group influence, home background, availability and utilisation of library resources and teacher teaching skills with students' learning outcomes in Yorùbá grammar. The study was carried out among 400 SS II students randomly selected in 10 public senior secondary schools in Lagelu Local Government Area, Oyo State. A self-made achievement test in Yorùbá grammar and a questionnaire on students' environmental variables were used to collect data. Data were analysed using appropriate analytical tools. As reported in the study, teaching skills, availability and utilisation of library resources and peer group influence did not significantly correlate with students' attitude to Yorùbá grammar while home background significantly correlated with it. Also, availability and utilisation of library resources and peer group influence did not significantly correlate with students' achievement in Yorùbá grammar while home background significantly correlated with it.

It could therefore be said that home background is important to students' learning outcomes in Yorùbá grammar. The parents should then always make Yorùbá the language of interaction and communication in their homes. Achieving this will also have impact on the development of moral values by such children. This is because children who are allowed to speak Yorùbá at home will be more exposed to the Yorùbá oral literature like proverbs, tongue twisters, songs and folktales whose knowledge can predispose them to the practice of the Yorùbá moral values in the society. It is therefore glaring that the recommendation of Adeyinka (2019) has not been well implemented because there are still cases of children who do not exhibit the Yorùbá moral values in the society. This present study is taking a pragmatic approach to this problem by involving students in theatre making for the purpose of learning Yorùbá orature and practising the Yorùbá moral values.

Adéoyè (2018) conducted a study on the effects of Bilingual and Reciprocal teaching strategies on students' learning outcomes in Oyo metropolis, with verbal

ability and gender as moderator variables. This was an experimental study where the researcher conducted pre-test and post-test measures on both the experimental and the control group with the treatment period of six weeks slotted in-between them. A total number of 370 students (190 males, 180 females), selected from six purposively selected schools in Oyo town, took part in the study. Adéoyè's (2018) experiment was efficacious in improving students' learning outcomes in English-Yorùbá translation, with the students in Bilingual strategy group having a highest post-achievement and -attitude while those taught using Reciprocal and conventional strategies followed in that order. However, none of the interaction effects was significant. Although, it is a study on translation, its methodology has implications for the design of this present study. Just as Adeoye (2018) approached their treatment procedure, this present study also will have three groups of which two will be based on the use of theatre-in-education packages, while the remaining one group will be taught using the conventional mode of teaching Yorùbá orature and moral value concepts. This methodological approach will enable the researcher not to preempt the outcome of the treatment but only provide opportunity for the comparison of the three groups.

Pópólá (2018) studied the extent to which certain teacher variables (teacher language proficiency, teaching skills and content knowledge) could predict how much students succeed in Yorùbá reading comprehension in Ido LGA of Ibadan. Using the descriptive research design of correlational type, 276 J.S.S II students and 6 teachers of Yorùbá, selected from six junior public secondary school in the chosen LGA, as respondents, the study found that teachers' language proficiency, teaching skills, and content knowledge were directly related with the attainment of students' in Yorùbá reading comprehension. Also, the teacher factors examined compositely contributed to students' achievement and that teacher content knowledge mostly predicted students' success in Yorùbá reading comprehension, after which the language proficiency, and teaching skills of the selected teachers followed in that order. Reading is prerequisite to comprehension as Popoola demonstrated. Similarly, reading comprehension is needed in theatre performance. The student-actors in the context of this present study will have to read the play scripts and comprehend their roles as well as the roles of other actors before the commencement of the rehearsals and the performance eventually. Therefore, there is a mediating role of the teacher in helping the students comprehend the play scripts as they read.

Ìpèayédá (2018) conducted a study on psychosocial factors as predictors of Yorùbá oral communication among undergraduates in Southwest Nigeria. The study made use of the survey research design of correlational type as the study design and 266 undergraduates (106 males and 160 females) from two universities (Obafemi Awolowo University and University of Ìbàdàn) as the study respondents. It was reported that Yorùbá oral communication fluency had positive significant correlation with level of communication, attitude, social interaction skill, and level of awareness. Likewise, all the predictor factors compositively contributed to Yorùbá oral communication among undergraduates in Southwest, Nigeria. The level of communication was the most potent predictor of Yorùbá oral communication fluency followed by social interaction skill, level of awareness, and attitude. Although the study was conducted among undergraduates while this present study focuses on secondary school students, Ipeayeda's findings on communication give a breath to theatre performance which has the potential of improving the communication skills of participants. This will be observed when the students' performance of scripted play is rated.

Adétúnjí (2018) researched into the extent to which teacher subject mastery and passion for teaching could be harnessed in improving students' achievement in Yorùbá vocabulary. This was a survey study where a correlation was conducted between the predictor variables (teacher subject mastery and passion for teaching) and students' achievement in Yorùbá vocabulary. The researcher randomly selected 800 SS II students and 20 Yorùbá teachers in some public secondary schools in Ona Ara Local Government Area as respondents. The study found a direct correlation between the vocabulary performance of students and their teachers' subject matter competence and passion for teaching. The joint contribution of teachers' subject mastery and passion for teaching to students' achievement in Yorùbá vocabulary was significant since each factor relatively influence Yorùbá vocabulary performance.

Adètòkun (2018) investigated the influence of teacher (job satisfaction and content knowledge) as well as school (type and location) factors on the learning outcomes (attitude and achievement) of students in Yorùbá orthography in 10 randomly selected public secondary schools in Akinyele LGA. The 10 schools were selected in such a way that five private and five public schools were represented as well as five schools in the urban and five in the rural area of the local government. The study design was the descriptive survey design of correlation type while the

respondents were 10 Yorùbá teachers and 300 SS II students. The study revealed that students' attitude to Yorùbá orthography had positive significant correlation with teachers' job satisfaction, teachers' content knowledge and school types while school location had no significant correlation. Also, all the variables had significant relationship with students' achievement and significant joint influence on the two learning outcomes. However, it was the job satisfaction of the teachers that had the strongest relative influence on the learning outcomes of students in Yorùbá orthography. By implication, therefore, the teachers' level of satisfaction with the teaching profession is potent enough in influencing students' outcomes.

Adéyíńká (2005) studied the effects of two numerical systems (decimal and traditional) on Students' Achievement in and Attitude to Yorùbá Numerals. As an experimental study, it utilised three intact classes of 210 SS I students in three local government areas in Abeòkúta, Ogun state, and assigned them to the decimal, traditional and decimal-traditional counting groups. According to the reports of the research, treatment had significant effect on students' learning outcomes in Yorùbá numerals, with the Yorùbá decimal counting being the most effective followed by the combination of decimal and traditional while the traditional counting system had the lowest post-mean score. The study also found that socio-economic background and gender had a statistically significant contribution to the performance of students and their disposition to Yorùbá numerals. Similarly, the interaction effect of treatment, socio-economic background and gender was also significant. Based on these findings, Adéyíńká (2010) proposes the decimal for Yorùbá counting system.

Similarly, Adéyíńká (2016) investigated how effective bilingual and peer-tutoring instructional strategies influence attitude to Yorùbá translation among teachers in-training in six colleges of education that were selected purposively in southwestern Nigeria. The investigation also included students' verbal ability and gender as moderator variables. As an experimental study, 300 pre-service teachers in six intact classes were assigned to treatment (bilingual and peer tutoring) and control (traditional lecture) groups using the simple random sampling technique. The study found that bilingual strategy was the most effective in improving the disposition of students to Yorùbá translation, after which the peer tutoring followed and then, the control group.

Adéyíńká, (2014) examined how proficient students are in Yorùbá and how positively disposed they are to the language, with the aim of correlating that with their performance in composition writing in Yorùbá. The design found appropriate and used

by the researcher was the survey research design of correlational type while 200 students who were randomly selected from some Senior Secondary schools in Ìbàdàn Metropolis constituted the respondents. According to the researcher's report, students' achievement in Yorùbá essay writing maintained a positive significant relationship with language proficiency and students' attitude, while the latter also has a composite influence. Similarly, the findings revealed that the two variables were potent predictors of students' achievement in Yorùbá essay writing, though language proficiency contributed more than attitude did.

Adéyínká and Ilesanmi's (2014) study is another empirical research on the language aspect of Yorùbá conducted on students' achievement in Yorùbá essay. The study investigated the effectiveness of text transformation and free writing on students' achievement in Yorùbá essay writing. The study made use of the pretest, posttest, control group quasi experimental design with 3 x 2 x 2 factorial matrix as the study design. A hundred and twenty (120) SS 2 students were randomly selected in 3 public secondary schools in Ìbàdàn North Local Government Area of Oyo State as the participant. The study found the experient method efficacious in improving the scores of the participated students in writing essays in the Yorùbá language. The text transformation method proved to be the most effective followed by the free writing and traditional lecture methods.

Apart from investigating language aspects of the subject of Yorùbá, as the foregoing review has shown, a few previous studies (Adéyínká, 2016; Odejóbi, 2014; Adéyínká and Adúrójà, 2013) have researched factors related to students' achievement in Yorùbá holistically. Though these studies may include culture, as an aspect of the teaching of Yorùbá, they did not give adequate attention to students' disposition to Yorùbá orature and moral values. Odejóbi (2014) investigated the influence of Yorùbá home videos on students' achievement in Yorùbá language. Her study was a descriptive survey study and 200 secondary school students, from randomly selected five secondary schools in the Ife metropolis of Oşun State, Nigeria, took part. According to Odejóbi's report, majority (59.5%) of the respondents performed below average because of watching Yorùbá films. Gender was also found by the researcher to have a role in the performance of students in Yorùbá language based on film watching, and as a significant difference in the performance of male and female students in Yorùbá language. More specifically, female students were found, by the researcher, to outperform their male counterparts based on Yorùbá film-watching. More importantly,

Ọdejobí reported that a significant relationship exists between the Yorùbá movie genres students watched and their academic performance.

Adéyíńká and Adúrójà (2013) carried out a study on the teacher's classroom behaviour and subject mastery as correlates of students' performance in Yorùbá. Using 800 SS II students spread over eight of the 24 public senior secondary schools in Iléshà East Local Government, Oşun State Nigeria, and all the 24 Yorùbá language teachers in the eight sampled schools, it was revealed that teacher's subject mastery is significantly related to students' achievement in Yorùbá and that there was a significant composite effect of teacher's subject mastery, classroom behaviour, teaching experience and qualification on the academic performance of students in Yorùbá language.

In his 2016's study, Adéyíńká examined how competent the Yorùbá language teachers were and how positively disposed they were to their work as teacher, with the aim of correlating them with their students' achievement in Yorùbá language. Adéyíńká, sampled a total number of two hundred and fifty public senior secondary school students from Ìbàdàn North-West LGA of Òyó State, Nigeria. It was found that teacher competence maintained a positive correlation with the achievement of students in the Yorùbá language. This connotes that teachers' competence in Yorùbá language was found to be a strong influencer of their students' achievement in Yorùbá language. Thus, students who have a competent Yorùbá language teacher would perform well in Yorùbá language than students who do not have a competent Yorùbá language teacher.

The foregoing review reveals that bulk of the previous recent empirical studies, directed towards solving the notable problems in the teaching and learning of Yorùbá as a school subject, were mainly on the language aspect of the subject. However, a few studies (Adeyinka and Ilesanmi, 2019; Akinşola, 2019; Olayinka, 2019; Akínşolá, 2018; Ilésanmí, 2018; Ọlábòdé, 2017), which focused on the culture-related concepts of the subject, were found. These studies are reviewed in the subsequent paragraphs, in a bid to show how related they are with this present study and what gap the present study is out to fill.

Adeyinka and Ilesanmi, (2019) studied the outcomes (attitude and achievement) of students in value concepts in Yorùbá language with two psychosocial factors (self-esteem and home background). In carrying out this study, the researchers utilised the descriptive survey design that allowed the correlation of the two psychosocial factors with students' learning outcomes in values in Yorùbá language.

One thousand (1000) SS II students who were selected from twenty (20) randomly selected public secondary schools in Ìbàdàn were the research subjects. The researchers utilised Self-Esteem Scale ($r=.76$); Home Background Scale ($r=.94$); Attitude to Value Concepts in Yorùbá ($r=.94$); and Achievement Test in Yorùbá Value Concepts ($r=.86$) as instruments in collecting data for the study. The researchers analysed the data collected using both descriptive and inferential statistics that were appropriate for the research questions raised. As the researchers reported, self-esteem positively correlated with students' achievement in value concepts in Yorùbá language while home background positively correlated with students' attitude to value concepts in Yorùbá language. Self-esteem and home background did not have significant joint contribution to students' achievement but a significant joint contribution to students' attitude. Self-esteem predicted students' achievement while home background predicted students' attitude to value concepts in Yorùbá. Based on these findings, the researchers recommended that parents should create good environment to encourage the inculcation of the Yorùbá moral values into children.

However, beyond the parents and home environment, using theatrical moral plays in the Yorùbá classroom can help instill certain Yorùbá value system in students. The theatre-in-education packages developed in this present study got their inspiration from the Yorùbá moral values, which are largely from the Yorùbá values concepts. Therefore, the value concepts such as oriki (praise poetry) and owe (proverbs) cannot but permeate through the play scripts written by both the researcher and the students. In essence, the psychosocial factors could then determine how best students benefit from these theatrical moral plays. Therefore, the study has also selected two psycho-(motivation) social (peer influence) factors as moderator variables in this present study. There are subsequent sections of this empirical review that are dedicated to reviewing these variables as against the dependent variables selected for this study.

Akinşola, (2019) attempted a prediction of students' achievement in Yorùbá cultural concepts based on students' preferences for Yorùbá and non-Yorùbá movie, music and mass media. Using the descriptive survey research design of correlational type, the study covered 350 SS II students randomly selected from 10 public senior secondary schools in Ìbàdàn North Local Government Area, Oyo State. The research utilised self-made questionnaires on students' preferences for (non)Yorùbá movie, music and mass media and an achievement test in Yorùbá cultural concepts as data gathering instruments. Data collected were analysed using both descriptive and

inferential statistics suitable for each research questions raised to guide the study. The researcher reported that achievement in Yorùbá cultural concepts had positive moderate correlation with students' preferences for Yorùbá movie, music and mass media but negative moderate correlation with students' preferences for non-Yorùbá movie, music and mass media. The independent variables also jointly contributed to students; achievement in Yorùbá cultural concepts. Preference for Yorùbá mass media was the variable that best predicted students' achievement in Yorùbá cultural concepts. Based on these findings, the researcher recommended that secondary school students should be encouraged by their teachers and parents to watch Yorùbá movies and television programmes regularly.

However, if this cannot work because of the economic situation of many homes who cannot afford televisions and other gadgets, the Yorùbá teacher can bring the performances to student live in the classroom. This could be done by allowing students to conceive, write and perform moral plays themselves, as it is done in this present research. Theatre would be used as moral instructional mode for secondary school students in the Ibadan metropolis.

Olayinka, (2019) carried out his own study on students' attitude as a correlate of students' achievement in Yorùbá poetry. The study was a correlational survey study that utilised a self-constructed questionnaire and an achievement test for data collection. Data were collected from 200 SS II Yorùbá students in 10 randomly selected public secondary schools in Ìbàdàn South-west Local Government Area. Data collected were analysed using suitable descriptive and inferential statistical methods. The study found that students had positive attitude towards Yorùbá poetry and that their attitude had significant negative correlation with students' achievement in Yorùbá poetry. Based on these findings, the researcher concluded that students' attitude is an important factor to be considered in an attempt to improve students' achievement in Yorùbá poetry, hence, it was recommended that secondary school students should be encouraged to read Yorùbá poetry and other literary texts.

Akínşolá (2018) researched the influence of Yorùbá films on the learning outcomes (attitude, achievement and motivation) of secondary school students in Yorùbá literature and cultural concepts in 20 public secondary schools purposively selected in Ìbàdàn metropolis, Òyó State. The study adopted a descriptive survey research design of correlational type and 500 SS II students randomly and equally selected from the 20 schools were the respondents. As the study's result proven,

respondents claimed to be greatly exposed to Yorùbá film watching; traditional and modern Yorùbá films watching had a positive significant influence on the three dependent variables; traditional and modern Yorùbá films watching had significant joint influence on students' attitude, motivation and achievement; both traditional and modern Yorùbá films had relative contributions to the dependent variable, though the traditional Yorùbá films had the higher contribution. This is an indication that the Yorùbá traditional films are replete with Yorùbá cultural practices that if students keep watching them, their learning outcomes in Yorùbá cultural concepts may be improved. However, integrating the theatrical performances of these cultural practices into the classroom instruction of the Yorùbá language would help improve the attainment of students in Yorùbá culture than a mere students' self-reception to traditional Yorùbá films.

Ilesanmi (2018) studied the influence of certain psycho-social factors on students' attitude to and achievement in Yorùbá value concepts, which are concepts that teach Yorùbá moral values and cultural heritage to students. Using the descriptive survey research design of correlational type as the study design and 1000 SS II students selected in 20 public secondary schools in five local government areas in Ìbàdàn as the respondents, the study found that locus of control, self-esteem, parental involvement, and peer influence had significant relationships with the level of success students have in Yorùbá value concepts while locus of control, parental involvement, peer influence and home background had significant relationship with students' attitude to Yorùbá value concepts. Likewise, all the psycho-social factors studied had significant joint contribution to students' attitude to and achievement in Yorùbá value concepts. The study further showed that each of the psychosocial factors studied had relative contribution to students' achievement and attitude to Yorùbá value concepts. By implication, there are psychological and social reasons for students' attainment in Yorùbá value system.

However, Ilesanmi's study only reported these psychological and social reasons without finding efficacious means of teaching students the values psychologically and socially. This is the main forte of this present research. Using theatre for orature and moral values instruction in the Yorùbá language is both psychological and social. It has been ascertained previously in this chapter (2.2.3) that theatre has been an informal tool for socialisation since antiquity. Similarly, theatre as a means of formal education (2.2.4) has been seen as a form of instruction that can

appeal to the psychology of the students. Therefore, this research goes beyond a mere survey of psychosocial factors that influence learning outcomes as Ilesanmi did. It is a study that will establish the psychosocial effect of using theatre for presenting orature and moral values instructions to students in the Yorùbá language.

Ọlábòdé (2017) studied the correlation between home and school related environment and students' achievement in Yorùbá culture in some secondary schools in southwestern Nigeria. The study made use of the descriptive survey research method as design and SS II students and Yorùbá teachers as respondents. The study found that home environment had significant relationship with students' achievement in Yorùbá culture, but school environmental factors did not. It further revealed that the joint contribution of the independent variables to students' achievement in Yorùbá culture was significant, while only the home environment contributed to students' achievement.

Though students' movie, music and mass media preferences (Akinsọla, 2019); attitude (Olayinka, 2019); film watching (Akínşọlá 2018); psycho-social factors (Adeyinka and Ilesanmi, 2019; Ilésanmí 2018); and home environment (Ọlábòdé 2017) are important factors that should be considered in enhancing learning outcomes in Yorùbá culture-related concepts, previous studies are yet to focus on intervention studies that could help in enhancing secondary school students' disposition to Yorùbá orature and moral values in the Ìbàdàn metropolis.

2.3.2 Theatre-in-education packages and students' knowledge of Yorùbá orature

Extant studies have reported the efficacious of various TiE techniques and programmes in improving students' knowledge and/or achievement in various school subjects. While some of these studies have mainly focused on using theatre/drama techniques to improve students' knowledge or achievement in language skills (Bora, 2021; Bora, 2020a; Abuh, Omachonu and Ibrahim, 2019, Korkut and Celik, 2018; Schenker, 2017; Ustuk and Inan, 2017; Elnada, 2015), others focused on using theatre/drama to address students' multicultural competence or knowledge (Babbit, 2011), students' knowledge, understanding, appreciation of literature (Gascon, 2019), students' achievement in/knowledge of other subject matters (Brizimo, 2014; Ugwu, 2014; Isukpa, 2014; Brett-MacLean, Yiu and Farooq, 2012; Pearce and Hardiman, 2012; Inoa, Weltsek and Tabone, 2014) and to address other educational concerns (Goldstein, Lerner, and Paterson, 2019; Gurniak, 2016; Kemeh 2015; Meyer and

Young, 2013; Nwadigwe, 2012). These studies are reviewed in the ensuing paragraphs to show the gap that this present study fills.

Bora (2021) investigated the development of second language learners' oral productive skill using authentic contemporary plays. The study was longitudinal and it was conducted in northern Italy. The productive language skill examined was speaking proficiency in terms of syntactic complexity and pronunciation accuracy. To achieve this purpose, the researcher made use of a blended-drama approach and a full-scale performance. The participants included 10 students who were in their last year at high school. The students were between lower- and upper-intermediate level of language in Italy. This experimental exposure lasted two terms. To adequately determine the effectiveness of this exposure to blended drama and full-scale performance, the researcher also taught a control group with a traditional approach for the same period. The pre-test post-test design was used to collect quantitative data.

According to the Bora's (2021) report, drama significantly improved learners' pronunciation accuracy and syntactic complexity. This implies that pedagogical drama and theatrical performance improved students' language proficiency. This is an indication that using drama and theatre to teach can increase students' cognition and understanding, hence, this can be used to establish the potentiality of theatre and drama in increasing students' knowledge of a particular subject matter. However, Bora's (2021) study was not on students' knowledge of orature which this present study focuses on, hence, there is a need to also examine the amount of effect theatre/drama will exert on students' knowledge of Yorùbá orature if it could have such significant effect in the context of second language oral productive skill.

Akin to the above, Bora's (2020a) study was also on enhancing the oral skills of English second language learners with the use of theatre and drama. However, this research utilised a different drama/theatre pedagogical approach. Bora conducted this study in a class of final year secondary school Italian students who learned English utilising theatre plays both as texts joined with drama games (text-based methodology) and as a full-scale performance (performance based methodology) inside their somewhat inflexible necessary educational plan. The study was executed longitudinally, that is more than 20 weeks. This period is split between the two methodologies, expecting to establish a unique learning climate which empowers participants to convey inside a protected open space.

Contrary to Bora's (2021) study where pre-test post-test design was used to collect only quantitative data, Bora's (2020a) study utilised the mixed methods research design that first collected quantitative data with the use of a semi-structured questionnaire and later collected qualitative data with the use of interviews. Findings reported by the researcher encouraged the use of drama for maximising L2 spontaneous and authentic speaking opportunities. However, the extent to which the treatment applied maximised the speaking proficiency of the learners engaged in the study was not reported. Although, the researcher did report that learners had a positive and favourable perception about the strength of theatre plays administered, the actual effect the plays had in terms of improved speaking proficiency was unknown.

In the Ankpa Local Government Area of Kogi State, Nigeria, Abuh, Omachonu, and Ibrahim (2019) conducted their study on the impacts of educational drama and theatre on the knowledge/achievement of students in English language. The study's goal was to see whether children who were taught using drama and theatre would perform better than their peers who were taught using a conventional or traditional manner. Participating in the study were students chosen from three different schools. Each school's students were split into two groups, namely Group A (GA) and Group B (GB). The GB served as the control group and GA as the experimental group. The literary technique was used to teach the same subject to both groups. A pre-test was then administered to them. In the following two lessons, GA learned a subject utilising a drama and theatre approach, whereas GB stayed in the classroom and learned the same subject using a conventional approach. Both groups received the same post-test. The outcome of the pre-test and post-test were compared. Their analysis, choice, and conclusion were all based on the comparison. The results showed that the group that received instruction using the drama and theatre method outperformed the group that received instruction using the conventional method. Therefore, the researchers advised that teachers-in-training be exposed to drama and theatre's potential as instructional tools.

Although, the findings reported by Abuh, Omachonu and Ibrahim, (2019) were commendable and useful in establishing the effect of theatre and drama on students' knowledge/achievement in whatever subject matter one is interested in, the methodological approach employed by the researchers may not guarantee a total reliance on the findings. Firstly, each school used by the researchers had both the experimental group and the control group. That is, students in the same schools were

used for experimental group and control group. This methodological approach cannot but cause an experimental overlapping, in the sense that students in the control group can get exposed to the treatment in the experimental group and vice versa. Students in the neighbouring school in fact talk to one another about what they are learning in school and in most cases exchange notes talk-less of students in the same school. If such methodological approach would be appropriate and provide a justifiable result, the researchers at least would need to provide justification for its use and explain how they controlled overlapping between the students in the experimental and the control groups.

Secondly, the length of the experiment – two lessons/weeks – did not justify the finding. Although achievement/knowledge is a learning outcome in the cognitive domain and its improvement could be faster than that of the affective and/or psychomotor, teaching for two weeks with the use of an entirely new pedagogical approach to the students may not yield such a fast improvement as the researchers claimed. At least, when a new teaching method or strategy is exposed to students, they will need time to firstly be at home with it before they can start to learn effectively. In essence, no matter how effective a strategy is, it always takes time to get the desired result if the strategy is new to the participants/students. This could be why Bora's (2020 and 2021) studies took a longitudinal approach rather than a quick-type experiment conducted by Abuh, Omachonu and Ibrahim, (2019).

Korkut and Celik (2018), in their study, utilised dramatic situation to provide students with a meaningful context. The objective was to give students reasons to communicate because of the usual need for accuracy. The research was contextualised among Turkish second language learners of the English language. The study used an 18-hour creative theatre workshop to address both the segmental and prosodic issues Turkish English learners had. A read-aloud task was given to the subjects before and after the experiment in order to assess the effectiveness of the creative theatre workshop. This process revealed that every participant performed better after the workshop, because their scores increased in English prosodic features. This result is similar to Schenker's (2017) report of an extracurricular German theatre project carried out at a small private college in the US with undergraduate students of all levels of German, where the said theatre project improved students' speaking proficiency in German and culminated in the performance of Albrecht Dürer's *Die Physiker* (The Physicists) in the German language.

The above is an indication that dialogue and speech production in theatre and drama can improve students' knowledge of the English intonation, stress pattern and other suprasegmental phonology. This is because acting drama requires rendering the dialogue with the exact voice modulation that will show the actions and the occurrence, as it is in real life conversation. Since drama imitates life, imitation in drama is an important drill and exercise that can improve students' knowledge of the imitated skill. Therefore, students' imitation of the Yorùbá chant in a theatrical piece can go a long way in improving their knowledge of Yorùbá orature.

Still on foreign/second language teaching and learning, Ustuk and Inan, (2017) conducted a case study of a Theatre-in-education company providing theatre services to schools in the North of Italy. The qualitative method was used for data collection, in which the theatre makers were interviewed, and the performances were observed to determine their impact on students' experiences in foreign/second language. The thematic analysis of the data collected revealed that the theatre-in-education programmes conducted by the company provided a foreign/second language learning experience that fostered active learner participation. By implication, theatre-in-education programmes have the potentials for fostering active learners' participation in language and by extension culture classrooms.

Elnada's (2015) study was directed towards the use of hot-seating technique as a lone strategy in enhancing the speaking skills of pre-service English teachers in Al-Azhar University-Gaza. The researcher adopted the pretest-posttest one group quasi-experimental design and the study sample comprised fourth level 24 pre-service English teachers who were enrolled in the conversation and practicum courses of the academic year 2014-2015 at the Al-Azhar University-Gaza. The findings revealed that a significant difference existed in the mean scores between the pre and post oral speaking test of students with the posttest mean score found higher than the pretest. Therefore, Elnada recommended quality training courses for teachers to promote the implementation of Hot Seating based teaching towards enhancing students' productive skills.

Apart from using theatre and drama to improve students' performance in language skills, studies have been conducted to examine the effect of theatre and drama on students' multicultural knowledge/competence and students' knowledge in literature. On multicultural competence/knowledge, Babbit, (2011) studied the effect of forum theatre as a form of interactive theatre on heterosexism and/or

homonegativity among college students, with the aim of considering both positive and negative influences on audience members and performers. Fifty-seven (57) college students divided into three groups took part in the study. They were the heterosexual audience members, LGBT audience members, and the actors who had performed in the scene. Data were collected via group interviews, survey responses, and observation. The findings established that the intervention applied influenced the participants' multicultural competencies, such as an expanded knowledge about the consequences of various intervention strategies; an increased awareness of oneself, one's surroundings and others, or oppression in general; the acquisition of tools that were found to be helpful in facilitating dialogues about oppression; and/or an increased willingness to act against oppression.

On students' learning of literature, Gascon (2019) conducted a study on the impact of theatre pedagogy on students' ability to read closely, gain a deeper understanding and appreciation of literature, and develop their affective skills. The study addressed three research questions that examined how theatre pedagogy improved student understanding, their attitudes about reading classic literature, and their judgments or their empathy toward others. It did this through a convergent mixed methods action research methodology. To gauge understanding, attitudes, and perceptions of empathy in relation to the use of theatre pedagogy, both qualitative and quantitative data collection tools, such as pretest and posttest evaluations, Likert scales, and reflective diaries, were employed. The study found that using theatre pedagogy tactics did improve students' attitudes toward studying Shakespeare's play *Othello* and increase comprehension. The study also showed that the use of theatre pedagogy encouraged more candid dialogues in the classroom. The conclusions and accompanying themes point to implications for professional development that aids teachers in creating and putting into practice theatre pedagogy tactics in the classroom at the school, district, and state levels.

Some other studies have also focused on the effect of drama and theatre on students' knowledge of and/or achievement in other school subjects like social studies and religion. In the Bomadi Education Zone of Delta State, Brizimo (2014) looked into how the drama method of instruction affected junior secondary school 2 pupils' interest and performance in social studies. The researcher used a quasi-experimental design with a pretest, posttest, and non-equivalent control group. The experimental and control groups were divided into four randomly chosen schools. Four whole classes

from each school were chosen for the study. The 172-student sample used in the study was made up of students in the complete classrooms. The results showed that drama therapy had a significant primary effect on students' interest and success in social studies, and suggestions were offered for how teachers might prioritise using the drama technique to increase their students' interest and achievement in social studies.

In senior secondary schools in Enugu State's Nsukka Local Government Area, Ugwu (2014) looked into how the drama approach affected students' academic performance and interest in Christian Religious Knowledge (CRK). The research design for the study was a quasi-experimental one. In the study, 115 students from two randomly chosen government-owned high schools in Enugu State's Nsukka LGA made up the sample. According to findings reported by the researcher, participants who were taught using the theatre method of instruction outperformed their counterparts who received instruction in the lecture technique. Similarly, participants who received theatre-based instruction improved in their learning interest more than their counterpart who received the same instruction via the lecture technique.

Isukpa (2014) evaluated how the role-playing technique affected students' academic performance and interest in CRS in the Central Education Zone of Ebonyi. It used a quasi-experimental approach. One hundred twenty (120) students were chosen for the study from four government-owned schools, with 70 students in the experimental group (31 males and 39 females) and 50 students in the control group (17 males and 33 females). The analysis of the data showed a substantial difference between the mean achievement scores of students who were taught CRS by role-playing and those who were taught through lecture, but in favor of the group who were taught CRS through role-playing. Students that were taught CRS through role-playing compared favorably to those who were taught through lectures in terms of their mean interest scores. The outcome also showed that role-playing as an instructional technique is gender inclusive and that gender has no bearing on students' performance in CRS. The null hypotheses tested showed that gender has no statistically significant impact on students' interest in CRS; that there is no statistically significant interaction effect between gender and instructional approach with regard to students' achievement; and that there is statistically significant interaction effect with regard to students' interest.

The study of Brett-MacLean, Yiu and Farooq (2012) was predicated on “Theatre for Living” model developed by David Diamond (2008). The researchers introduced forum theatre in their “Introduction to Medicine & Dentistry” course which was offered as part of the Undergraduate Medical Education programme in the Faculty of Medicine & Dentistry (FoMD), University of Alberta during the Fall semester of academic year 2008. In the study, the researchers adopted forum theatre technique to engage first year medical and dental students in discussion and critical reflection relating to professionalism that are relevant to their learning experiences as a group. The study found that forum theatre enhanced medical and dental students’ critical and reflective thinking, team building skills, valuable insights, and ability to dissect views. In no doubt, Brett-MacLean, Yiu and Farooq (2012) established that forum theatre technique is effective in enhancing the affective domain of learning.

Though, the subject-matter was different, a finding like that of Elnada (2015) was reported in an exploratory study conducted by Pearce and Hardiman, (2012), where hot-seating technique was used in teaching university business undergraduates. Just as Elnada (2015) found, Pearce and Hardiman, (2012) reported that hot-seating technique was effective in enhancing students’ practical business skills, commercial responsibilities, and assimilation of relevant academic theory. This further proves the effectiveness of hot-seating theatre-in-education technique in enhancing the cognitive development of students and audience.

Inoa, Weltsek, and Tabone (2014) used a multi-stage cluster randomised design and carried out a series of comparison and treatment group statistical analyses among primarily low-income students in an urban school district, some of whom had taken part in the Integrating Theatre Arts Project (ITAP), to examine the relationship between theatre-in-education techniques, literacy, and mathematics. The purpose of the study was to determine whether there was a correlation between the use of theatrical arts interventions and students’ performance in language arts and mathematics. According to the findings, children who received intervention frequently outperformed their peers in the control group in both arithmetic and language arts. Students in the theatre arts programme also outperformed their peers in the control group in every instance where the statistical significance was present. These instances included sixth-graders’ performance in mathematics and language arts.

In addition, there had also been studies who were only tendential to the subject of review in this section. Such studies focused on theatre/drama in the educational

space, and as such have implications for improving students' cognition in terms of knowledge and understanding. According to Goldstein, Lerner, and Paterson's (2019) research, arts programmes are frequently attributed with fostering children's cognition and affective, especially among children with autism spectrum disorders (ASD). Their research centred on how stakeholders perceived a theatre programme's potential impact on children's abilities. They conducted a systematic study of the adult stakeholders of a significant, successful musical theatre programme in a school setting, gathering information about their perceptions of the potential effects of the programme on student outcomes, their beliefs about the useful strategies within a theatre experience, and their role in the programme. Results showed that stakeholders prioritised modeling, routines, and relaxing as helpful methods and thought the programme improved turn-taking, motor skills, and imitation.

Gurniak, (2016) analysed the educational aspects of theatre and music and the impact that they have on an audience, especially as related to science. In examining how science and theatre can interact, the researcher composed a new, innovative musical to tell the love story between two professors, using general chemistry concepts. The study comprised members of both theatre and chemistry as distinct disciplines. The results and responses from the performance of the play were overwhelmingly positive from members of both disciplines. There is an inspired and continued interest in this work which will hopefully allow this interdisciplinary conversation to continue.

Kemeh, (2015), in his own study, reflected on his teacher preparation in a graduate drama course to use solo-drama as another instructional option to address the problem. The study also examined integrated solo-drama projects by four students in their respective classrooms as case studies. The findings demonstrated that solo drama was efficacious in making social studies instruction meaningful and engaging for learners, hence, classroom teachers and teacher educators should adopt it.

Meyer and Young, (2013) demonstrated how the use of a TAR (theatre as representation) case study can be used as a provocative teaching tool by those engaged in the professional development of in-service administrators, aspiring administrators, and students enrolled in a graduate level educational administration programme. Results showed that the use of TAR as a provocative teaching tool is highly successful in furthering the understanding and implementation of instructional leadership under the aegis of supervision of instruction.

Nwadiuwe's (2012) study utilised Theatre-for-development to alternatively and complementarily disseminate reproductive health information to city dwellers in Nigeria. The researcher made use of certain completed and ongoing health communication projects in Nigeria to illustrate the use of Theatre-for-development in sensitising the citizenry about health and health-related issues. Therefore, the study opened a forum for dialogue and debate and drew the attention of policy makers and health workers to explore the potentials of Theatre-for-development in combating the challenges of healthcare in urban settings on the continent, since it was found in the study that Theatre-for-development effectively influenced community health education.

From the foregoing, it is obvious that extant studies have mainly focused on the effect of pedagogical theatre and drama on students' second/foreign language proficiency, especially among second language learners of the English language outside Nigeria. As reviewed, such studies have unequivocally established the effectiveness of using theatre and drama to improve students' speaking and pronunciation skills. Studies available to this present researcher on the use of theatre and drama to teach in Nigeria schools have also focused on development of language skills and improving students' knowledge in other subjects like CRS, social studies, sciences, and so on. The studies as reviewed also made use of only teacher/researcher-conceived drama/play where students were only subjected to acting whatever the teacher/researcher taught or put together. In those studies, students were not given the opportunity to express themselves in creating drama and telling their own stories. Also, such studies did not focus on using their drama to improve students' knowledge of Yorùbá orature. Therefore, there is a need to carry out a research like this present one that will examine and compare the theatre packages devised-for-students and devised-by-students against the conventional mode of teaching in improving students' knowledge of Yorùbá orature.

2.3.3 Theatre-in-education packages and students' disposition to Yorùbá orature

Previous studies have focused on the effectiveness of theatre/drama techniques on students' attitude/disposition to general learning and specific subject areas. Many of the studies established the affective nature of theatre/drama and hence, its influence on student-audience. Bora (2020b) implemented authentic plays and dramatic approaches in English L2 situations to address students' language attitudes. The study selected

last-year secondary school students in Italy as the subjects. The mixed-method design was adopted and the researcher conducted a longitudinal quasi-experiment. The experimental group (n = 10) had two interventions over the course of one term, one using a text-based approach (TBA) and the other a performance-based approach (PBA). By using a questionnaire and a follow-up interview, both quantitative and qualitative data were gathered. The questionnaire examined learners' attitudes toward the two approaches in terms of interest, value, enjoyment, difficulties encountered, levels of comfort, and perceived language, while the follow-up interview provided more insight into learners' numerical responses provided in the questionnaire. The results showed a variety of, but generally extremely good disposition about the use of TBA and a PBA in the second language situation. In essence, the administered intervention was significantly efficacious in improving the attitude of learners of English as L2 lessons.

By explaining the difficulties of science drama, Seong and Im (2019) investigated the impact of participation experience in science drama on students' science-related emotive domain and suggested implications of science drama in school science education. By employing questionnaires, analysing student reflection journals, interviews, teachers' field notes, and descriptive survey findings, the focus was on the differences in students' cognition, interest, and attitudes before and after implementing science drama. It was discovered that there had been significant improvements in the cognition of science, careers related to science, and importance of STS issues, in the interest in science, learning about science, participating in science activities, and anxiety, in the interest in science, and in the attitude of curiosity and critical thought. Participants in science drama described challenges with implementing the subject in the classroom, such as a lack of prior experience or expertise, a heavy focus on academic achievement, low expectations for the subject, and the need for resources.

The opening of spaces for critical pedagogy in Chilean teachers' practices, as well as the elements that help or hinder the opening of such spaces, was of interest to Vargas (2019). A case study technique was used to examine them experimentally, concentrating on a special Continuing Professional Development (CPD) Programme that the researcher created and oversaw in a school in Santiago, Chile, in 2016. An example of this was a 15-hour session where fifteen teachers examined various theatre/drama-in-education techniques while considering their possibilities for critical pedagogy. Eight instructors worked together with the researcher to co-plan and co-

teach lessons that used theatre/drama in education. Finally, information was gathered regarding the programme's appraisal by the teachers. Data collection methods included participant and non-participant observation, interviews, questionnaires, and document analysis. Although the study's primary participants were the programme-involved instructors, data from their pupils and the school's management board were also collected in order to achieve triangulation and a higher degree of analysis. The study discovered that these instructors' methods were greatly enriched by the use of theatre and drama in education. By pushing them to collaborate with their students more equitably, especially through teacher-authoritarian methods, it improved the dialogic nature of their lessons. Furthermore, participants were actively engaged mimetically, affectively and intellectually. This is the same engagement this study envisages that the theatre-in-education packages developed will offer its participants.

Though it was not directly on students' disposition or attitude, Yusrilita, Mujiyanto, and Bharati's (2019) study, on the effect of Readers' Theatre on students' motivation in learning literature, has implication for addressing the attitude/disposition of students to literature. The study was conducted among twenty-two students and two teachers teaching reading in University of Baturaja. Quantitative data from the result of questionnaire showed that Readers' Theatre increased students' interest and motivation in learning literature. This implies that creative learning in Readers' Theatre like bringing out the character in live, read aloud, and expressing the story gave the students experience in learning and made them more interested and motivated in learning literature. Such interest and motivation are necessary for forming positive disposition to learning. When students have interest in a subject and are motivated to learning it, they may as well improve in their disposition to it.

The purpose of Athiemoolam's (2018) study was to introduce South Africa's decolonisation process while utilising drama-in-education techniques such tableaux, improvisation, and role plays to improve students' comprehension of these topics. Based on the written reflections of the students about the module's use of theatre in education as pedagogy, a data gathering strategy was put into place. The results showed that although students were first reluctant to participate in the drama-in-education process, they grew more invested in their learning as a result of their embodied participation. They believed that because the techniques offered a context for learning, it was possible to critically examine the problems that led to better learning, engagement, and reflection. As a result, Athiemoolam contended that drama

in education made a significant contribution to an effective decolonising pedagogy in university lecture rooms.

The application of the Theatre-for-development (TfD) methodology as a community engagement tool was studied by Asante and Yirenkyi (2018). Theatre-for-development offers a customisable method of gathering and utilising information on live performances of community development projects. Members, leaders, and stakeholders of the community were brought together by the TfD strategy utilised to engage them and give them a shared forum to discuss the problem of unemployment. The community was given the chance to voice their opinions, thoughts, worries, concerns, and questions on practical ways to deal with the unemployment issue in their area. Therefore, it could be inferred that the use of TfD influence the community's disposition to engaging in discussions that revolve around their being and the development of their people.

Due to the difficulty of people's low engagement in Theatre-for-development Programmes in Enugu North Senatorial Zone, Fesochukwu (2017) assessed the Community Theatre initiatives held in Lejja and Unadu. Fesochukwu narrowed the study's focus to consider reasons why locals might not be enthusiastic about community theatre. Because they were effective in acquiring information for the study, the historical, sociological, and literary strategies were used. The study revealed to the researcher that facilitators thought forum theatre was useful for fostering social and community development. Participants' show of low interest in spite of the rest difficulties was caused by both the facilitators and the community members. Contrary to Asante and Yirenkyi's (2018) study, Fesochukwu (2017) found that community members had no interest in engaging in development discussion using theatre, hence, they displayed a negative disposition to issues revolving around the development of their community.

Yilmaz and Dollar (2017) adopted the qualitative research method in familiarising students with some drama techniques, among which is hot-seating technique. Ninth grade EFL students in Istanbul, Turkey took part in the study. The outcome proved that EFL learners demonstrated positive attitude to English lessons because of their exposure to alternative and supplementary teaching and learning techniques such as hot-seating technique and other drama techniques. Segedin's (2017) study aimed to understand educator's perceptions and attitudes about the use of theatre to disseminate research. The study adopted a survey research design using a Likert-

scale instrument to measure the constructs of interest. The sample of the study comprised 110 educators who viewed the research-based play. Findings indicated that the use of theatre can increase the impact of research use on practitioners in education.

McLauchlan (2017) looked into Playlinks' contribution to the Community Arts Zone concept as a theatre-based artist-in-the-classroom research. Playlinks held pre- and post-production workshops for 248 primary school classrooms in conjunction with live theatre that visited the schools. Researcher's field notes, teacher evaluation questionnaires, and interviews with educators and theatre staff were used as data sources. The study's conclusions centred on how teachers perceived students' levels of engagement, learning across cognitive and affective domains, and advantages for teachers.

Welsh (2016) investigated the possibilities of using ethno-drama, a qualitative method, to examine social issues in schools like social labeling from the viewpoint of students. Nine students from a public secondary school and three teachers took part in the study. To address social issues in schooling, the study used a theory of issue-based theatre-making. The study's findings include interview data with student- and teacher-participants examining the social phenomena of labeling, including peer-to-peer labeling in the context of schools as well as labeling of students by teachers. In-class student writings that were original and included conflated versions of the participants' monologues as well as a dramatic production were used to collect and convey the raw data. This research is practice-driven and teaches artists practice.

Moschou and Rodriguez (2016) looked at whether community theatre may help young people learn democratic interpersonal skills. A questionnaire covering the socio-moral issues of the students and another covering the educational ideologies of the teachers were both used. Then, based on the National Curriculum's objectives for the creation of citizenship, a dramatic intervention was carried out with middle school students in Aguascalientes City. Results showed that students' attitudes did change during the intervention, as expressed by the students themselves. This attitude shift was also noted in the field diary and written evaluations. Since, it creates a public space where students can exhibit democratic and other moral behaviour, community theatre could, therefore, be used as a transdisciplinary tool for teaching democratic skills.

In order to better understand how students and instructors felt about using theatre activities in the teaching of social sciences at the elementary level, Narang

(2015) conducted a study. The sample consisted of 80 eighth-grade students and 20 teachers from two public schools that used theatre as a pedagogy to teach and study social science in Delhi. A five-point attitude scale and structured interviews with students and teachers were used to gather the data. Descriptive data analysis techniques were used to analyse the data. The frequency of replies for each item was computed for the Attitude Scale and the Structured Interview, and then it was put through a percentage analysis. The results showed that both students and teachers had positive attitudes toward using drama activities in social science classes, but the sad reality was that teachers rarely organised drama activities because they were under pressure to finish the curriculum on time and these activities, in their opinion, take a lot of time.

By capturing a workshop co-facilitated with graduate students at the University of Porto during the Future Places conference in 2013, Skeiker (2015) employed applied theatre practice to address netizenship challenges in the progress of the digital era. The programme employed applied theatre to inspire artistic performances that embodied the ideas discussed as well as to spark intellectual dialogue about netizenship. Since it blurs the barriers between performer and audience and encourages effective engagement between both, applied theatre is a successful technique to solve netizenship issues, according to the workshop findings and analysis.

The purpose of Miller's (2011) study was to highlight the empirical data linking a student's participation in theatre arts education with an improvement in cognitive development. Miller claimed that the school's theatre arts department had raised interest and motivation. Giving the children a place to work with their classmates, express their creativity, and participate in a large project outside of the classroom improved their enthusiasm for learning. Interviews revealed that the enthusiasm and energy garnered from the play carried over into the classroom as well. Although they were quite happy to be in school, they were nevertheless driven to succeed in their studies.

Hewson (2007) carried out a 3-year longitudinal research on the use of forum theatre technique to explore classroom management of teachers in training. The 3 years culminated into an arts-based action research project that examines the researcher's actions as facilitator/Joker, exploring the effectiveness of forum theatre in redressing oppressions in the school setting. According to the study's findings, emotions should be taken into account when determining how to react in a given

situation, whether you're the Joker or a teacher. It may be possible to spot oppressive behaviours or unspoken presumptions that require critical examination by observing the reactions of fear, rage, or humiliation in oneself and others. Further research into the sociological idea of saving face is advised because it has application to discipline in the classroom.

2.3.4 Theatre-in-education packages and students' practice of Yorùbá moral values

Extant studies on TiE and moral practices among students have focused on the place of drama in moral and ethical education. Such studies have established that drama/theatre itself is a moral or ethical-based subject, which can provide moral instruction and/or induction to students when taught well or used appropriately in teaching situations. Feng (2019) and Yosuf (2012) dwelled on the use of drama in teaching and promoting the practice of moral and ethical values among school pupils and students, following the theorisation of drama as moral education (Wiston, 1999) and ethical education (Edimiston, 2000). Other studies (Bournot-Trites, Belliveau, and Spiliotopoulos, 2007; Perry, 2010; Omasta, 2011; Francis, 2013; Idogho, 2013; Thambu and Balakrishnan, 2014; Lavrinienko, 2015; Adeyemi, 2015; Oladiti, 2015b; Anggraini and Kusniarti, 2016; Heikkinen, 2016; Ejiofor and Ken-Aminikpo, 2016) conducted on theatre/drama for educational or community development purposes are also tendential to developing morals and ethics in students and community members. The following paragraphs offer a critical review of these studies.

Feng (2019) investigated how story-based drama may be used as a cutting-edge pedagogy to assist students build their own moral reasoning and address some of the issues with the current moral curriculum. The primary methodological approach is reflective practitioner case study, which employs a variety of techniques to evaluate how the author's instruction has influenced the children's moral reasoning. Fieldwork was done with two groups of children in two distinct primary schools in Beijing, China in May and June of 2016. Thirty-one (31) children were taught over the course of fifteen sessions, comprising three story-based work schemes and one preparatory workshop in each school. Regarding the key conclusions, the author provides helpful advice for additional students on the one hand. On the other hand, it also demonstrates that integrating story-based theatre into the current school curriculum is feasible, and this novel method can be perceived as helping students in certain ways with aspects of their citizenship education, creative development, and dialogic thinking skills. The

data suggests that educational drama can foster moral development in gifted children by strengthening their relationships with peers and stimulating their imaginations. The author suggests that a longitudinal study on a larger scale be carried out by experienced teachers in order to stimulate more and deeper research on the use of story-based drama in comparable contexts. This may help to further extend the understanding of Chinese teachers of this resourceful new approach and help to inform policy makers. Though this present research is not that longitudinal and not situated in Chinese context, it promises to be filling the gap recommended by Feng because it utilises experienced teachers to implement TiE packages devised in the study.

Yosuf (2012) investigated how drama and performance can benefit students' moral and social development. Due to the modest size of their study, the research was centred on a case study methodology. In a primary school, there were four (4) drama lessons. Data were gathered through interviews, questionnaires, and observation. According to the results of the interviews, there have been some changes in social interaction, empathy, character judgment, and attitude. Only 50% of the students, however, concurred that the activities in which they had taken part were relevant to their situation in real life. This was anticipated because it would be impossible for students to comprehend the ideas in a limited number of classes in a short amount of time. The pupils' learning was active and beneficial. Drama and performance have a higher likelihood of fostering pupils' moral and social growth. Although students' ideas are welcome in theatre events, a teacher's direction is also necessary. If teachers want to use drama and performance in the classroom, they need to receive the appropriate training. Because several moral and social characteristics are different between Brunei and the United Kingdom, more investigation is required.

Still on moral education, Anggraini and Kusniarti, (2016) adopted empowerment theatre technique in reconstructing character education model implemented in primary school in Malang city/regency. Five primary schools took part in the study and the qualitative method was adopted. One school, which was used as a pilot model, was instructed by theatre teacher, parents, and school society. The result indicated human resource problem, lack of facility, and less support from family as challenges of implementing character education in primary school. However, the use of empowerment theatre technique for reconstruction and implementation of character education in primary school was found to give new experience to pupils towards

developing better self-characters. By implication, theatre technique can influence self-character and moral behaviour among pupils and students.

Heikkinen, (2016) gave a report of an example of a linguistic programme done with sixth form college students from Finland and The Netherlands, linking this action research to the meaning of drama education, and of the potential of devised drama as a part of civic Education. The integrative type of qualitative research method was adopted, and it was found that devised drama promoted citizenship education among participants as they were able to engage in meaningful communication through words and actions.

On social studies, Ejiofor and Ken-Aminikpo, (2016) studied Theatre-in-Education as an effective technique to the teaching of social studies on the topic “Traditional Marriage Rites” to Junior Secondary School (JSS I) students in Government Secondary School Kpite, Tai Local Government Area of Rivers State, Nigeria. This research adopted a quasi-experimental design of pretest posttest only one group type. The study used improvised dramatisation to illustrate traditional marriage rites to students and the data collected were statistically analysed. The result indicated that improvised dramatisation technique had effect on students’ appreciation of the traditional marriage rites, as students had a significant higher posttest score.

Adeyemi, (2015) adopted the Homestead approach of Theatre-for-development and Observation- Participatory research methodologies, to investigate ways of curbing social problems in Odiolowo, a Lagos suburb. Adeyemi’s (2015) findings argued that the youth of the community are disenchanted because of government's neglect in terms of providing social amenities. However, it was from the findings that TFD helped the people to collectively engage pragmatic steps towards solving their problems.

Theatre has the capacity to facilitate societal change, as demonstrated by Lavrinienko's (2015) research on the subject. The research's theoretical component aimed to provide some insight on the origins and growth of theatre in education as well as theatre utilized for political and social activity. The result of the qualitative research conducted to achieve this aim demonstrated that theatre is an effective tool in education through which topics of political and social activism and by extension social change could be addressed.

Still on social change, Oladiti (2015b) investigated how efficacious community-based socio-cultural animation as well as shade-tree theatre was in improving social competence of home-less children who walk aimlessly on the street

of Oyo metropolis. Since other factors can influence this social competence, the researcher chose the sex of students and the size of their family as moderator variables. This study was an experiment where there were pre and post-test measures of students' social competence and the treatment slotted in between them. According to the report given by the researcher, the experiment conducted was significantly efficacious in improving the social competence of the selected participants. This is an indication that community-based socio-cultural animation as well as shade-tree theatre can motivate children to be socially relevant. The effect of shade-tree theatre is of paramount importance to this present study. Although, theatre in this present study is conducted in the classroom, it shares the same features with shade-tree theatre used by Oladiti both in content and purpose. However, Oladiti did not so much dwell on the moral value competence of the selected participants, which this present study is dwelling on.

In his own study, Francis (2013) adopted forum theatre technique to investigate the experience and response of late adolescent students (15- to 18-year-old) to heterosexism and heteronormativity in a selected co-educational school in the Free State. The researcher was interested in the ways in which forum theatre sessions can challenge heterosexism. As such, data for the study comprised videotapes of the performances, discussions, and field notes. As reported, the findings of the study indicated that adolescents in the forum theatre sessions were able to bemoan heterosexism and heteronormativity in their school and demonstrate a commitment to challenge extreme examples of prejudice and behaviour by their teachers and peers yet ignore or shy away from everyday examples of heterosexist exclusions and privileges. Therefore, it was the argument of the researcher that though forum theatre technique can be used to challenge heterosexism, it is not in itself liberatory, as the issues of socialisation, privilege, and context cannot be bypassed with such theatrical intervention. Thambu and Balakrishnan (2014) has buttressed this by discussing forum theatre as a pedagogical tool of moral education. This is because it can stimulate students to think critically and pro-active in addressing a moral and social conflict.

Ayegbaju-Ekiti, Ilupeju-Ekiti, Itapa, and Ikole-Ekiti are some of the nearby communities where students reside in Ekiti State, Nigeria. Idogho (2013) investigated forum theatre (FT), an artistic methodology for participatory citizenship that fosters a process of collective reflection to produce solutions to community conflicts, in response to the recent violent conflicts between the students at Federal University Oye Ekiti (FUOYE) and their host community. The study uses a qualitative approach,

collecting data through participant observation and forum theatre workshops, then presenting and analysing the results using a descriptive methodology. The results showed that, when used effectively, interactive/participatory theatre, of which forum theatre is a part, has the power to alter conflicts within communities.

Omasta (2011) investigated how watching a single Theatre for Young Audiences show might influence adolescent audience members' attitudes, values, and/or beliefs. Data were gathered from a mixed-methods case study conducted with middle school pupils who watched a professional performance for children and were examined through the prism of cognitive studies taking new developments in research into the human mirror neuron system into consideration. Data indicate that it is quite likely that, under specific conditions, watching just one Theatre for Young Audiences show can have an impact on adolescent audience members' values. That is, theatre for young audiences has capacity to influence the value judgment as well as moral behaviour of adolescent spectators.

The forces and impacts of modern created theatre activities in education were examined by Perry (2010). The research is based on two sets of inquiries: an examination of professional contemporary devising practice with an eye toward educational applications and implications, and an examination of a devising process in a secondary school programme with a view to evaluating the merits and drawbacks of this approach in the context of education. The idea of nomadic mind and a poststructural perspective on embodied pedagogy are the contexts for this study. Considering pedagogy in this context, Perry focused on a non-representational perspective of analysis and saw the learner as a body/mind/self in motion, understanding pedagogy to be lived and experienced through the dynamics of affect, sensation, and interrelation.

More specific to culture in second language situation, Bournot-Trites, Belliveau, and Spiliotopoulos, (2007) explored the role of drama on second language learners' sensitivity to and motivation for cultural practices in their target language. In the study, the researchers taught Acadian culture to one French immersion class using drama (Drama group) and the other French immersion class using a more teacher-centered method (Library group), to examine the impact of drama activities in elementary early FI on language learning motivation, on cultural sensitivity, and on second language writing. The findings revealed a positive effect of drama on integrative motivation and desire to learn French. However, since both groups had a

high cultural sensitivity before the intervention, there was no difference between the two groups based on cultural sensitivity, though the drama group had a better score on cultural content. This implies that drama and theatre techniques can improve second language learners' cultural knowledge in the target language. Their cultural sensitivity may not be impacted because both groups were second language learners who may have come from the same linguistic background.

2.3.5 Motivation and students' knowledge of Yorùbá orature

Not many studies have been carried out to examine motivation as a moderator variable that can effect changes in students' knowledge of Yorùbá orature. Studies (Adeyinka and Ilesanmi 2016; Ilesanmi 2018) available to the present researcher were carried out on the predicting strength of motivation alongside other factors on the performance of students' in Yorùbá language and value concepts. Other studies found tendential to this focused on correlating motivation with the level of students' success and attainment. A review of few of these studies is offered in the subsequent paragraphs.

Adeyinka and Ilesanmi (2016) carried out a study that examined motivation and two other psychological factors predicting students' achievement in Yorùbá Language. The research was a descriptive survey type and the psychological factors selected were correlated with students' achievement in Yorùbá. The study was conducted in Egbeda, Oyo State. In the study, four hundred and eighty (480) SS II students were chosen at random from nine (9) senior secondary schools out of twenty-six (26) in the Egbeda Local Government Area. The researchers raised and answered four (4) research questions. Their findings revealed that of the three psychological factors examined, motivation was the strongest in predicting students' achievement in Yorùbá Language. However, it is yet to be known what influence motivation would have on students' knowledge of Yorùbá orature. It was then a necessity to carry out this present research that investigate the moderating effect of motivation in an intervention study on the effect of TiE packages on students' knowledge of Yorùbá orature.

Similarly, Ilésanmí (2018) studied the influence of motivation, among other factors, on students' achievement in Yorùbá value concepts, which are concepts that teach Yorùbá moral values and cultural heritage to students. Using the descriptive survey research design of correlational type as the study design and 1000 SS II

students selected in 20 public secondary schools in five local government areas in Ìbàdàn as the respondents, the study found that motivation had significant relationships with students' achievement in Yorùbá value concepts. Likewise, all the psycho-social factors studied had significant joint contribution to achievement in Yorùbá value concepts.

Boboye and Sofowora (2014) looked into how a multimedia learning package could improve students' motivation and Yorubá Language proficiency. Hundred junior secondary school students were chosen to participate in the study using the purposive and simple random sampling approaches from two schools in Ife town utilising the pretest, posttest control group experimental research design. The two groups (experimental and control groups) were likewise randomly assigned to these. Using t-test statistics for both descriptive and inferential analysis, data were obtained. The outcomes demonstrated that the multimedia learning strategy was superior to and favoured over the traditional approach. It improved performance over the standard approach. The researchers went on to suggest using such a multimedia package in Yorubá language instruction.

Sivrikaya (2019) looked on the connection between pupils who were enrolled in physical education and sports and their academic accomplishment. The study's population consisted of all 500 students enrolled at Balikesir University. A total of 120 children who received physical education and sports education made up the sample. The finding revealed that the motivation level of the selected students had a significant effect on their academic achievement. This is because as their motivation level increased, their achievement score in physical education also increased. Though this study was carried out on physical education and the present study is on Yorùbá orature, the finding of Sivrikaya (2019) shows that motivation is a factor that cannot but have a significant effect on students' level of knowledge and/or achievement in any subject matter.

Ozen (2017) used a meta-analytic technique in assessing the influence of motivation on students' achievement. A total of 956 research studies were gathered for the meta-analysis throughout the literature review, and 205 of those articles were included. A total of 772,903 people were chosen as a sample from the 205 research papers. The outcomes of the random effect model demonstrated that student achievement is moderately positively impacted by motivation. This result is significantly contrary to other studies that have reported a significant high effect of

motivation on students' achievement. This may be because Ozen's study was a meta-analysis and the effect of motivation reported was across many studies, hence, the effect seems to be an average effect of motivation on students' academic achievement over a period. Also, the moderators (publication type, publication year, school subject, culture, and sample group) found and reported by Ozen further established why motivation should have such low-level positive effect on students' academic achievement.

Lumanisa (2015) carried out a study to examine the big five personality traits (Openness to New Experience, Conscientiousness, Extraversion, Agreeableness and Neuroticism) and motivational factors (intrinsic motivation and extrinsic motivation) as predictors of students' academic achievement and to what extent they predicted it. However, the motivational factors are more of concern in this review. In the study, 199 participants were selected to respond to a questionnaire measuring the big five traits' levels, motivational style, and academic performance. The findings of the study indicated that there was a positive relationship between conscientiousness, openness to experience, extraversion, and an extrinsic motivational style in predicting academic performance. The result on the positive relationship of extrinsic motivation on students' academic performance is of more concern to this review. As the study conducted by Lumanisa established, motivating students externally can go a long way in increasing their academic achievement. Using theatre and drama to teach could serve as an extrinsic motivation to students for learning Yorùbá orature and this can increase their knowledge of the concept. However, this has not been empirically established, hence, the need to carry out this present study.

2.3.6 Motivation and students' disposition to Yorùbá orature

Ilésanmí (2018) studied the influence of motivation among other psycho-social factors on students' attitude/disposition to Yorùbá value concepts, which are concepts that teach Yorùbá moral values and cultural heritage to students. Using the descriptive survey research design of correlational type as the study design and 1000 SS II students selected in 20 public secondary schools in five local government areas in Ìbàdàn as the respondents, the study found that motivation had significant relationship with students' attitude to Yorùbá value concepts. Likewise, all the psycho-social factors studied had significant joint contribution to students' attitude/disposition to Yorùbá value concepts. The study further showed that locus of control, peer influence,

parental involvement and home background had relative contribution to students' attitude to Yorùbá value concepts. This implies that motivation together with other factors can influence students' disposition to Yorùbá orature.

Tasgin and Coskun (2018) examined the relationship between motivation and the disposition of university students' to learning. The study was correlational and the survey model was adopted. The researchers chose their sample from the population of college students enrolled in a state university using the stratified sampling technique. Standardised surveys were used for data collection. The analysis of the data revealed that there are differences in the male and female participants' attitudes and motivations for learning, with the female participants having more score than their male counterparts. There was also a considerably direct and significant correlation between attitude towards learning and academic motivation, and no discernible differences in these factors among students according to the type of school.

Additionally, Tasgin and Coskun's (2018) investigation came to the conclusion that there was a strong and favourable association between intrinsic and extrinsic drive and academic motivation. In essence, motivation and disposition to learning are positively related such that students who are highly motivated are likely going to show positive disposition to learning in contrary to their counterparts who may not be such highly motivated. Therefore, it is possible that students exposed to theatre/drama packaged with orature contents will be more motivated to learn Yorùbá orature than their counterparts not exposed to theatre/drama and hence, they are likely to develop and demonstrate more positive disposition to Yorùbá orature. However, there had been no empirical evidence to establish this, to the best of the knowledge of this present researcher. Therefore, it became expedient to carry out this present study.

Qalawa, Shahin, Hassan and Gaballa (2015) investigated the influence of cognitive motivation and student adjustment on the disposition of students to nursing profession, from the perspectives of selected student nurses. The study was conducted in faculties of Nursing from three universities in Egypt (Suez Canal and Port-said University) and Sudan (Shendi University). Qalawa et al collected data using one tool comprising four major sections adopted from Shaqora, (2002). According to the study's conclusions, there are substantial variations between study groups in terms of student adjustment, nursing image, and cognitive motivation. Additionally, there is a strong connection between the academic year and knowledge drive. Academic year, however, did not appear to be significantly related to nursing reputation or student

adjustment. The researchers came to the conclusion that student perceptions of nursing in the three colleges had an impact on cognitive motivation and student adjustment.

In their 2010 study, Bakara, Tarmizia, Mahyuddina, Eliasa, Luana, and Ayuba looked at the connections between students' academic performance and their drive for achievement. It used a descriptive correlational study design. Data were gathered using a self-reported questionnaire on a sample of people selected using the cluster sampling technique based on the university's several faculties of study. A total of 1102 female and 382 male students from a nearby university made up the 1484 respondents. They were pursuing programmes in education, science, the humanities, agriculture, technology, and engineering. The findings showed a substantial positive association between students' motivation and attitude toward learning as well as between their attitude and academic success. However, a negative and low correlation was observed between students' motivation and their academic achievement.

A finding from Bakara et al (2010) and a few others reviewed from the foregoing which is so significant to this present study is the positive relationship between motivation and disposition of students towards learning. As such, there had been adequate empirical evidence to establish the strong influence of motivation on students' disposition to learning. However, it is still very much empirically unknown the amount of effect motivation has on students' disposition to Yorùbá orature, especially in an intervention study where theatre/drama is implemented as treatment. Therefore, carrying out this present study became justifiable.

2.3.7 Motivation and students' practice of Yorùbá moral values

Every human, without the exception of secondary school students and adolescents, needs a drive to doing whatever they do. Therefore, students' practice of the Yorùbá moral values requires some motivations. However, not much is empirically known about the effect of the students' level of motivation on their practice of Yorùbá moral values. A few studies (Igba, Ofem and Isu 2016; Shrivastava, 2017; and Belle, 2017) found related to this are examined below to establish the rationale for carrying out the present study.

Igba, Ofem, and Isu (2016) focused their research on the elements that affect moral practices and behaviours among a group of young people in Ebonyi State's Ohaozara Local Government Area. The study's goals were to determine how peer pressure, the environment, modern technology, and socioeconomic issues in the

Ohaozara Local Government Area influenced young people's development of moral behaviour. Using a straightforward random selection technique, the researchers chose their sample size of 250 parents from the Ohaozara Local Government Area. A questionnaire was used to collect data. The data was examined using descriptive statistics, including mean and standard deviation. The study's conclusions showed that moral slackness had an impact on pupils' academic performance. It also showed that counseling and proper guidance are effective methods for bringing moral value practices back to younger ones in the family.

Therefore, guidance and counselling, in Igba, Ofem and Isu's (2016) study, were found as motivating factors for moral practices among youths. This is an indication that youths who received guidance and counselling were motivated to exhibit moral behaviours than their counterparts who did not. This guidance and counselling is more or less extrinsic motivation. In the case of the use of theatre/drama to teach moral values, the motivation students receive is both intrinsic and extrinsic especially when students are engaged in devising, preparing, and presenting the theatre/drama. Hence, the moderating effect of motivation in an intervention study in theatre-in-education needs to be examined in respect to the practice of the Yorùbá moral values among secondary school students. This is the major concern of this present study which the study of Igba, Ofem and Isu (2016) did not focus on.

The same goes with a qualitative study conducted by Shrivastava (2017). The study was focused on the promotion of moral values among students through proper education. In examining this, Shrivastava adopted the desked-based qualitative research approach in which article and empirical studies were reviewed to establish the place of qualitative education in promoting the practice of moral values among students. In the process of reviewing literature, Shrivastava found that parents, teachers, and institutions have motivating roles to play in inculcating the practice of moral values in school pupils and students. This serves as another insightful hint into the influence of motivation on the practice of moral values among students. That is, parents and teachers as well as institutions can put in place strategies that will motivate students to frequently practice moral values. In the same vein, the use of theatre/drama for teaching Yorùbá moral values can serve as what Yorùbá teachers and school management put in place to promote the practice of the Yorùbá moral values among secondary school students. However, the amount of effect such motivation will have

on students' practice of the Yorùbá moral values is yet to be known empirically, hence, a need for this present study.

Like the approach Shrivastava's study took, Belle (2017) reviewed, examined, and discussed the primary elements that have an impact on secondary school pupils' behaviour. According to Belle, adolescent students are frequently going through a challenging time in their lives, and as a result, influential figures in their lives may have a negative impact on how they behave at school. After that, Belle thought about aspects of his or her life that are connected to the outside world through the literary lenses. According to the results of the literature review, the school, the family, the community, and the new media all have a negative influence on how students behave. This is an indication that those factors were demotivating factors on students' exhibition of moral values.

The present study addresses school and new media among the factors that demotivated students to practicing moral values, according to Belle's (2017) study. The question to ask is how? The best answer to this is that the theatre intervention provided in this study is school-based in terms of conception, preparation, and presentation. Also, the exposure of secondary school students to theatre/drama for moral education is an alternative to the new media students/adolescents are frequently and freely, most times, exposed to in the society. It should be noted that while the new media would expose and encourage them towards immoral acts and bad behaviours, the theatre intervention is well morally packaged to inculcate moral values into students. It is then expected that the motivation students receive while being exposed to theatre intervention can positively affect their practice of the Yorùbá moral values.

2.3.8 Peer influence and students' knowledge of Yorùbá orature

Korir and Kikpemboi, (2014) investigated the link between school environment and peer influences on one hand and students' academic performance on the other hand. The method adopted was survey research design of the correlation type and 21 public secondary schools took part in Sabatia District of Vihiga County. The study established that school environment and peer influence made significant contribution to the students' academic performance, just as the study conducted by Moldes, Biton, Gonzaga, and Moneva (2019) also reported a positive significant correlation between peer influence and students' performance.

Filade, Bello, Uwaoma, Anwanane and Nwangburuka, (2019) studied peer group influence on academic performance of undergraduate students in selected departments in Babcock University, Ogun State. The researchers utilised the mixed methods research design that incorporates the ex post facto survey approach. A total 116 students took part in the study and survey instruments such as questionnaires were used for data collection. The findings of the study demonstrated a significant influence of peer pressure on the students' performance.

Akhtar and Aziz (2011) investigated how peer and parental pressure affected university students' academic success. The population of the study consisted of both male and female graduate students. The cluster sampling method was used to choose the 156 students for the sample size from the university's three business administration, computer science, and economics departments. To get the pupils' thoughts on peer and parental pressure, an opinion survey was conducted. According to the study's findings, peer pressure has a negative impact on students' academic performance, particularly female university students, while parental pressure has a beneficial impact. Parental and peer pressure had little impact on the academic performance of male pupils. Academic achievement is positively impacted by parental pressure.

Moldes, Biton, Divine, and Moneva (2019) carried out a survey study among Senior High School students, with 96 participants who finished the survey. Chi-square was used to process quantitative data. The outcome demonstrated the relationship between the perceived level of peer pressure and social acceptance, curiosity, cultural parenting approach, and educational attainment. In general, educators want students to approach peer pressure's impacts with optimism in order to mitigate its detrimental consequences on their academic performance. Students may approach peer pressure in a positive or negative way. The teacher may offer advice and support as they deal with issues.

From the foregoing review, there had been mixed and contradicting report on the effect of peer influence on students' knowledge or academic achievement. The amount of effect peer influence has on students' knowledge of Yorùbá orature was hitherto unknown empirically, hence, the need to conduct this present study became necessary, as it aimed to examine the moderating effect of peer influence on students' knowledge of Yorùbá orature haven been exposed to TiE instructional packages.

2.3.9 Peer influence and students' disposition to Yorùbá orature

You, (2011) investigated the relationship between peer influence and students' school engagement as it relates to locus of control and academic expectation. The researcher adopted a longitudinal research method. The findings of the study showed that peers have an important influence on the behaviour and development of adolescents. Perceived support from peers can give students a sense of motivation and help students see the importance of pursuing academic success. Similarly, the same peers can affect students negatively. Hence, students' negative disposition to Yorùbá orature in Ìbàdàn metropolis, as this present study focuses on, can be because of peer influence.

Ilesanmi, (2018) gave attention to the same in her study on peer influence as one of the psycho-social factors that can determine students' attitude to and achievement in Yorùbá value concepts, being concepts that teach Yorùbá moral values and cultural heritage to students. The survey research design of the correlation type was adopted, and it was reported that peer influence had significant relationships with students' achievement in Yorùbá value concepts. Also, peer influence had a significant relative contribution to students' attitude to Yorùbá value concepts. As such, peer influence can determine students' disposition to Yorùbá orature, especially in a study like this present one, where theatre-in-education packages are being experimented.

This finding further established the claims of Wilson (2017) that a strong link exists between peer group influence and students' academic performance. According to Wilson, factors such as cultural affiliation, group norms, peer acceptance and friend attachment are important determinants of peer influence. Hence, students may be positively or negatively disposed to Yorùbá orature because of their cultural affiliation, group norms, peer acceptance and friend attachment. Therefore, peer influence remains a relevant moderator variable in this study.

2.3.10 Peer influence and students' practice of Yorùbá moral values

Extant studies have established that peers become an important influence on the behaviour of young people and that peer influence can be regarded as the hallmark of youth experience (Faustine (2013; Anasi, 2010). This is because studies (like Omode and Odiba, 2010) have submitted that peers influence adolescents, youths, and young adults, among which are secondary school students, to take risk like drug abuse, sexual behaviour, delinquency, and hazardous driving because these behaviours

frequently take place in the presence of peers. It has been demonstrated that a key predictor of any young person's conduct is their affiliation with friends who engage in dangerous behaviour. It should be noted that these risky behaviours have moral practices as their opposite. Therefore, peer influence has been reported by previous studies as a factor having a significant effect on students' moral practices.

In their study, Lukman and Kamadi (2014), for example, found that peer pressure affects what adolescents value, know, dress, eat, and learn. Similar to this, Bezuidenhout (2013) argued that teenagers act out disruptively in groups rather than alone. Furthermore, the study by Gitome, Katola, and Nyabwari (2013) found that children may engage in unlawful peer activities, use drugs, alcohol, tobacco, and firearms under the influence of peer pressure. They may also bully other students who are not in the group or who do not fit the group. Additionally, Johnson (2012) supported this by asserting in his study that students frequently violate school policies to express their disagreement with and challenge the authority of the school. As a result, they are mostly responsible for these incidents.

Rongo Sub-County, Migori County, Kenya, Omollo and Yambo's (2017) study sought to determine the impact of peer pressure on secondary school students' decision to drop out. According to the problem statement, the sub-county had a dropout rate of 43 percent, which was higher than that of nearby sub-counties like Uriri, Awendo, Nyatike, Kuria, and Migori, which had dropout rates of 25, 9, 27, and 23 and 28 percent, respectively. This was true despite the fact that all public secondary schools had access to the same government strategies, and the entire nation was covered by the same curriculum. Students in forms 3 and 4 participated in the study because they have been in school for enough time to understand how schools operate. Cross-sectional research was used in the descriptive design, which was chosen.

According to research by Omollo and Yambo (2017), 43.75% of the student dropouts were caused by peer pressure. Due to parent/guardian financial situation and family leadership, which resulted in insufficient guidance/mentorship for the pupils, dropout rates were high. The study came to the conclusion that most schools did not support pupils from disadvantaged backgrounds, and there were significant odds that some students who were frequently sent home would never return. Thus, it can be said that peer pressure and socioeconomic circumstances have a significant impact on students' decision to stay in secondary school.

Menka (2016) investigated how undergraduate students behaved in terms of obedience and disobedience. This inquiry was conducted using the descriptive survey method. A total of 200 children were selected as a sample from two districts in Haryana, Rohtak and Jhajjar. Data collection methods included the Peer Pressure Scale by Sandeep Singh and Sunil Saini (2010) and the Obedient-Disobedient Tendency Scales by C.S. Mehta and N. Husnain (1984). The study's findings showed that students in institutions experienced more peer pressure than students in private schools. On the basis of area, however, there is no discernible difference. The study discovered a bad association between undergraduate students' obedience or disobedience behaviour and peer pressure. Hence, peer pressure negatively influenced students' moral behaviour.

Although the above studies and submissions from scholars were on general societal values and not specifically on the Yorùbá moral values, it is good to note that the Yorùbá moral values, especially the ones that have been conceptually reviewed earlier in this chapter, are still within the purview of the general societal values. Therefore, students' practice of the Yorùbá moral values cannot but be influenced by peer pressure that is usually prevalent among secondary school students. However, there is a need to narrow down the examination of the effect of peer influence to specifically address the Yorùbá moral values among secondary school students in the Ìbàdàn metropolis, especially as a moderator variable in an intervention study on theatre-in-education. This is because participating in and benefiting from theatre-in-education programmes can be affected by peer influence, as students can en/discourage one another whether to participate.

2.4 Appraisal of literature review

The literature review carried out in this chapter shows the relevance of Theatre-for-development as a model of applied theatre to this study. It discusses both the homestead and migrant approaches of the Theatre-for-development model and how the homestead approach was adopted in developing theatre-in-education packages in this study, because of its nature. The theoretical review also establishes the link that Affective Disposition theory and Àsùwàdà theory of Sociation have with the thesis of this study. The conceptual review attempts a clarification of concepts such as theatre, theatre-in-education, drama-in-education, Yorùbá orature and cultural/moral values, around which the concerns of this study revolve. The empirical review focuses on

current studies in the areas of Yorùbá language/culture pedagogy, theatre-in-education and applied theatre, motivation, and peer influence and how they can influence the students' learning outcomes in Yorùbá orature and moral values. The succeeding paragraphs offer an appraisal of these empirical studies to lay bare the gap that this study fills.

The empirical literature reviewed revealed that bulk of the previous studies in Yorùbá education largely focused on the language aspects of the subject such as numerals, essay writing orthography, vocabulary, reading comprehension, English-Yorùbá translation and grammar. While some of these studies have established the efficacies of certain novel strategies in the teaching of the Yorùbá language, others have linked students' learning outcomes in Yorùbá language to various factors that could be categorised as student, teacher, school, environmental, parental, and home factors among others.

Indeed, few studies had been carried out on home and school environments, students' psychosocial factors, traditional and modern Yorùbá film watching, students' attitude as well as preferences for movie, music and mass media as factors that could determine learning outcomes in Yorùbá culture, orature and value related concepts. Though these factors are important and should be considered in enhancing learning outcomes in Yorùbá culture-related concepts, previous studies are yet to focus on intervention studies that could help in enhancing secondary school students' learning outcomes in Yorùbá orature and moral values in Ìbàdàn metropolis.

There had also been studies carried out to determine the effectiveness of various TiE techniques and programmes, demonstrating the effectiveness of forum theatre and hot-seating theatre techniques on education and social development. Majority of the study focused on the effectiveness of theatre/drama techniques in addressing foreign/second language teaching and learning; literacy and mathematics; chemistry instruction; social studies and moral education; Christian religious knowledge; social issues in education as well as cognitive and affective learning in general. Some other studies explored the effectiveness of applied theatre techniques in citizenship education, social change, social competence, and community development. All these studies established that theatre-in-education is an effective programme in education that could be used to enhance the cognitive and especially the affective domain of learning. However, research attention is yet to be focused on the development and implementation of theatre-in-education packages, using the

homestead approach of the theatre-for-development model, on secondary school students' knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values.

Similarly, previous studies have also established the relationship that the motivation has with students' achievement in Yorùbá language while studies on peer influence established the relationship that exists between peer group influence and students' learning outcomes and academic performance. It is observable in the empirical literature reviewed that there exists a paucity of research findings on the study of motivation and peer influence as moderator variables in intervention studies on theatre-in-education, despite the central roles the variables could play in ensuring students get the best from such a participatory learning.

Based on the foregoing, this present study was designed to develop and implement two theatre-in-education packages and test their efficacy in addressing secondary school students' knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values in the Ìbàdàn metropolis. The moderating effects of motivation and peer influence were also investigated.

CHAPTER THREE

METHODOLOGY

This chapter details the methods selected in carrying out this study. Therefore, the chapter clarifies and justifies the selection of the mixed methods research design as well as the participants selected, contents selected, instruments used for data collection, procedure for gathering data and methods of analysing the data gathered.

3.1 Research design

This study adopted the mixed methods (QUAN+Qual) research design of the concurrent embedded type (Creswell, 2009). This was found appropriate because the study simultaneously collected both quantitative and qualitative data to address different objectives, with the qualitative given less priority and nested within the quantitative. In other words, the quantitative design primarily guided the project while the qualitative method gave supporting role in the procedures. The quantitative design adopted was the pretest-posttest control group quasi-experimental research design of 3x2x2 factorial matrix. This design is represented as:

O ₁	X ₁	O ₂
O ₃	X ₂	O ₄
O ₅	-	O ₆

Where O₁, O₃, and O₅ are pretest measures for the three groups.

O₂, O₄, and O₆ are the posttest measures for the three groups: and

X₁ and X₂ respectively stand for treatment applied to experimental group I, and experimental group II.

The tabular representation of the factorial matrix is as follows:

Table 3.1: Tabular representation of 3x2x2 factorial matrix

Treatment	Motivation for Yorùbá Orature	Peer Influence	
		High	Low
Theatre-in-Education Package Devised-for-Students	High		
	Low		
Theatre-in-Education Package Devised-by-Students	High		
	Low		
Conventional Teaching Mode	High		
	Low		

The qualitative aspect of the study adopted the Focused Group Discussion (with students at the experimental schools), In-depth Interview (with teachers) and Researcher-as-participant Observation (using on-the-spot field notes) as methods of data collection, in view of the research questions raised.

3.2 Variables in the study

There are three types of variables in this study, namely independent, moderator and dependent variables.

Independent variable: This is the instructional package manipulated at three levels:

- i. Theatre-in-Education Package Devised-for-Students
- ii. Theatre-in-Education Package Devised-by-Students
- iii. Conventional Teaching Mode

Moderator variables: The two moderator variables in this study are:

- i. Motivation for Yorùbá orature (Categorised into two levels – high and low)
- ii. Peer Influence (Categorised into two levels – high and low)

Dependent variables: The three dependent variables in this study are:

- i. Students' knowledge of Yorùbá orature
- ii. Students' disposition to Yorùbá orature
- iii. Students' practice of Yorùbá moral values

3.3 Selection of participants

The participants of this study were selected from the population of public secondary school students in the Ìbàdàn metropolis, Oyo state, Nigeria. First, the simple random sampling technique was used to select three out of the five local government areas enumerated in the Ìbàdàn metropolis. Thereafter, two public senior secondary schools from each of the three local government areas were randomly selected, making a total of six schools.

An intact class of Senior Secondary II (SS II, henceforth) was selected from each of the six randomly selected schools. The six SS II classes were then randomly assigned to experimental group one (Theatre-in-Education Package Devised-for-Students), experimental group two (Theatre-in-Education Package Devised-by-Students) and the control group (Conventional Teaching Mode).

In addition, two Yorùbá Language teachers were purposively selected in each of the experimental schools to serve as research assistants and for in-depth interview, making a total of eight Yorùbá Language teachers that took part in the study. Also, ten

(10) SS II students were randomly selected for Focused Group Discussion in each of the experimental schools, making a total of forty (40) students that participated in the Focused Group Discussion conducted in the study. The researcher, also, as a participant in developing and implementing the theatre-in-education packages took on-the-spot field-notes as the research was progressing.

3.4 Selection of contents

The contents taught using the packages developed were orature and moral value concepts in the Yorùbá Language curriculum for senior secondary school II. The contents were as follows:

Orature: Ìsàré (chants), Orin (songs), Òwe (proverbs)

Moral values: Ìwà ọmọlúàbí – Òtító Síṣọ (truthfulness), Ìbòwọ́fágba (respect for elders), Ìrèlẹ̀ (humility), Oore Şíṣe (kindness), Şùúrù àti Ìpamọ́ra (Patience and endurance), Ìtélórùn (Contentment).

Since the nature of a total theatre is to incorporate songs, chants, and dance in a play performance, the six moral value concepts selected were the major themes of the plays devised in the Theatre-in-Education packages while the orature contents (chants, songs, and proverbs) were plotted therein as vehicle through which the themes were projected.

3.5 Research instruments

The following instruments were used in collecting data for the research:

- i. Yorùbá Orature Knowledge Test (YOKT)
- ii. Questionnaire on Students' Disposition to Yorùbá Orature (StuDiYOQ)
- iii. Questionnaire on Students' Practice of Yorùbá Moral Values (SPYMoVaQ)
- iv. Motivation for Yorùbá Orature Questionnaire (MoYOQ)
- v. Students' Peer Influence Questionnaire (SPIQ)
- vi. Students' Play Performance Rating Scale (SPPRS)
- vii. Theatre-in-Education Package Devised-for-Students
- viii. Theatre-in-Education Package Devised-by-Students
- ix. Conventional Teaching Mode Guide
- x. Focused Group Discussion Guide
- xi. In-depth Interview Guide
- xii. Consent Form

3.5.1 Yorùbá Orature Knowledge Test (YOKT)

This test was self-constructed to measure the level of senior secondary school students' knowledge of the Yorùbá oral literature forms. The test items were constructed from the orature contents (Ìsàré – chants, Orin – songs, and Òwe – proverbs) of the Yorùbá language curriculum for SS II. The test, therefore, comprised four sections – Sections A, B, D and E. Section A was made up of 15 multiple choice items that covered all the topics; Section B comprised five (5) short-answered questions on the Yorùbá proverbs; Section D comprised two short-answered questions on Yorùbá praise poetry (oríki) as an essential feature of the chant genre, while Section E was a short-answered question on Yorùbá songs. The test underwent face and content validity by two Yorùbá education experts. Thereafter, it was trial-tested on 20 SS II students in a school outside the Ìbàdàn Metropolis. The Kuder Richardson (KR) 20 formula was then used to determine its reliability coefficient and 0.81 was obtained. This implies that the items were consistent enough to measure what they purport to measure.

3.5.2 Questionnaire on Students' Disposition to Yorùbá Orature (StuDìYOOQ)

This questionnaire was self-designed to measure students' disposition to Yorùbá orature as means of entertainment and socialisation. The questionnaire comprised two sessions. The first section contained the demographic information of the students while the second section contained 20 items structured on the 4-point modified Likert scale of Strongly Agree, Agree, Disagree and Strongly Disagree to measure the disposition of students to Yorùbá orature. The 20 items contained 10 positively worded items and 10 negatively worded items. The positive items were scored in this order – Strongly Agree (4), Agree (3), Disagree (2) and Strongly Disagree (1) while the negative items were scored in the reversed order, that is, Strongly Agree (1), Agree (2), Disagree (3) and Strongly Disagree (4). This questionnaire was made to undergo face and content validity by experts of Yorùbá education and measurement evaluation. The suggestions and comments arising from the experts' review were used to draw the final items. The instrument was thereafter trial-tested on 20 SS II students of Yorùbá in a school outside Ìbàdàn metropolis. The Cronbach Alpha method was then used to determine its reliability co-efficient and 0.76 was obtained. This shows that the questionnaire items are reliable in measuring secondary school students' disposition to Yorùbá orature.

3.5.3 Questionnaire on Students' Practice of Yorùbá Moral Values (SPYMoVaQ)

This instrument was designed by the researcher to gather information about the extent of students' practice of Yorùbá values of *Ọmọlúàbí* in the society. It was made up of sections A, B and C. While Section A elicited demographic information of the students, Section B contained 12 (6 positive and 6 negative) items structured on a modified 4-point Likert scale of Always (4), Sometimes (3), Rarely (2) and Never (1), hence, scored in that order for positively worded items and in the reversed order for the negatively worded item. Section C contained 10 short-answered vignettes test on students' moral behaviour. The face and content validity of the questionnaire was ensured by two experts. The researcher used the experts' comments to construct the final items. Thereafter, it was trial-tested on 20 SS II students taking Yorùbá in a school outside the area scope of this study. The Cronbach Alpha method was employed in determining its reliability co-efficient and 0.72 was obtained. This reliability coefficient implies that the instrument is reliable enough to measure secondary school students' practice of Yorùbá moral values.

3.5.4 Motivation for Yorùbá Orature Questionnaire (MoYOOQ)

This questionnaire, adapted from a study conducted by Akinşola (2018), was used to measure students' motivation for learning the Yorùbá oral literature forms. The original scale contained 20 items structured on the modified 4-point Likert scale of Strongly Agree (4), Agree (3), Disagree (2) and Strongly Disagree (1) in order to measure students' motivation for Yorùbá literature and cultural concepts. According to Akinşola's (2018) report, the reliability co-efficient of the original instrument was 0.95. In this present study, 15 of the 20 items were selected and re-worded to suit the measurement of students' motivation for Yorùbá orature. Eight (8) of the 15 items were positively worded while the remaining seven (7) items were negatively worded. These items underwent face and content validity by experts in (Yorùbá) language education and measurement evaluation. The experts' comments were used to review and rewrite the items. They were then trial-tested on 20 SS II students in a school outside Ìbàdàn metropolis and the Cronbach Alpha method was used to obtain 0.73 reliability co-efficient, implying that the instrument is found reliable.

3.5.5 Students' Peer Influence Questionnaire (SPIQ)

Students' Peer Influence Questionnaire, self-designed, measured the level at which secondary school students are influenced by their peers. The instrument has two sections – Section A and Section B. Section A elicited demographic information from the respondents. Section B on the other hand comprised 15 items – eight (8) positive items structured and scored on the modified 4-point Likert Scale of Strongly Agree (4), Agree (3), Disagree (2) and Strongly Disagree (1) as well as seven (7) negative items also structured on the same scale but score in the reversed order. The questionnaire was face and content validated by experts in measurement and evaluation, whose comments were used to write the final items. The scale was trial-tested on 20 SS II students in a school outside the Ìbàdàn metropolis and the Cronbach Alpha method was used to obtain 0.75 reliability co-efficient. The 0.75 reliability coefficient implies that the instrument is consistent in measuring what it purports to measure.

3.5.6 Students' Play Performance Rating Scale (SPPRS)

This scale was designed by the researcher for expert to measure students' class/stage performance of the plays in the theatre-in-education packages devised in this study. The scale was made up of six (6) sub-scales – preparation and interpretation (3 items), character development (3 items) vocal quality (3 items), body movement (3 items), scene presentation (3 items), and cultural matrices (5 items). Altogether, there were 20 items in the rating scale. The rating format for all the items was structured on the 5-point scale of Excellent (5), Very Good (4), Good (3), Fair (2), and Poor (1). The scale was subjected to face and content validity by one expert of theatre arts and two experts of educational evaluation. Their suggestions and comments were used to correct the items and arrive at the final items for the scale. Thereafter, two theatre experts and two Yorùbá experts rated two selected students' pre-class/stage performance of the plays contained in the devised packages, to determine the reliability of the rating scale. The Scott's Pi inter-rater reliability method was used to determine its reliability coefficient and 0.79 was obtained. This implies that the rating scale was consistent in measuring students' class/stage performance of the plays in the theatre-in-education packages devised in this study.

3.5.7 Theatre-in-Education Package Devised-for-Students

This package was devised by the researcher. The story-line of the plays in the package was conceived and written by the researcher for the students to rehearse and

present/perform with the total direction and guidance of the researcher and/or their Yorùbá teacher.

Objectives of the package: The broad objective of the package was to improve senior secondary school students' learning outcomes in Yorùbá orature and moral values. Therefore, the package was aimed at:

- i. Increasing senior secondary school students' knowledge of Yorùbá orature.
- ii. Improving senior secondary school students' disposition to Yorùbá orature.
- iii. Re-orientating senior secondary school students' practice of Yorùbá moral values.

It was from the above broad objectives that the lesson objectives for each week in the package were drawn.

Content of the package: The package drew its content from the orature (Ìsàré – chants, Orin – songs, and Òwe – proverbs) and moral values concepts (Ìwà ọmọlúàbí: Òtító Síṣọ - truthfulness; Ìbọ̀wọ̀fágba – respect for elders; Ìrẹ̀lẹ̀ – humility; Oore Síṣe – kindness; Sùúrù àti Ìpamóra – Patience and endurance; Ìtẹ̀lórùn – Contentment) as found in the Yorùbá language curriculum for the senior secondary school II. Using the six moral values (Òtító Síṣọ - truthfulness; Ìbọ̀wọ̀fágba – respect for elders; Ìrẹ̀lẹ̀ – humility; Oore Síṣe – kindness; Sùúrù àti Ìpamóra – Patience and endurance; Ìtẹ̀lórùn – Contentment) as topics, the researcher conceived and wrote plays having the following structure:

- i. Prologue/opening glee: A self-composed song and chant portraying the topic/theme of the play.
- ii. Play: A short one-act drama whose idea was conceived and written by the researcher, and whose dialogue is embellished with proverbs; and
- iii. Epilogue/closing glee: The self-composed song used as prologue.

Teacher's/researcher's activities: The teacher/researcher was responsible for carrying out the following activities in devising and implementing the package:

- i. Conceiving, composing and writing the plays together with the songs and chants in the package.
- ii. Dividing the students in a class into groups and assigning a pre-prepared play script to a group.
- iii. Directing and coordinating the students' rehearsals.
- iv. Directing and coordinating the students' class/stage presentation/performance of the plays in the package.

Students' activities: As both the actors and audience of the plays in the package, the students carried out the following activities in implementing the package:

- i. Reading, interpreting, and rehearsing the plays written by the researcher.
- ii. Preparing for the presentation/performance by looking for the suitable costumes and props, where applicable.
- iii. Presenting/performing the rehearsed plays.

Evaluation: The evaluation of the lesson objectives was ensured during and after the play presentation as a part of the lesson steps. The student-audience gave immediate feedback by suggesting alternative ways through which the moral play could have ended and by mentioning lessons that they learnt from the presentation. Also, as part of the immediate evaluation of the package, two experts of theatre arts and two Yorùbá teachers rated students' play performance/presentation using SPPRS designed for the purpose. The post-test administered on students, interview sessions conducted with Yorùbá teachers and Focused Group Discussions held with selected students later gave a holistic evaluation of the efficacy of the package.

Therefore, the pedagogical implementation of the package involved the following steps:

Step one (Introduction): The teacher/researcher briefed the students on the objectives of the presentation/performance and introduced the students-group that would present.

Step two (Prologue): The group sang and chanted the lessons contained in their presentation/performance.

Step three: The teacher/researcher created a scenario that foregrounded the content of the presentation and tasked students to think along with the presentation/performance.

Step four: The rehearsed play was presented by the students-group.

Step five (Immediate Feedback): The students suggested various alternative ways the play could have ended.

Step six (Epilogue): The whole class sang the song presented/performed as prologue by the group.

Step seven (Evaluation): Students expressed the (moral) lessons they learnt from the presentation/performance.

This package was presented to two experts of theatre-in-education for review of its content and form. The researcher utilised their suggestions and comments in arriving at the final package that was implemented on the field.

3.5.8 Theatre-in-Education Package Devised-by-Students

This package was conceived by the researcher but devised by the students. As such, the story-line of the plays in the package was created and written by the students. The students also directed and coordinated their rehearsals and class presentations/performance by themselves, with little or no researcher's/teacher's guidance.

Objectives of the package: The broad objective of the package was to improve senior secondary school students' learning outcomes in Yorùbá orature and moral values. Therefore, the package was aimed at:

- i. Increasing senior secondary school students' knowledge of Yorùbá orature.
- ii. Improving senior secondary school students' disposition to Yorùbá orature.
- iii. Re-orientating senior secondary school students' practice of Yorùbá moral values.

It was from the above broad objectives that the lesson objectives for each week in the package were drawn.

Content of the package: The package drew its content from the orature (Ìsàré – chants, Orin – songs, and Òwe – proverbs) and moral values concepts (Ìwà ọmọlúàbí: Òtító Síṣọ - truthfulness; Ìbọ̀wọ̀fágba – respect for elders; Ìrẹ̀lẹ̀ – humility; Oore Síṣe – kindness; Sùúrù àti Ìpamọ̀ra – Patience and endurance; Ìtẹ̀lọ̀rùn – Contentment) as found in the Yorùbá language curriculum for the senior secondary school II. Using the six moral values (Òtító Síṣọ - truthfulness; Ìbọ̀wọ̀fágba – respect for elders; Ìrẹ̀lẹ̀ – humility; Oore Síṣe – kindness; Sùúrù àti Ìpamọ̀ra – Patience and endurance; Ìtẹ̀lọ̀rùn – Contentment) as topics, the students were tasked to conceive and write plays having one or all of songs, chants and proverbs embedded but with structure they deemed fit.

Teacher's/researcher's activities: The teacher/researcher was responsible for carrying out the following activities in devising and implementing the package:

- i. Dividing the students in a class into groups.
- ii. Assigning a moral value topic to each group.
- iii. Sensitising/briefing the students about the act and art of play writing and production.
- iv. Providing little guidance to students when the need arises.

Students' activities: The students carried out the following activities in devising and implementing the package:

- i. Conceiving, creating, and writing of the story-line of the plays contained in the package.
- ii. Appointing one of them to coordinate and direct their rehearsals and performances.
- iii. Preparing for the presentation/performance by looking for the suitable costumes and props, where applicable.
- iv. Presenting/performing the rehearsed plays.
- v. Answering the audience (other students') questions after their class presentation/performance.

Evaluation: The evaluation of the lesson objectives was ensured after the play presentation as a part of the lesson steps. The students gave immediate feedback through the interaction between the student-actors and student-audience as well as by mentioning lessons that they learnt from the presentation. Also, as part of the immediate evaluation of the package, two experts of theatre arts and two Yorùbá teachers rated students' play performance/presentation using SPPRS designed for the purpose. The post-test administered on students, interview sessions conducted with Yorùbá teachers and Focused Group Discussions held with selected students later gave a holistic evaluation of the efficacy of the package.

Therefore, the pedagogical implementation of the package involved the following steps:

Step one (Introduction): The teacher/researcher briefed the students on the objectives of the presentation/performance and introduced the leader of the students-group presenting to take charge from there.

Step two: The rehearsed play was presented/performed by the students-group in the structure they have planned.

Step three (Immediate Feedback): The class interviewed the students-group on content of their presentation/performance, while the group answered the questions thrown at them.

Step four: The teacher/researcher mediated by throwing more light on some moral issues, as the need was arising.

Step five (Evaluation): Students expressed the (moral) lessons they learnt from the presentation/performance.

This package also was presented to two experts of theatre-in-education for review of its content and form. Their suggestions and comments were used in arriving at the final package that was implemented on the field

3.5.9 Conventional Teaching Mode Guide

This teaching guide was self-constructed based on the researchers' pre-visits to the six selected senior secondary schools in the Ìbàdàn metropolis to observe the conventional method(s) the Yorùbá language teachers have been employing in teaching Yorùbá orature and moral values. Arising from the field-notes the researcher took during the observation, the following lesson steps emanated as procedural steps involved in the conventional teaching of Yorùbá orature and moral values:

Step one: The Yorùbá teacher greets the students and tell them the topic to be treated.

Step two: The teacher explains the topic to the students.

Step three: The teacher asks questions from the students on what is taught and re-explains the grey areas.

Step four: The teacher gives note to the students by writing it on the chalkboard.

3.5.10 Focused Group Discussion Guide

This instrument was self-constructed to guide the focused group discussion sessions with selected students of the two experimental groups. The guide consisted of two sections. While the first section was made up of introduction and the objectives of the discussion, the second section was made up of questions/issues for discussion. The questions were woven around the research questions raised for this study. This guide was face and content validated by experts in measurement evaluation and their comments were used in improving its quality.

3.5.11 In-depth Interview Guide

This guide was constructed by the researcher to gather information from the selected teachers during the in-depth interview session conducted with each of them. The interview guide comprised probing questions woven around the research questions raised for the study. Two experts of measurement evaluation ensured the face and content validity of this guide and their comments were used to strengthen the instrument.

3.5.12 Consent Form

This form was designed by the researcher to secure the consents of the managements, teachers, and students at the selected schools as well as the parent(s) of the concerned students. The form contained:

- The research summary including objectives, timeframe, and procedures.
- Foreseeable risks and discomfort for participants during the research fieldwork.
- Expected outcomes of the research and benefits to participants, society, and the researcher.
- Statements showing that participation in the study is voluntary; and
- Signatory session

This consent form was presented to the supervisor of this study for face and content validity. The suggestions and observations were used to correct the form before use.

3.6 Research procedure

The procedure for carrying out this research was in stages, as presented in the Table 3.2:

Table 3.2: Tabular presentation of the research procedure

Stages	Activities	Duration
1	Selection of and consent from schools, teachers and students	1 Week
2	Training of research assistants	1 Week
3	Pretest administration	1 Week
4	Treatment	8 Weeks
5	Post-test administration	1 Week
6	FGD and indepth interview	1 Week
	Total	13 Weeks

These stages are further elucidated in the following sections:

Stage one

Selection of and consent from schools, teachers and students – A letter of introduction was collected from the Head, Department of Arts and Social Sciences Education, University of Ìbàdàn to schools that took part in the study. The school managements were made to give their consent by signing the consent form designed by the researcher, after which the students together with their parent(s) and Yorùbá teachers signed the consent form. This was achieved in one week.

Stage two

Training of research assistants: At this stage, the researcher trained the selected two Yorùbá language teachers teaching the senior classes in the selected schools to serve as research assistants for the study. The researcher held a briefing session with the selected teachers in their respective schools about their role in the study. The research assistants were to assist in administering instruments for pre-test and post-test, coordinating/overseeing students' rehearsals, and class presentations, as well as rating students' class performance/presentation of the devised plays. Therefore, the teachers were intimated with the devised packages at this stage. This stage lasted one week.

Stage three

Pretest administration: This stage involved the pre-test measures for the study. The Yorùbá Orature Knowledge Test, Questionnaire on Students' Disposition to Yorùbá Orature; Questionnaire on Students' Practice of Yorùbá Moral Values; Motivation for Yorùbá Orature Questionnaire and Students' Peer Influence Questionnaire were administered on students in both the experimental and the control groups. The activities in this stage were achieved in one week.

Stage four

Treatment: This involved the exposure of students in the experimental schools to theatre-in-education package devised-for-students and devised-by-students in learning Yorùbá orature and moral values concepts selected for the study. However, the students in the control schools were left to learn the concepts through their teachers' conventional teaching mode. This treatment lasted eight (8) weeks. Activities carried out in each treatment week as emanating from the two packages devised were as follows:

- i. **Treatment week 1:** The plays in the Theatre-in-Education Package Devised-by-Students were conceived and written by the students. The researcher/teacher

grouped the students into six groups and gave one Yorùbá moral value concept pre-selected for the study to each group. The researcher/teacher briefed the students on what they were expected to do – select a group leader/director; write a script/story-line for the topic given; ensure the utilisation of Yorùbá oral literature like songs, proverb, and chants to convey/buttreass their message; and submit their script to the researcher/teacher within one week. However, the researcher handed over the prepared play scripts of the Theatre-in-Education Package Devised-for-Students to the Yorùbá language teacher. The teacher assisted in grouping the SS II class into six groups and gave a prepared play script to each group. These activities lasted one week.

- ii. **Treatment week 2:** Each students-group in both the Theatre-in-Education Package Devised-for-Students and Devised-by-Students held rehearsals. Students' rehearsals in the Theatre-in-Education Package Devised-for-Students group were directed and highly supervised by the researcher/teacher while the selected group leader/director directed and coordinated the rehearsals of the Theatre-in-Education Package Devised-by-Students group. However, the teacher/researcher provided little supervision as the need was arising. These activities also lasted one week.
- iii. **Treatment week 3 to 8 (Class presentation/performance of the rehearsed plays):** Students in both experimental groups performed their prepared plays in the classroom as the teacher/researcher utilised the lesson steps in the packages to expose students to Yorùbá orature and moral values concepts selected for this study. There was also experts' rating of the students' play performance at this stage. This class presentation or performance lasted six (6) weeks as each intact class selected was divided into six (6) groups.

Stage five

Post-test administration: This stage involved the posttest administration of the instruments – Yorùbá Orature Knowledge Test, Questionnaire on Students' Disposition to Yorùbá Orature; Questionnaire on Students' Practice of Yorùbá Moral Values designed to measure the dependent variables. The administration was done on students in both the experimental and the control groups. This stage lasted one week.

Stage six

FGD and indepth interview: The activity in this stage involved the Focused Group Discussion with selected students in the two experimental groups using the Focused

Group Discussion Guide designed for the purpose. This stage also involved in-depth interview sessions with selected teachers at the experimental schools, using the Interview Guide designed for the purpose. This stage lasted one week.

3.7 Methods of data analysis

The quantitative data were analysed using both the descriptive and inferential statistics. Descriptive statistics of frequency counts, percentage scores and means were used to report the demographic information (gender and age) of the students and to answer the research questions 1a to 1f. The inferential statistics of Analysis of Covariance (ANCOVA) was used to test all the null hypotheses formulated, using pretest scores as covariates. In addition, Estimated Marginal Means were computed to show magnitude of the mean scores of the three groups, while Bonferroni Post-hoc Analysis were used to detect sources of the significant effect that existed. Graphs were also used to disentangle area of significant interaction effects that existed. All hypotheses were tested at 0.05 levels of significance.

The qualitative data on the other hand were analysed using the thematic method of data analysis. The field-notes arising from the transcription of the FGD and in-depth interview as well as the researcher-as-participant observation note were categorised into themes and subthemes, using code-weights and code co-occurrence. The arising themes and sub-themes were then used in answering the research questions 2 to 5 raised for the study. Diagrammatic illustration of the relationship among the themes and sub-themes were also presented where necessary.

Table 3.3 summarises the data analysis methods employed in this study based on the hypotheses and research questions raised:

Table 3.3: Tabular presentation of the methods of data analysis

Hypotheses/ Research Questions	Data Type	Methods of Data Analysis
RQs 1a-1d	Quantitative data	Descriptive statistics of: <ul style="list-style-type: none"> • Frequency counts • Percentage scores • Means • Standard deviation
RQ 2	Qualitative data through FGD with students and videography of students' play performances.	Thematic Analysis: <ul style="list-style-type: none"> • Field-notes categorisation into themes and sub-themes through: <ul style="list-style-type: none"> ✓ Code-weights ✓ Code co-occurrence • Diagrammatic illustration of the themes and sub-themes
RQ 3	Qualitative data through the play scripts of the devised packages and videography of students' play performances.	
RQ 4	Qualitative data through interview sessions with teachers and Researcher-as-Participant observation.	
RQ 5	Qualitative data through FGD sessions with students and Researcher-as-Participant observation	
H₀ 1-7	Quantitative data through pretest and posttest measures	

3.8 Ethical considerations

This study considered the ethos for carrying out behavioural/social research such as the protection of participants' safety, privacy, dignity, rights and emotional well-being before, during and after the research fieldwork. A written consent of each participant was secured using the consent form designed for the purpose, where emphasis was laid on the voluntariness of participating in the study. Therefore, students were allowed to stop participating in the study at any stage of the procedure if they so wished. Also, the information/data (responses to questionnaires, audio/video recordings of interview and FGD sessions, photos/videos of the theatre/drama intervention sessions) collected were treated with high confidentiality. In other words, none of the information was used for other purposes different from the presentation and publication of the research findings.

CHAPTER FOUR

RESULTS AND DISCUSSION OF FINDINGS

This chapter presents the results of the data analysis conducted. The results are presented with the use of figures and/or tables for conciseness. The chapter starts with the demographic information of the selected students, after which the research questions posed are answered and the null hypotheses formulated are tested. The chapter also offers a detailed discussion of the key findings drawing from the results, in the light of previous empirical studies.

4.1 Students' demographic information

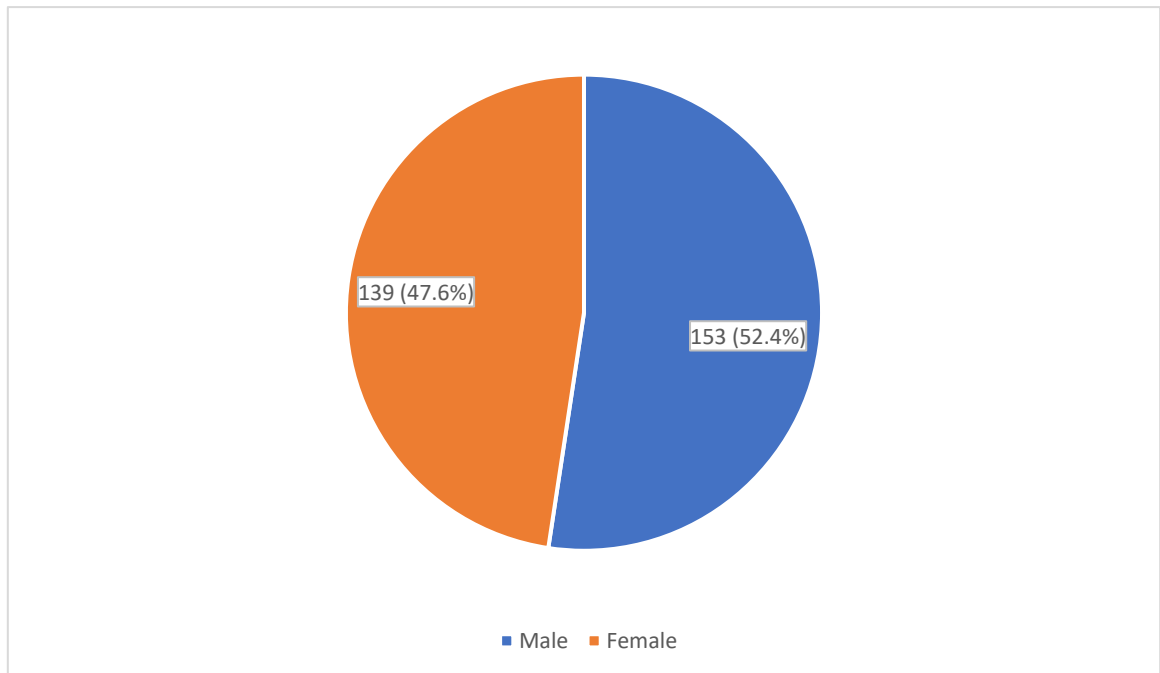


Figure 4.1: Pie chart showing students' gender distribution

Figure 4.1 shows the gender distribution of the selected students for this study. The result indicates that majority of the selected students were male (153; 52.4%) while the remaining 139 (47.6%) were female. By implication, there were more male participants in this study than female.

Table 4.1: Showing students' age distribution

Age Range	Frequency	Percentage
11 – 15 years	91	31.1
16 -20 years	134	46
Above 20 years	01	0.3
Did Not Indicate	66	22.6
Total	292	100
Least Age = 12		
Highest Age = 21		
Mean Age = 16.00		
Standard Deviation = 1.47		

Table 4.1 shows the age distribution of the selected students for this study. The data indicates that majority of the selected students were 16–20 years old (134; 46%), 91 (31.1%) students were 11–15 years old, 66 (22.6%) did not disclose their age while it was only one (.3%) student that was above 20 years old. This implies that majority of the students selected for this study were adolescents because many of them have their age fall either between 16–20 years or 11–15 years old. This is further proven by their mean age which was found to be 15.97.

4.2 Answering the research questions

Research question 1a: What is the level of senior secondary school students' knowledge of Yorùbá orature?

Table 4.2: The level of senior secondary school students' knowledge of the Yorùbá orature

Score (in %)	Frequency	Percentage
.00	11	3.8
2.00	1	.3
4.00	8	2.7
6.00	19	6.5
8.00	26	8.9
10.00	25	8.6
12.00	15	5.1
14.00	15	5.1
16.00	16	5.5
18.00	27	9.2
20.00	15	5.1
22.00	17	5.8
24.00	27	9.2
26.00	15	5.1
28.00	14	4.8
30.00	10	3.4
32.00	9	3.1
34.00	9	3.1
36.00	3	1.0
38.00	6	2.1
40.00	1	.3
42.00	1	.3
44.00	1	.3
50.00	1	.3
Total	292	100
% Average = 18.00%		

Table 4.2 shows the level of senior secondary school students' knowledge of Yorùbá orature before the treatment began. The result indicates that the students had 18.00% average in the Yorùbá orature knowledge test administered. This implies that the students had low knowledge of Yorùbá orature.

Research question 1b: What is the senior secondary school students' disposition to Yorùbá orature?

Table 4.3: The senior secondary school students' disposition to Yorùbá orature

S/N	ITEMS	SA	A	D	SD	\bar{x}	St.D
1.	I like the Yorùbá oral poems.	173 (60.7%)	84 (28.8%)	16 (5.6%)	12 (4.2%)	3.46	.78
2.	I enjoy Yorùbá oral literature lessons more than other aspects of the Yorùbá studies.	122 (44.2%)	107 (38.8%)	36 (13%)	11 (4%)	3.23	.82
3.	There is nothing worth learning in Yorùbá oral literature.	96 (33.8%)	100 (35.2%)	50 (17.6%)	38 (13.4%)	2.10	1.02
4	If I have my way, I will remove oral literature from the Yorùbá curriculum.	60 (22.1%)	89 (32.8%)	67 (24.7%)	55 (20.3%)	2.43	1.05
5.	I find Yorùbá songs very informative	119 (43.6%)	85 (31.1%)	48 (17.6%)	21 (7.7%)	3.10	.95
6.	I consider the Yorùbá chants as being useful for rituals and traditional festivals alone.	79 (28.5%)	92 (33.2%)	63 (22.7%)	43 (15.5%)	2.25	1.04
7.	I do not need to learn the Yorùbá oral literature as a secondary school student.	67 (24.2%)	83 (30%)	62 (22.4%)	65 (23.5%)	2.45	1.09
8.	I find the Yorùbá oral literary forms very educative.	132 (48.9%)	88 (32.6%)	33 (12.2%)	17 (5.8%)	3.24	.89
9.	I always try to avoid learning Yorùbá oral literature.	80 (29.2%)	89 (32.5%)	60 (21.9%)	45 (16.4%)	2.25	1.05
10.	I consider learning the Yorùbá oral literature as a waste of time.	66 (24.5%)	64 (23.8%)	70 (26%)	69 (25.7%)	2.52	1.12
11.	I normally use the Yorùbá proverbs in my conversation with people.	107 (39.8%)	89 (33.1%)	45 (16.7%)	28 (10.4%)	3.02	.99
12.	I listen to musics on Yorùbá chant.	103 (38.9%)	93 (35.1%)	41 (15.5%)	28 (10.6%)	3.02	.98
13.	I deliberately do not pay attention whenever I am being taught the Yorùbá oral literature.	53 (20.2%)	78 (29.7%)	67 (25.5%)	65 (24.7%)	2.54	1.07
14.	I enjoy listening to radio programmes where Yorùbá oral literary forms are presented.	136 (50.7%)	90 (33.6%)	23 (8.6%)	19 (7.1%)	3.27	.89
15.	I learn many moral values from the Yorùbá oral literature lessons.	120 (44.9%)	83 (31.1%)	47 (17.6%)	17 (6.4%)	3.14	.93
16.	Yorùbá songs and chants are too local for me	75 (28.5%)	63 (24%)	62 (23.6%)	63 (24%)	2.42	1.14
17.	I normally do not bother to understand proverbs when they are spoken to me.	60 (22.3%)	87 (32.3%)	67 (24.9%)	55 (20.4%)	2.43	1.05
18.	I do not like the Yorùbá folktales and riddles at all.	74 (27.6%)	67 (25%)	68 (25.4%)	59 (22%)	2.58	1.11
19.	I like to participate in school cultural activities where Yorùbá oral literature features.	138 (51.1%)	76 (28.1%)	32 (11.9%)	24 (8.9%)	3.21	.97
20.	Yorùbá oral artists should be invited to schools regularly.	146 (54.1%)	79 (29.3%)	21 (7.8%)	24 (8.9%)	3.28	.95
Weighted Mean = 2.80; Threshold = 2.50							

Table 4.3 shows the disposition of senior secondary students to Yorùbá orature before the treatment was applied. The result indicates a weighted mean of 2.80 which is greater than the threshold set at 2.50. This implies that the selected senior secondary school students had a positive disposition to Yorùbá orature. Out of the 20 items used, 10 items contributed to this positive disposition because their mean values were greater than the weighted mean. In their order of magnitude, the items are; item 1 – I like the Yorùbá oral poems ($\bar{x} = 3.46 > 2.80$), item 20 – Yorùbá oral artists should be invited to schools regularly ($\bar{x} = 3.28 > 2.80$), item 14 – I enjoy listening to radio programmes where Yorùbá oral literary forms are presented ($\bar{x} = 3.27 > 2.80$), item 8 – I find the Yorùbá oral literary forms very educative ($\bar{x} = 3.24 > 2.80$), item 2 – I enjoy Yorùbá oral literature lessons more than other aspects of the Yorùbá studies ($\bar{x} = 3.23 > 2.80$), item 19 – I like to participate in school cultural activities where Yorùbá oral literature features ($\bar{x} = 3.21 > 2.80$), item 15 – I learn many moral values from the Yorùbá oral literature lessons ($\bar{x} = 3.14 > 2.80$), item 5 – I find Yorùbá songs very informative ($\bar{x} = 3.10 > 2.80$), item 11 – I normally use the Yorùbá proverbs in my conversation with people ($\bar{x} = 3.02 > 2.80$), and item 12 – I listen to musics on Yorùbá chant ($\bar{x} = 3.02 > 2.80$). Therefore, it could be concluded that majority of the selected students had positive disposition to Yorùbá orature before the treatment began.

Research question 1c: What is the level of senior secondary school students' practice of Yorùbá moral values?

Table 4.4: The level of senior secondary school students' practice of Yorùbá moral values

S/N	ITEMS	<i>Always</i>	<i>Someti mes</i>	<i>Rarely</i>	<i>Never</i>	\bar{x}	St.D
1	I speak the truth even if I will be punished	147 (54.2%)	100 (36.9%)	13 (4.8%)	11 (4.1%)	3.41	.76
2	I prostrate/knee down while greeting all elderly persons	170 (63.2%)	73 (27.1%)	15 (5.6%)	11 (4.1%)	3.49	.78
3	I do not wear dresses that will reveal my nakedness.	151 (56.1%)	49 (18.2%)	20 (7.4%)	49 (18.2%)	3.12	1.16
4	I stand up for an elderly person to sit on my seat	162 (61.1%)	61 (23%)	19 (7.2%)	23 (7.9%)	3.36	.95
5	I tell lies to get out of punishment	55 (20.6%)	100 (37.5%)	26 (9.7%)	86 (32.2%)	2.53	1.14
6	I assist elders in carrying their loads	150 (57.3%)	65 (24.8%)	20 (7.6%)	27 (10.3%)	3.29	.99
7	I take hard drugs where nobody can see me	35 (13.3%)	34 (12.9%)	12 (4.5%)	183 (69.3%)	3.29	1.13
8	I copy from my note or friends during class work/test or examinations, so that I can pass	32 (12.2%)	67 (25.5%)	23 (8.7%)	141 (53.6%)	3.03	1.13
9	I obey all my teachers' instructions	189 (71.9%)	52 (19.8%)	13 (4.9%)	9 (3.4%)	3.60	.74
10	I help my friends who are in need	169 (64.8%)	61 (23.4%)	19 (7.3%)	12 (4.6%)	3.48	.82
11	I take things that are not mine in order to be comfortable	59 (22.6%)	37 (14.2%)	18 (6.9%)	147 (56.3%)	2.96	1.27
12	I use vulgar/offensive/abusive words with my friends	39 (14.8%)	77 (29.2%)	30 (11.4%)	118 (44.7%)	2.85	1.15
Weighted mean = 3.20; Threshold = 2.50							

Table 4.4 indicates the level of senior secondary school students' practice of Yorùbá moral values. The result shows that the weighted mean of 3.20 is greater than the threshold set at 3.00. This implies that senior secondary school students selected for the study had high practice of the Yorùbá moral values. Out of the 12 items used, seven (7) items contributed to the high practice of Yorùbá moral values because their mean values are greater than the weighted mean. In their order of magnitude, the items are; item 9 – I obey all my teachers' instructions ($\bar{x} = 3.60 > 3.20$), item 2 – I prostrate/knee down while greeting all elderly persons ($\bar{x} = 3.49 > 3.20$), item 10 – I help my friends who are in need ($\bar{x} = 3.48 > 3.20$), item 1 – I speak the truth even if I will be punished ($\bar{x} = 3.41 > 3.20$), item 4 – I stand up for an elderly person to sit on my seat ($\bar{x} = 3.36 > 3.20$), item 6 – I assist elders in carrying their loads ($\bar{x} = 3.29 > 3.20$), and item 7 – I take hard drugs where nobody can see me ($\bar{x} = 3.29 > 3.20$). In conclusion, the result reveals that majority of the selected students reported that they did obey all their teachers' instructions; prostrate/knee down while greeting all elderly persons; help their friends who are in need; speak the truth even if they will be punished; stand up for an elderly person to sit on their seat; assist elders in carrying their loads and that they did not take hard drugs. However, the moral vignette test administered on the students further shows the decisions of the students towards practicing the Yorùbá moral values in many situations that they may find themselves. The result is presented graphically in Figure 4.2.

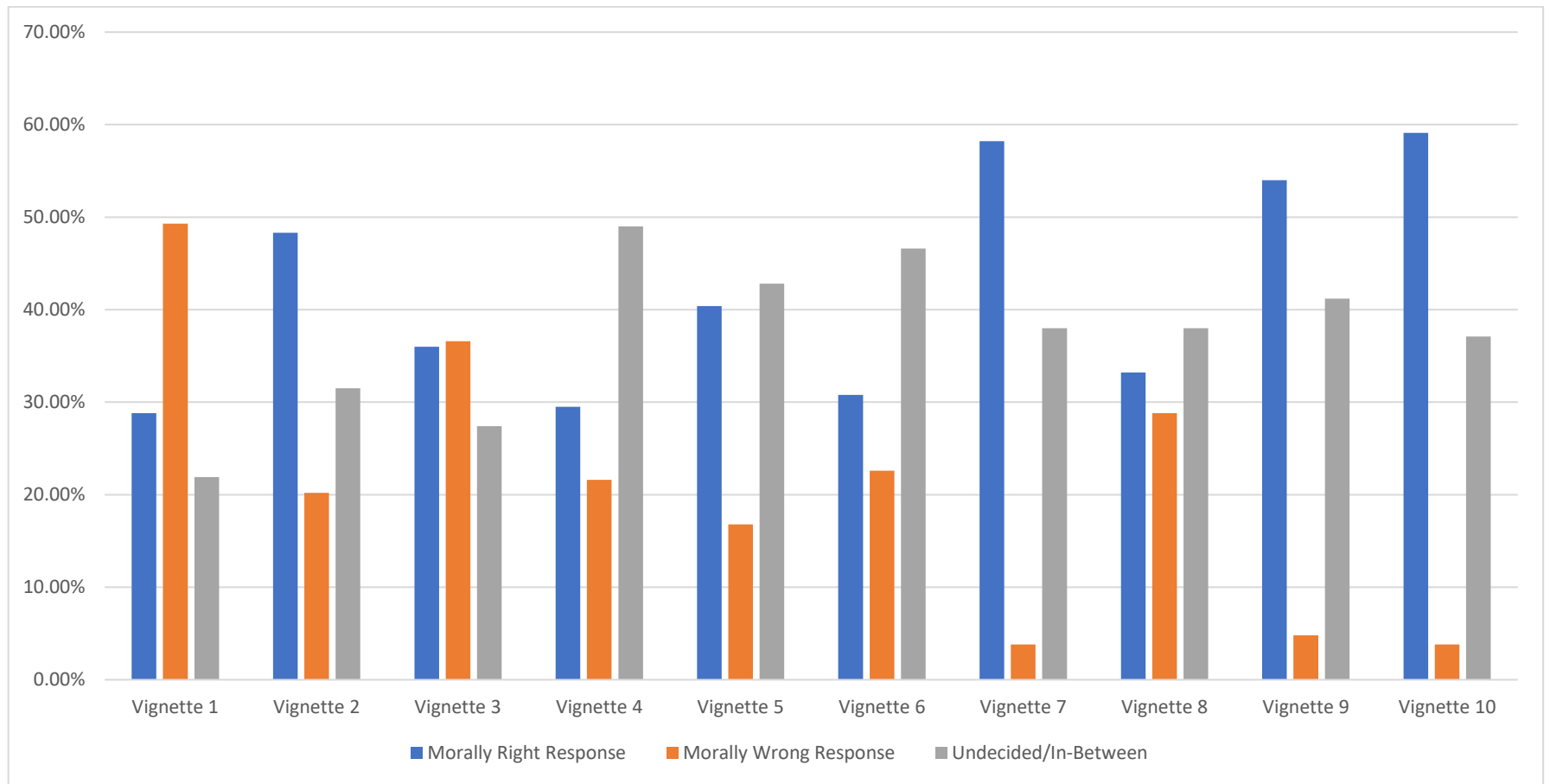


Figure 4.2: Students' responses to moral vignette test

Figure 4.2 shows the responses (categorised into morally right, morally wrong, and undecided) of the selected students to the moral vignette test administered. The result indicates the percentage of students that gave morally right, morally wrong, or undecided responses to each scenario/vignette in the test. The result based on each vignette is elucidated below:

Vignette 1: You have not eaten for three days because your parents have no money. You got to school very early in the morning, and you were the first person to come. You found a huge sum of money in the school compound. Nothing is on it to trace the owner of the money.

The result presented in Figure 4.2 shows that majority of the students gave a morally wrong response to the above scenario.

Vignette 2: You have been warned from home not to talk to strangers on your way to school. You see an old woman about 90 years old struggling to lift her luggage. The result presented in Figure 4.2 indicates that majority of the students gave a morally right response to the above scenario.

Vignette 3: You did not prepare for English language examination but have the opportunity to cheat in the examination hall.

Figure 4.2 shows that majority of the students gave a morally wrong response to the above scenario.

Vignette 4: Students in your school have paid a certain fee to the school management for WAEC before the government announced its intention to make it free. As the senior boy/girl, students are pressing you to disturb the peace of the school in order to get a refund.

The result presented in Figure 4.2 shows that majority of the students gave an undecided response to the above scenario.

Vignette 5: You see a brilliant student in an examination hall soliciting to borrow pen with the permission of the invigilator because her/his pen stops working. You have an extra pen but you have not written enough while he/she is almost through. The result presented in Figure 4.2 shows that majority of the students gave an undecided response to the above scenario.

Vignette 6: You see a girl/boy laughing when he/she realises his/her friend's father is a gateman who dresses shabbily.

The result presented in Figure 4.2 shows that majority of the students gave undecided responses to the above scenario.

Vignette 7: You see a senior student smoking cigarette in the school toilet. He or she entices you to join.

The result presented in Figure 4.2 shows that majority of the students gave morally right responses to the above scenario.

Vignette 8: You find money in the pocket of your dad's cloth he asked you to wash

The result presented in Figure 4.2 shows that majority of the students gave undecided responses to the above scenario.

Vignette 9: You see a blind person struggling to cross a busy road all alone

The result presented in Figure 4.2 shows that majority of the students gave morally right responses to the above scenario.

Vignette 10: You see your parent(s) first thing in the morning

The result presented in Figure 4.2 shows that majority of the students gave a morally right response to the above scenario.

In conclusion, the result shows that it is only four of the 10 vignettes that students gave morally right responses to. The vignettes were vignette 2 (respect and honour for elders), vignette 7 (discipline), vignette 9 (kindness/caring for the disabled), and vignette 10 (greetings and respect for parents). This implies that the Yorùbá moral values that students did practice were greetings, respect/honour for elders/parents, discipline and kindness/caring for the disabled. However, the students gave morally wrong or undecided responses to vignette 1 (integrity/truthfulness), vignette 3 (integrity/truthfulness), vignette 4 (being peaceful), vignette 5 (helping friends), vignette 6 (discipline), and vignette 8 (integrity/truthfulness). This implies that the selected students were not likely practicing the integrity/truthfulness because of what were attached such as money or passing an examination. Also, discipline was not likely to be practiced by the students when found in a fun-filled and comic situation or whenever a punishment is not attached.

Research question 1d: What is the rating of senior secondary school students' class/stage performance of the plays contained in the packages devised for this study?

Table 4.5: The rating of senior secondary school students' class/stage performance of the plays contained in the Theatre-in-education packages

S/ N	Items	Excellent (5)	Very Good (4)	Good (3)	Fair (2)	Poor (1)	\bar{x}	St. D.
Preparation and Interpretation (Weighted mean = 2.96; Threshold =3.00)								
1	Students show adequate preparation of/from text/script.	10 (10.4%)	20 (20.8%)	48 (50%)	9 (9.4%)	9 (9.4%)	3.13	1.04
2	Students show adequate interpretation of the text/script.	10 (10.4%)	37 (38.5%)	29 (30.2%)	10 (10.4%)	10 (10.4%)	3.28	1.12
3	There is a subtle approach to materials such as props and costumes.	9 (9.4%)	10 (10.4%)	10 (10.4%)	57 (59.4%)	10 (10.4%)	2.48	1.11
Character Development (Weighted mean = 3.20; Threshold =3.00)								
4	There is evidence of appropriate acting technique for character development.	-	69 (7.9%)	9 (9.4%)	9 (9.4%)	9 (9.4%)	3.43	1.00
5	Students show clear understanding of play's objectives through their characters.	9 (9.4%)	-	9 (9.4%)	69 (71.9%)	9 (9.4%)	2.28	.98
6	Students' emotional engagements are appropriate to character/story.	18 (18.8%)	60 (62.5%)	9 (9.4%)	9 (9.4%)	-	3.90	.81
Vocal Quality (Weighted mean = 2.97; Threshold =3.00)								
7	The students' vocal choices are well-articulated.	9 (9.4%)	9 (9.4%)	60 (62.5%)	9 (9.4%)	9 (9.4%)	3.00	.97
8	Students' voices are well paced.	9 (9.4%)	9 (9.4%)	-	69 (71.9%)	9 (9.4%)	2.37	1.08
9	The students' vocal choices consistently reflect their characters.	9 (9.4%)	60 (62.5%)	9 (9.4%)	9 (9.4%)	9 (9.4%)	3.53	1.09
Body Movement (Weighted mean = 2.86; Threshold =3.00)								
10	The students' body movement reflects their character.	9 (9.4%)	50 (52.1%)	9 (9.4%)	9 (9.4%)	19 (19.8%)	3.21	1.32
11	Students show physical commitment to the story.	9 (9.4%)	50 (52.1%)	9 (9.4%)	19 (19.8%)	9 (9.4%)	3.32	1.17
12	Students' movements do not mask one another on the stage.	9 (9.4%)	9 (9.4%)	10 (10.4%)	18 (18.8%)	50 (52.1%)	2.05	1.36
Scene Presentation (Weighted mean = 2.43; Threshold =3.00)								
13	Students demonstrate an understanding of scene tempo.	9 (9.4%)	9 (9.4%)	60 (62.5%)	9 (9.4%)	9 (9.4%)	3.00	.97
14	Students demonstrate an understanding of stage technicalities.	9 (9.4%)	9 (9.4%)	-	69 (71.9%)	9 (9.4%)	2.37	1.09
15	Performance demonstrates strong actor engagement through clear directorial elements.	9 (9.4%)	9 (9.4%)	9 (9.4%)	9 (9.4%)	60 (62.5%)	1.93	1.39
Cultural Matrices (Weighted mean = 3.32; Threshold =3.00)								
16	Students show adequate understanding of the cultural context of the play.	60 (62.5%)	9 (9.4%)	9 (9.4%)	9 (9.4%)	9 (9.4%)	4.06	1.39
17	Students' preparation of/from script/text shows adequate knowledge of the Yorùbá culture.	9 (9.4%)	60 (62.5%)	9 (9.4%)	9 (9.4%)	9 (9.4%)	3.53	1.09
18	Students' actions show a proper interpretation of the Yorùbá moral values contained in the scripts/texts.	9 (9.4%)	60 (62.5%)	9 (9.4%)	9 (9.4%)	9 (9.4%)	3.53	1.09
19	Students adequately incorporate/present Yorùbá oral literature in their plays.	9 (9.4%)	9 (9.4%)	60 (62.5%)	9 (9.4%)	9 (9.4%)	3.00	.97
20	Students use oral literature to buttress the cultural/moral messages of their play.	9 (9.4%)	9 (9.4%)	9 (9.4%)	60 (62.5%)	9 (9.4%)	2.46	1.09
Grand Mean = 2.99; Threshold = 3.00								

Table 4.5 shows the level of students' stage/class performance of the plays in the theatre-in-education packages devised in this study. The result indicates a grand weighted mean of 2.99 which is at par with the threshold set at 3.00. This implies that the level of students' stage/class performance of the plays in the theatre-in-education packages was average. However, based on the subscales rated, the result indicates that students had high level performance in cultural matrices ($\bar{x} = 3.32$) followed by character development ($\bar{x} = 3.20$), because the mean values were greater than the threshold (3.00). Whereas the students had low level performance in vocal quality ($\bar{x} = 2.97$), followed by preparation and interpretation ($\bar{x} = 2.96$), body movement ($\bar{x} = 2.86$) and scene presentation ($\bar{x} = 2.43$), because their mean values were below the threshold. This result implies that despite the general average stage performance of the plays, students were rated high in their portrayal of cultural matrices in the plays and in their character development.

Research question 2: How is the content/story-line of the Theatre-in-education Package Devised-by-Students realised/created by the selected students?

The thematic analysis of the field data collected indicated how students in the Theatre-in-education Package Devised-by-Students group created the content and/or story-line of their plays. This result is categorized into themes as illustrated in Figure 4.3:

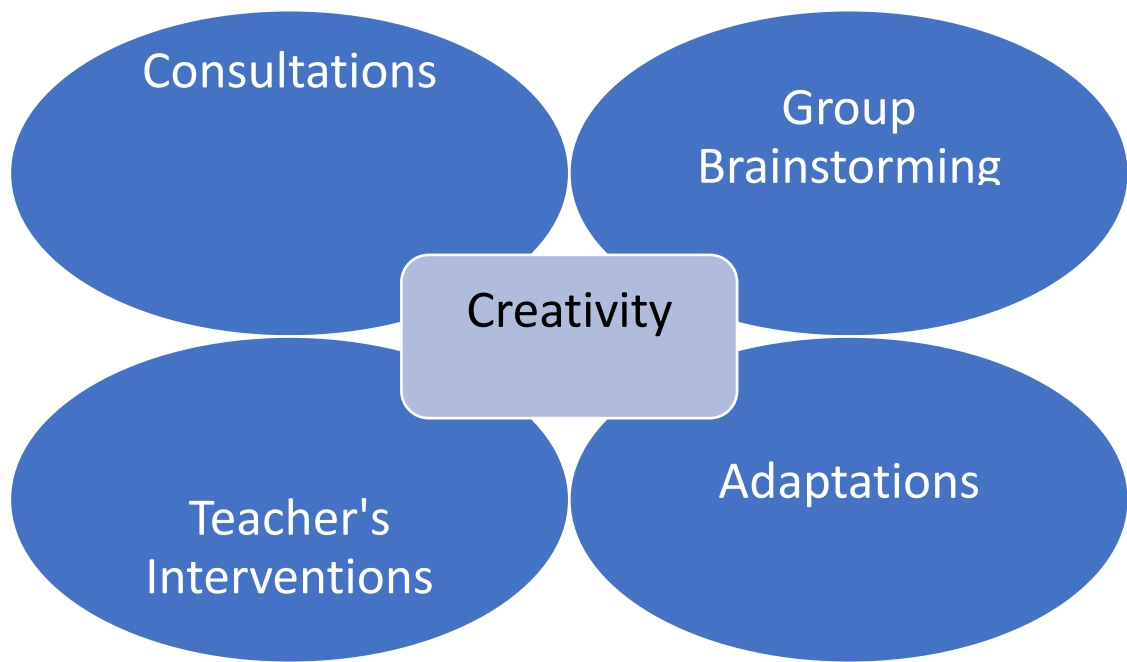


Figure 4.3: How students created their plays for the TiE package devised-by-students

Creativity

Creativity is central because it connects other themes as the major way through which students created the contents of their plays. Students realised the contents of their plays creatively, hence, the story-line, concepts, and dialogue that they used were originated by them. Apart from the evidence of play scripts submitted by the students to the researcher (see Appendix XI), their teachers also confirmed that the students created the stories/plays themselves, considering the extracts below:

Olùkó 1: Ó jẹ́ ohun tó wú mi lórí púpò pèlu bí àwọn akẹ̀kọ̀ọ́ yẹn ẹ̀ ẹ̀dà eré fúnra wọn tí wọn sì gbé e jáde fúnra wọn. Inú mi dùn púpòpúpò láti rí wọn pé wọn ẹ̀ irú nńkan báyií...ibi tí èyàn gan-an ò fojú sí pé wọn ti le ẹ̀ tàbí wọn lè sòrò dé, wọn mú un débè, ó jẹ́ kí inú mi dùn, orí mi sì wú pèlú. (**IDI, Yorùbá Language Teacher, Ibadan South-East LGA, 22/11/2021**)

Teacher 1: It is greatly inspiring with how those students created plays on their own, and they presented it on their own. I am very excited to see that they did such thing. Where one did not even expect them to get to, they got there, this made me very happy, and I am also impressed.

Teacher 1, in the above extract, expressed her excitement for the level of creativity displayed by her students in creating plays for the TiE Package Devised-by-Students. She also expressed the fact that her students did not only creatively conceive and realise the plays, but also creatively performed them. This implies that creating the plays continued even while the students were already performing or presenting it to their colleagues. This will further be elucidated through the four sub-themes (Consultations, group brainstorming, teachers' interventions and adaptations) that show how the students put their creativity to work while conceiving and forming their plays. Although, it was not all the student-groups that engaged in all these four activities. However, each student-group engaged in at least one of the four activities.

Consultations: This is the students' attempt to research on the topic given before conceiving the plays. Students did this without being told by the researcher or their teacher. Although informally, the research was necessary for students to understand the nature of the topic given to them. The student-groups that did such research individually consulted elders like parents, guardians, older siblings and so on at home to have a proper understanding of the moral topic they were to conceive a play on. The following extracts from the students' FGD sessions show how and why students did their individual consultation with whoever they did it with:

Akékòṣé C1: Èmi àti ègbón mi kan la jọ gbìmò pò láti kọ eré nàà. A jọ jókòdò pò nílẹ̀, a mú àwọn nńkan tí ó n sẹ̀lẹ̀ láwùjọ, a wá fi àwọn èyàn sí i nínú, láti sọ ọ̀ sí eré orí ìtágé. (FGD, SS II Student, Ibadan South-East LGA, 1/12/2021)

Student C1: It was one of my older siblings and I that wrote the play together. We sat down together at home, we took from the societal occurrences, we then included human beings as characters to make a stage play out of it.

From the extracts above, it is obvious that the *Student C1* consulted someone older and more knowledgeable to conceive a play to be submitted to her group members. This implies that the student recognised the place of research in knowledge formation and dissemination. This consultation obviously enlightened the student about different layers of immoral acts in the societal and therefore they could adequately incorporate societal happenings in the play. In its real sense, theatre/drama is a socialisation agent that takes from the society to correct the society. Apart from going outside the school settings to consult older people, the researcher as a participant in this research observed that students continued their consultations even during the rehearsal stages. Students were consulting their teachers to fortify themselves with proverbial dialogues that would help them drive home the thematic preoccupation of their plays. The researcher's videographic documentation of some students' rehearsals revealed this, as evident in students' conversation and peer-correction presented in the extracts below:

Akékòṣé 1: (Ó n kó ipa kan lówó nínú eré lásìkò ìgbáradì) ọ̀ yẹ kẹ̀yàn máa se sùúrù láyẹ̀ o, torí pé kín ni...sùúrù lè sòkúta jinná...ẹmmmm...a kì í sí fi... sùúrù lábẹ̀ gbígbóná...

Akékòṣé 2: (Ó já lu ọ̀rò láti dá eré dúrò) Hééèè! È dúó o! Báyen mò kọ̀ ni mummy Yorùbá mà ẹ̀ ní ká sòwe un o...ẹmmmm...a kì í fi wàdùwàdù lábẹ̀ gbígbóná...(Video-Extract of Students' Play Rehearsal, Ibadan North LGA, 24/9/2021)

Student 1: (playing a role in the play during rehearsal) someone is supposed to be patient in life, because of what...patience can cook stone till it's soft...eemmm...we don't ...take hot soup with patience...

Student 2: (cuts in to stop the play) Heyyy! Wait a bit o! It's not that way the Yorùbá teacher asked us to say the proverb...eemmm...we don't take hot soup in haste.

The above extracts were culled from the students' rehearsal sessions that the researcher observed. In that scenario, *Student 1* was acting and delivering lines that encourage the virtue of patience for humans. To do this effectively, *Student 1* was

going to say a proverb but did so wrongly. At that point, *Student 2*, who must have been a witness of the consultations they made with their Yorùbá teacher, exclaimed, and reminded *Student 1* how they were told the proverb is said, although, after trying hard to recollect. However, the correction resulted into an argument and the two of them went back to the teacher's office to ask, only to come back to the rehearsal's location that *Student 2* was right. This is an indication that students did not only make consultation to create the story but also to present or perform it well in terms of language use. In the real sense, language remains an important vehicle through which the societal culture and values are reflected, refracted, and passed down from time to time. Therefore, the students' recognition of this fact motivated them to consult not only elders at home but also their Yorùbá language teachers to fortify their plays with proverbs and idioms. However, the use of such proverbs and idioms were still very scanty as will be seen in the presentation of the result of research question three later in this section.

Group Brainstorming: Brainstorming is another way through which students creatively formed their plays. Based on the nature of the research, the student in each of the two schools exposed to TiE Package Devised-by-Students were grouped and a topic was assigned to each group. According to the researcher's observation and the students' report during the FGD sessions, each group met and brainstormed to generate ideas through an uninterrupted thinking exercise and, thereafter, individuals shared their ideas with other group members while one member was assigned to write the ideas down. This seemed to be the highest form of creativity method employed by the students across all the groups in the two schools. In fact, in a group where just one member made consultations and wrote the play, the group members still had to come together to critically think about what has been written and offer suggestions on how to improve it. The following extracts culled from the transcripts of the students' FGD sessions confirm students' engagement in brainstorming to create plays:

Olùwádùí: Eré yín tẹẹ ẹ, báwo ẹ ẹ rí i? Báwo ẹ ẹ ẹ àtinúdà rẹ, báwo ẹ ẹ kọ ó?

Akẹkọ D1: A kọ ó pẹlú ọpọlọ wa ni. (FGD, SS II Student, Ibadan South-East LGA, 3/12/2021)

Akẹkọ C2: Àwa nínú wa, ohun tí Táyé mò, a kọ ó, ohun tí Kẹhíndé mò, a kọ ó, a wá jó gbogbo rẹ papọ. Nígba tí ẹni kan nínú wa n kọ ó sílẹ.

Akẹkọ́ C3: Nígba tí mò n kọ ó, èmi náà fi àwọn àfikún kan sí i. Kí eré yẹn náà lè baà dùn dáadáa. (FGD, SS II Student, Ibadan South-East LGA, 1/12/2021)

Researcher: Your play that you performed, how did you realise it? How did you create and how did you write it?

Student D1: We wrote it with our brain.

Student C2: Ours admist us, what this one knows, we wrote it, what that one knows, we wrote it, we then compiled everything together. While someone among us was writing them down.

Student C3: While I was writing it, I added some things, so that the play will be very interesting.

Akẹkọ́ C4: A jókòó pò nínú kíláásì, èmi àti Ọgbéni yí (ó nàka sí akegbé rẹ kan), a jókòó sínú kíláásì a sì bèrè sí ní í kọ bá tí n rò ó, ohun tó n şelẹ láyìkà la fi şe example síbè.

Akẹkọ́ C9: A kàn rò ó nínú ọkàn wa lásán, gbogbo wa dè dá irórí jọ...a bi ara wa léèrè nńkan taa máa şe, báa şe máa şe é. Báa şe şedá rẹ náà niyẹn

Akẹkọ́ C7: Àwọn àşírí tí a rí níta tó n şelẹ sí àwọn èyàn làwa náà wá gbé kalẹ pé ká fi şeré

(FGD, SS II Student, Ibadan South-East LGA, 1/12/2021)

Akẹkọ́ D3: A şe eré wa ní ọnà...àti pé oníkálùkù gbé èrò tiẹ, ìmò tiẹ kalẹ, ká tó wá di pé a kó o papò sí ojú kan.

Akẹkọ́ D5: A şe é papò ni, oníkálùkù mú ìmò tiẹ wá, ohun ni a fí şe é papò, èmí mú ìmòràn tẹmi wá, ẹlòmíràn náà mú ìmò tiẹ náà wá. Nńkan taa şe niyẹn tí ó fi di odidi

(FGD, SS II Student, Ibadan South-East LGA, 3/12/2021)

Student C4: We sat down together in the class, myself and this person (points at a colleague), we sat down in the class and began to write it as we were thinking it, what normally happens around us was what we used as example.

Student C3: While I was writing it, I added some things, so that the play will be very interesting.

Student C9: We only conceived the thought in our mind, all of us contributed ideas...we asked ourselves about what we could present, how we could present it. That was how we created it.

Student C7: Things that we had seen happening to people outside were what we gathered to form a play.

Student D5: We did it together, everyone brought their own ideas, that was what we used in doing it together, I brought my ideas, another person also brough his/her ideas. That was what we did till it became a solid play

From the above extracts, when the researcher asked the students about how they realised the content of their plays, the students gave responses that depict creativity through brainstorming. That is, the students created the plays from their reasoning. *Student D1* did not mince words in averring this. The responses of *Student*

C2, Student C4, Student D3, Student C9, Student C7 and Student D5 specifically show how the students employed their collective reasoning in conceiving and writing the play. The students met, thought about the topic given, everyone shared their ideas, and someone, whom they chose, was writing it as they were reaching consensus.

However, *Student C3*, a student selected in one group to serve as the writer, reported that as others were sharing their ideas and consensus was being reached, he was also adding his own contribution so that the play would be interesting. This is because *Student C3* as the writer who must be alerted to document every notable idea may not be so chanced to verbally share his own ideas, hence, he chose to include them while he was writing. It, thus, implies that creativity through brainstorming as a means of creating plays among students, is more engaging and participatory than consultations, which has been discussed earlier, and the other two activities (teacher's intervention and adaptation) that will be presented later.

This creative method keenly follows the principles of the Homestead approach of the Theatre-for-development model adopted in this study. In developing the packages, the Homestead approach of the Theatre-for-development model was adopted. The approach allowed the students to tell and own their stories. Therefore, in the process of writing and owning the stories, the students in the theatre-in-education package devised-by-students' group held group brainstorming sessions, directed and coordinated by themselves. The play emanating from this was original to the students. This is different from what is obtainable with the use of Migrant approach of the Theatre-for-development model, where a theatre troupe or the educational theatre practitioner prepares the performance outside the community or school, and without the contribution of the community members or students, but rather moves the prepared performance to them for presentation.

The students' interest and ideas were given topmost priority with the use of the Homestead approach. They were only given the moral topics to conceive plays on. However, they may choose to conceptualise the topics as they wish. That was why it became important for them to meet as groups to brainstorm on the best way of conceptualising the topics, just as the FGD extracts cited above have indicated. In such group brainstorming sessions, attention was focused on values shared by the group, since the students were peers of the same age group. They shared similar ideas and perspectives about the Yorùbá moral values and the roles of orature in portraying them. Their group brainstorming sessions were therefore so much orderly and

organised. Just as *Student C9* reported above, it was just a matter of them asking themselves about what they could present and how they could present it.

The level of consensus observed among the students during their group brainstorming sessions could be as a result of communalism/collectivism consciousness that they have. The postulations of the Àṣùwàdà Theory of Sociation adopted in this study go directly into this. According to the Àṣùwàdà principle, the common good is collectively created by the Àṣùwà – which is the bunched existence of human beings. Generally, the Yorùbá society, and by extension African society, is communal because values are based on the collective consciousness of the people. Similarly, students' brainstorming sessions reflected communalism and collectivism. This is different from the western rationalism and individualism. What is good among the Yorùbá people is as a result of their tacit and collective agreement, not a rational thought of an individual. Therefore, rationality among the Yorùbá people is collective rather than being individual.

In this same collective and communal way, the students in this study arrived at their rationality about the moral topics. The only way they effectively ensured this was through group brainstorming. The *Student C2*, *Student C4*, *Student D3*, *Student C9*, *Student C7* and *Student D5*, whose FGD responses have been presented from the foregoing, all asserted that each person had their ideas and contributions integrated in the play. In fact, *Student C3*, who was writing each person's idea as they shared them during group brainstorming, infused his/her own ideas alongside documenting the ideas of others. However, after each group brainstorming session, the secretary was made to read the ideas to the group so that they critically examined and edited them. Therefore, the plays performed by the students in the theatre-in-education package devised-by-students' group were from every member of the group.

To check the students' responses on brainstorming, the researcher further probed if the students got their entire story or part of their story from already published Yorùbá play texts or films, the students denied as exemplified by the extracts below:

Akékòṣé D2: Rárá o. Àtinúdá ni. A rò ó ni pé ǹnkan báyii ló máa ǹ fa idiwó fún ẹ̀lòmìn, a wá rò ó pé báwo ni àwa se le gbé e kalẹ̀. A wá rò ó láti inú àtinúdá wa.
(FGD, SS II Student, Ibadan South-East LGA, 3/12/2021)

Akẹkọ́ C3: A à rí nínú ìwé kankan, a kàn rò ó ní, a rò ó ní oṣoṣo wa (FGD, SS II Student, Ibadan South-East LGA, 1/12/2021)

Student D2: No! It was through creativity. We thought about it that something like this can cause obstacle for someone, we then thought about how we could present it. We thought about it using our creative thinking skill.)

Student C3: We did not see it from any book, we just thought about it, we reasoned it out from our brain

In the extract above, *Student D2* and *Student C3* made it known that the story of their play was not from the any play text or film, but the product of their own imagination cum observation of the societal occurrences. This further strengthens the arguments put forth by the Àṣùwàdà principle. The students had to make use of societal occurrences to check their ideas during brainstorming. That means that the students were concerned about the societal norms and values to the end that their plays were true to life and addressed moral degeneration in the society. This was made possible through group brainstorming sessions they held.

Similarly, the group brainstorming sessions also showed and developed the critical thinking skills of the students. Through brainstorming, they were able to challenge one another's ideas constructively. Critical thinking is germane to creativity and every educational endeavour should pay attention to it. FGD responses presented from the foregoing (*Student C2, Student C3, Student C4, Student D3, Student C9, Student C7 and Student D5*) emphasise the role critical thinking played while students were brainstorming to conceive and form their plays. Through critical thinking, students contributed novel ideas and also criticised ideas that were not so good from their colleagues. This process made the learning they received from the package more practical and students-centred than that of the ones presented to students using the conventional mode of instruction.

However, from the observation of the researcher, certain concepts, although not the story-line, used by the students must have been influenced by their teacher's intervention and their exposure to Yorùbá home video films and drama texts prior to the research. In the following last two sub-themes on this research question, further explanation is provided to this position.

Teachers' Interventions: The Yorùbá language teachers selected for this study gave intermittent guidance, support, and direction to students during the process of their play creation and performance. Although, the teachers were not tasked to interfere with

the students' play creation, the supervisory roles they played eventually interfered with the students' reflection of Yorùbá moral values through their plays. During the FGD sessions held with students, a student alluded to this by saying that:

Ara àwọn olùkó wa nígbà tí à n ẹ̀ eré nàà lówó, wón wá wo bí a ẹ̀ n ẹ̀ é, wón dẹ̀ bá wa mú àwọn èyí tó dára taa ẹ̀ àti èyí tí ò da taa ẹ̀ nìbẹ̀.

(FGD, SS II Student, Ibadan South-East LGA, 1/12/2021)

Few of our teachers, while we were practising the plays, they would come to watch how we were doing it, and they helped us to identify our areas of strengths and weaknesses

As observed by the researcher, language use was a key area of the students' weaknesses in their play preparation and performance. Since language is a strong vehicle through which moral values are portrayed, it is, therefore, not unlikely that the teachers must have injected some of their own beliefs into the students' plays while they were trying to help them polish their language use. However, the students still demonstrated ownership of their stories, as they were bold enough to reject any infiltration of their story-line by their teacher's idea. By implication, teacher's intervention was not to create the story but to creatively present the story that the students had created using appropriate language, context, and concept.

Another way the teachers selected for the study provided intervention into the students' plays was through their post-performance comments. After the play presentation of each group, the teacher would come around directing the whole class to throw questions at the group that just presented. According to the researcher's observation, the teacher often used the opportunity of this occasion to give a brief moral talk to the students based on the play they just watched. At this point, there were a lot of moral negotiation that were going on between the students and their teachers in the light of today's realities.

As an instance, a group presented a play on *Òtító (Integrity)*. The context of the story was an indigent adolescent who found a huge sum of money on the roadside. He took the money to the journalist because he had been trained at home to always behave rightly. The owner was found and he together with his indigent family was greatly rewarded. However, during the post-performance session, two student-audience expressed their displeasure with how he returned the money that he was supposed to enrich his family with it. At this point, the teacher intervened and used the opportunity to talk to the students about moral values and why it was expedient to return the money.

Through this talk, the teacher was able to negotiate favourably with the students. This sort of teacher's intervention truly did not help in creating the play, but it did help in its presentation and how the student-audience could make a meaning out of the play.

Adaptations: In the context of creating and presenting plays by the students, adaptation means the act of borrowing dialogues and concepts from Yorùbá movie actors and poetic texts. Although, the students did not report to have adapted their dialogues or any of their concepts from anywhere, the researcher's observation through videography revealed that students, either consciously or unconsciously, must have adapted some lines of their dialogues from the popular Yorùbá movie actors they are fans of. A typical example is the extract below:

Ire ni n ó se
N ò ní ùkà
Àmó tíre bá dibi
Ìpàdé dọhún o!
**(Chant by SS 11 Student, Ibadan South-
East LGA, 4/11/2021)**

I will only do good
I will not do evil
But if goodness turns the other way against
me,
We shall meet there then!

The above chant lines are popularly used by Chief Léré Pàímó (popularly known as Èdá Onílé-Ọlá) in many Yorùbá movies he had produced or had been featured in. A student-actor in a group that performed a play on *Òtító (Integrity)* used the above lines and chanted it the same way Léré Pàímó does in movies, to foreshadow his actions when he found a bag filled with money by the roadside. Chanting the lines shows that his intention was to always do good no matter the circumstances and that was exactly what he did. The adaptation of these chant lines to the context of their play was however done personally and/or unconsciously without his group's knowledge, because the lines were not part of his dialogues as found in the script they wrote and submitted to the researcher. However, it did fit in the play and the context in which he used it. Another instance is the conscious adaptation of a poem into chant by a student to buttress a play presented/performed by a group. The student picked the poem (Èèpà Ní Para Rẹ) from *Òrọ Enu Akéwì* (written by Ayòmídé Àkànjí) and chanted it using the Èsà egúngún rhythm and melody. Extract of a few lines the student chanted is as follows:

Éééèéééé éééè!!!
 Èjìwùmí akéwì mo tún dé
 Àwa mà lalàrà àrà sá ló ni wá
 Elédùmarè ọba àrà kó má fi wá dára
 Tí ò da tí ó ọmọ aráyé lẹkún
 Torí pé ọ̀tò sá lara
 Ọ̀tò làrà tí à n dá pẹ̀lú ara
 Sẹ̀ rere lo wá n fira rẹ̀ dá lára àbí àìdaa
 È jẹ ká jọ súnmọ̀ ra wa nìbí ká jọ so
 Torí ọ̀tò làwọ̀n tó làná
 Ọ̀tò làwọ̀n tó lòní
 Elédùmarè ló màwọ̀n tí yòò lọla
 Bí o bá sẹ̀ làná rẹ̀
 Ni ó so tò ní
 Bí o bá sẹ̀ lónì rẹ̀
 Ni ó so tọ̀lá
 Gbogbo akékòọ̀ ẹ̀ súnmọ̀bí oooo
 Lákọ̀ lábo ni mò n pè o
 Mo lérò pé ò sùn o
 Èpà n para rẹ̀ ó loun n pajá
 È gbọ̀ bí ajá bá kú
 Níbo lèpà ó wà ooo?
 Àfòpiná n para rẹ̀ ó loun n paná
 È gbọ̀ tíná bá jọ
 Sélẹ̀ kọ̀ ló n bọ̀ ni?
 Èşinşin n şera rẹ̀ ó loun n muti
 È gbọ̀ tó bá yí sínú ọ̀tí
 Şórun kọ̀ ló n lọ?
 Akékòọ̀ n şejàngbọ̀n ó lóhun n lajú
 È gbọ̀ ọ̀jọ̀ tó bá bónlé nlé
 Sẹ̀ ò ní daláàbò ara ni?
 Akékòọ̀ tó n múgbó tó n fa sığá tó n fa ...
 È gbọ̀ ọ̀jọ̀ ó bá yí lórí sẹ̀ wèrè kọ̀ ní ó yà?
 Èpà n para rẹ̀ orin jupájupá ló n kọ̀ kiri
 Elérépá òşì Ọ̀lórún ò ní jẹ kérépá ó pa ó
 Èpà n para è, ológe òşì, ológe òfò
 Oge ló mò kò mọ̀wé
 Èmi mo dáa tóyí ni yóó sọ̀bàdí ọmọ ẹ̀lòmíí
 dawọ̀
 Dọ̀kọ̀dọ̀kọ̀ abídí pẹ̀lẹ̀bẹ̀ ...
(Chant by SS 11 Student, Ibadan South-East LGA, 10/11/2021)

Éééèéééé éééè!!!
 I, Èjìwùmí, the poet has come again
 We are for spectacular
 God Almighty, the spectacular King should
 not make of us what is unpleasant
 An unpleasant thing that makes people weep
 Because the body is different

And spectacular things we do with the body
 are different
 Are you doing good or bad with your body
 Let's draw near and dialogue
 Because those who owned yesterday were
 different
 Those who owned today are different
 Only God Almighty knows those who will
 own tomorrow
 The way you used your yesterday
 Will determine today
 The way you used your today
 Will determine tomorrow
 All students, draw near
 Both male and female, I am calling
 I hope you are not sleeping
 The flea is killing itself and thinks it is
 killing the dog
 If the dog dies
 Where will the flea be?
 The moth is killing itself and thinks it is
 killing the fire
 If the fire burns
 Will it not come down?
 The fly is implicating itself and says it's
 drinking wine
 If it gets into the wine
 Is it not heaven it is going?
 The student is just being troublesome and
 says it's civilisation
 The day he meets the outcome
 Won't he not be disabled?
 The student that is smoking marijuana, and
 cigarette...
 The day he gets insane, will he not run mad?
 The flea is killing itself and keeps singing
 jupájupá
 You that is full of rough play, may God not
 allow rough play to kill you
 The flea is killing itself, A non-sensical and
 vain beauty freaked
 You know only beauty not books
 I am the most beautiful is what will turn the
 ass of someone to ordinary skin
 Prostitute, with flat ass...

The first 19 lines of the above extract was from the student' creativity. The student during the FGD session reported that she has been using the lines as a form of introduction when the need arises to give a chant performance. The student creatively

moved from this introduction into the poem *Èèpà N' Para Rẹ* which she adapted into a chant from line 20 of the above extract. The poem *Èèpà N' Para Rẹ*, as written by Ayòmídé Àkànjí, has 101 lines. However, the student only chanted the first 15 lines of the poem before she was interrupted by the noise of her colleagues as a result of the vulgarity of *Dókódóko abídí pẹlẹbẹ...* which ends the extract. The major reason for categorising the chant as adaption here is the students' ingenuity in using the melody and rhythm of *Èsà pípè*. For instance, the student recognised where to modulate her voice to reflect the real rhythm of *Èsà pípè* when she said *È gbó bí ajá bá kú, Níbo lèèpà ó wà ooo?* instead of *È gbó bí ajá bá kú, Níbo lèèpà ó wà* which is the original line from the poem *Èèpà N' Para Rẹ*. The insertion of 'ooo' to end her own version shows that she was deliberate about adapting the lines of the poem into an oral chant.

The observation of the researcher, following a personal interrogation of the student-chanter of the above lines, revealed that the student-chanter has been performing as a chanter at several occasions of their school. However, the student's ingenuity to have identified the above written poem and adapted it to suit the purpose of their play performances was creativity in action. It may be argued that none of the lines of the poem points to a particular moral value the student-groups wrote and performed plays on. However, the lines generally allude to the importance of good characters for adolescents and young adults. It, thus, follows that the Yorùbá moral values are a whole of many parts which is better seen holistically and not compartmentally.

In respect to this research question two, therefore, it could be concluded that student conceived their plays creatively through consultations, brainstorming, teachers' intervention, and adaptation. However, brainstorming about the topics drawing inspiration from societal occurrences was the major activity all the groups engaged in, followed by consultations, teachers' intervention and adaptation.

Research question 3: In what ways were the plays created by the students different from the plays created by the researcher?

Based on the thematic analyses of the students' and researcher's play scripts as well the videographic documentations of students' play performances, structure, language use and thematic preoccupation emerged as the differences in the plays created by the students and the plays created by the researcher. These are illustrated in Figure 4.4:

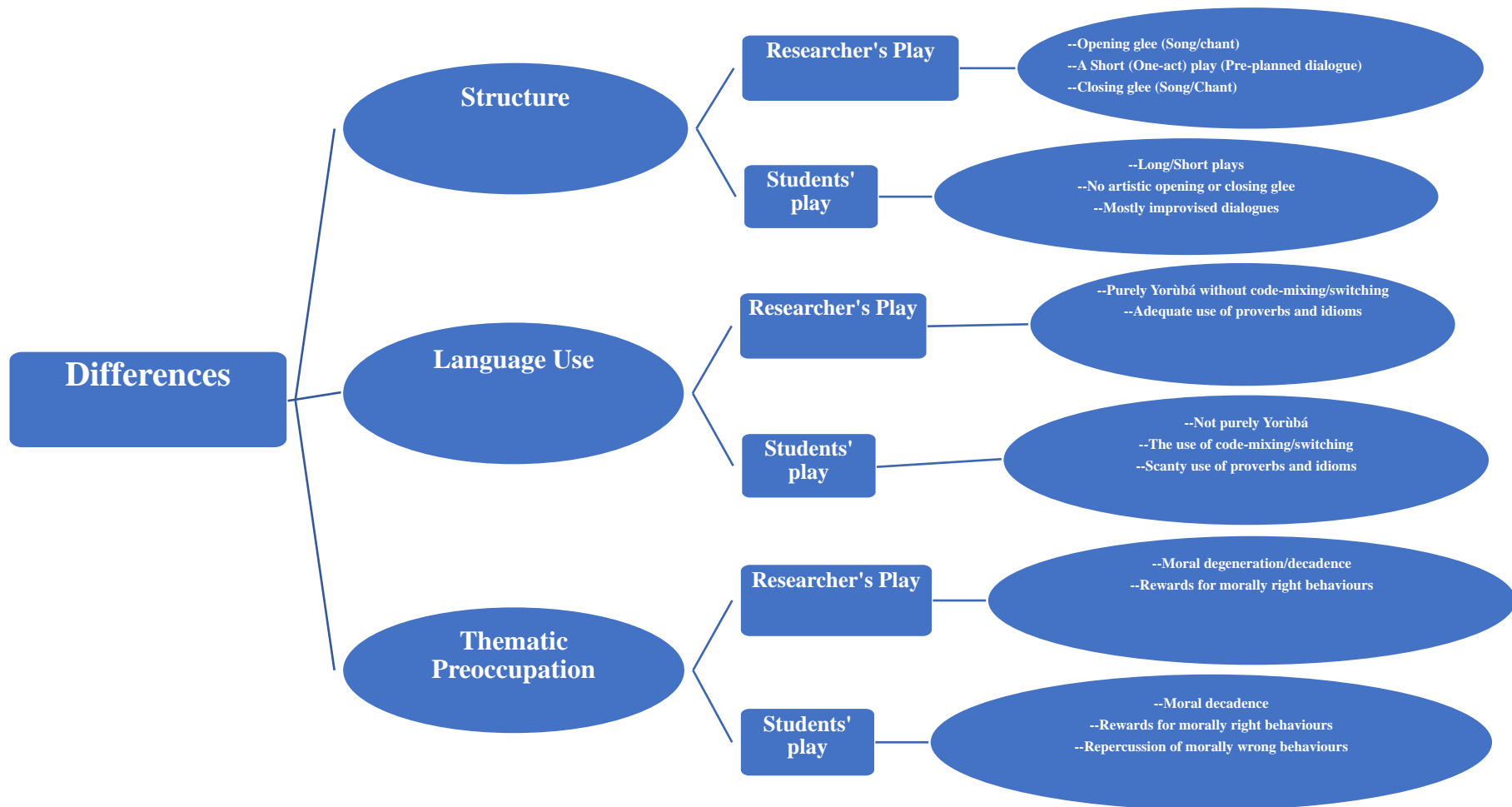


Figure 4.4: Differences in the plays written by the researcher and the plays created by the students

Structure

Structure in the context of answering the research question three is in two ways – the presentational/performance structure and the plot structure. In these two major ways, the structure of the plays created by the researcher is different from the structure of the plays created by the students. The researcher's and students' plays are differentiated based on these two sub-themes in the ensuing subsections.

Presentational/performance structure: Since the directorial activities of the researchers' and students' plays were handled differently, there were notable differences in the students' performance of the researcher's play and students' performance of the their own plays. The students' performance/presentation of the researcher's plays as directed by the researcher was structured into opening glee, the play, and the closing glee (See Appendix X). Songs and chants were used as both opening and closing glee. These songs and chants, as opening glee, set the pace for the moral play to be acted. Therefore, the songs and chants revolved around the central theme of the play to be acted. It was thus the same song and chant that were used as the closing glee. This helped them to close the play and drive home the thematic preoccupation of the play. The students in each group learnt the song and chant peculiar to the play given to their group. The song and chant presentation were with drum and dance where possible. This implies that the play created and directed by the researcher included artistic opening and closing. However, the performance of plays created by the students did not follow this pattern. In most cases, there was no predetermined artistic opening or closing of the play. The students just selected someone to act as the announcer of their play's title and someone to give a brief moral talk after the play. Examples of such are presented in the following extracts taken from the videography of the performance of the plays created by the students:

Video-Extract 1

È kààárò èyin akegbé mi, orúkò tèmí ni omidan ..., mo jé ọmọ ilé-ìwé ..., a fẹ ẹ eré ránpé kan fún yín nípa ìrèlẹ, ẹ máa bá wa ká lọ. **(Students' Play Performance, Ibadan South-East LGA, 21/10/2021)**

Good morning my colleagues, my name is miss...I am a student of ..., we want to present a short play about humility, kindly follow us through

Video-Extract 2

Èyin akegbé mi, mo rò wí pé ẹ rí ẹkọ gidi kó nínú eré rán pé tí a sèşè şe tán tí àkọlẹ rẹ n jẹ oore şişe ...ànfààní tó pò ló wà nínú oore şişe tàà gbodò dárúko torí Yorùbá bọ wọn ní omi lèyàn kò síbí tá ò tí le pàdé, wọn sọ pé tēyàn bá şe oore fún ẹni kúkúru, ó lè jẹ ọdọ ẹni gígùn la ó ti lọ gbà á, so o tí mo bá şe oore fún ọ tàbí tí o bá şe oore fún mi, ó le wá jẹ pé ọjó kan n bọ o tí oó need ìrànlówó mi, tó jẹ pé èmi gan-an máa rántí nńkan tóo ti şe fún mi tẹlẹ... **(Students' Play Performance, Ibadan South-East LGA, 21/10/2021)**

My colleagues, I hope you learnt a good lesson from the short play we just presented with the title kindness...there are numerous benefits in being kind that cannot be overemphasised because a Yorùbá adage says humans are like streams, we can meet anywhere, they say that if one is kind to a short person, one may be repaid by a tall person, therefore, if I am kind to you, or you are kind to me, you may eventually need my help one day and that I will then remember what you have done for me earlier...

The above two extracts were taken from different performances. While the kind of opening in *Video-Extract 1* was common to nearly all the performances of plays created by students, the kind of closing shown in *Video-Extract 2* could only be found in few cases of the students' performances. This implies that many student-groups only planned for their opening announcement. In most cases, the excitement of having an interesting performance with the gestural feedbacks of the student-audience did not allow them to give any talk to close the play. This shows that majority of the student-groups did not have a pre-planned talk for closing their play. However, any student-group who pre-planned a closing talk like it is in the *Video-Extract 2* found a way around the excitement to give their closing talk. When they eventually did, they were able to give explanation about the central theme of their play. This must have helped to divert the attention of the student-audience from the entertaining feature of the play to the moral lessons that were therein.

However, apart from the announcement of the play title as an opening, a student-group pre-planned a moral talk to open their play, as found in their play script submitted to the researcher (See Appendix XI). After the announcement of the title, a student presented the talk to the whole class and the extract of the videographic documentation of the talk as found below shows that the student gave the talk just as it was written in their script:

Mo fe sòrò nípa sùúrù, sùúrù ni bàbá ìwà, ore mēta kan wà orúkọ won jẹ Bọlá, Bòdé àti Ségun àwọn meteeta máa n se bí omo ìyá, sùgbón àwọn mēta wonyìi kò ní owó lówó bí o se di ojo kan, wọn se ìpinnu láti lọ se ogún owó tí a máa n pe ni (ritual) Ségun pelu Bòdé wọn jọ pinnu láti se oogun owó sùgbón Bọlá kò gbà láti se ogún owó bí Bòdé àti Ségun. Bòdé àti Ségun gba ọdọ babalawo lọ tí bàbá náà sì se Ògùn owó fún àwọn méjèjèì yìì bẹni àwọn méjèjèì di olówó tí wọn sì di olórò ni sùgbón babaláwo sì sọ fún wọn wípé lè yín ọdún kan wọn wá omobin tí kò ti bàlágà láti fi se àtúnṣe Ògùn owó wón láti jẹ wí pé owó yòò tún pò jabuta sùgbón Bọlá bèrè si ni jaramo isẹ rẹ ni síse o sì ké pè Ọlórùn wí pé Ọlórùn se àánú fún, kò pé kò jìnnà Bòdé pèlú Ségun awon rí wí pé ise awon dojú rú Bòdé díẹ díẹ bí wón se tó bàbà oníṣègùn wọn lọ ní yèn bàbà sì wí fún wọn pé sebi oun sọ fún wọn wí pé lẹyìn ọdún kan àgbàdo fún oun ti oun sọ fún wá sùgbón Bode ati Ségun tí gbàgbé wí pé bàbá sọ fún àwọn wípé kí àwọn padà wá. Babaláwo sì sọ fún wọn wí pé kò sì àtúnṣe ju kí wọn di tálákà ju ateyin wá lọ, Bọlá gba ọdò baba olowo kan ló ti o sì sọ fún baba olowo wí pé kini o fe se ki oun se fún, Bọlá sì sọ fún un pé oun fe má se isẹ pèlú baba olowo náà bá yìì ni Bọlá se di “gateman” niyẹn kò pé kò jìnnà Bọlá bá pàdé sì ilé-eko rẹ ni yaati o sì gba ojú mo èkó rẹ niyẹn Bọlá jáde ilé-ìwé gíga tí àwọn òyìnbó n pè ní “University” tí o sì di Adajo tí a mò sí “lawyer” se a wá rí wí pé sùúrù ni bàbá ìwà àwọn àgbà sì wí pé sùúrù lo se gbogbo nńkan? **(Students’ Play Performance, Ibadan South-East LGA, 14/10/2021)**

I want to talk about patience, patience is a key character. There are three friends that go by the names Bọlá, Bòdé and Ségun, the three of them are just like siblings but the trio did not have money. One day, they decided to do money ritual. Ségun and Bòdé decided to do the ritual but Bọlá did not agree with them. Bòdé and Ségun wenr to consult a babalawo and he did the money ritual for the two of them. So, the two of them became rich and wealthy but the Babalawo told them that after one year they had to look for a girl who has not reached puberty to renew their wealth. However, Bọlá started to be diligent with his work and kept on praying to God for prosperity. Not long after this, Bòdé and Ségun’s bunisesses became hullabaloo gradually. That was how they went back to the Babalawo and he reminded them what he asked them to do after a year but Bode and Ségun had forgotten that the Babalawo asked them to come back. The Babaláwo told them there was no more remedy that they would have to be poorer than what they used to be before the ritual. Bọlá went to one rich man that he wanted to be working with him. This was how Bola became a gateman. Not long after this, Bọlá went back to school, and when he faced his study Bọlá graduated from the University and became a lawyer. Can you now see that patience is a key

character and the elders normally says that, it is patience that can do all things?

The above extract shows the knowledge of student about the Yorùbá moral values and the place of orature in communicating it. The student-group who used the above extract as their opening moral talk used a story-telling method to explain a Yorùbá proverb – *sùúrù ni bàbá iwà* (*Patience is a key character*), before they started their play. It was observed that although the talk featured a relevant story about patience, the story they acted in their play was different. This indicates that whoever has written the talk among them understood the place of oral stories in inculcating moral values into children and adolescent in the Yorùbá society. This form of opening would have, no doubt, wet the appetite of the student-audience about the central theme of the play they would eventually see the group perform.

The foregoing interpretation has revealed that apart from opening announcement/talk and closing moral talk, there was no pre-planned artistic opening and closing in the performances of most plays created by the students as it was in the performances of the plays created by the researcher. However, there was a case of a student who performed a chant to close a play performed by one student-group. The student picked the poem (*Èèpà N Para Rẹ̀*) from *Ọ̀rọ̀ Ẹ̀nu Akéwì* (written by Ayòmidé Àkànjí) and chanted it using the Èsà egúngún rhythm and melody. Extract of a few lines from what the student chanted is as follows:

Gbogbo akékòò ẹ̀ súnmóbí oooo
Lákọ́lábọ̀ ni mò n pè o
Mo lérò pé ò sùn o
Èèpà n para rẹ̀ ó lóun n pajá
Ẹ̀ gbọ́ bí ajá bá kú
Níbo lèèpà ó wà ooo?
Àfòpiná n para rẹ̀ ó lóun n paná
Ẹ̀ gbọ́ tíná bá jó
Şélẹ̀ kọ́ ló n bọ̀ ni?
Eşinşin n şera rẹ̀ ó lóun n muti
Ẹ̀ gbọ́ tó bá yí sínú ọ́tí
Şọrun kọ́ ló n lọ?
Akékòò n şẹ̀jàngbọ̀n ó lóhun n lajú
Ẹ̀ gbọ́ ọ́jó tó bá bónlé nílé
Şé ò ní daláàbò ara ni?
Akékòò tó n múgbó tó n fa sığá tó n fa ...
Ẹ̀ gbọ́ ọ́jó ó bá yí lórí şé wèrè kọ́ ní ó yà?
Èèpà n para rẹ̀ orin jupájupá ló n kọ́ kiri
Elérépá òşì Ọ́lọrun ò ní jẹ́ kérépá ó pa ó
Èèpà n para è, ológe òşì, ológe òfò

Oge ló mò kò mọwé
Èmi mo dáa tóyíí ni yóó sòbàdí ọmọ elòmíí dawọ
Dókòdòkò abidí-pẹlẹbẹ ...(Chant by SS 11
Student, Ibadan South-East LGA,
10/11/2021)

All students, draw near
Both male and female, I am calling
I hope you are not sleeping
The flea is killing itself and thinks it is killing the dog
If the dog dies
Where will the flea be?
The moth is killing itself and thinks it is killing the fire
If the fire burns
Will it not come down?
The fly is implicating itself and says it's drinking wine
If it gets into the wine
Is it not heaven it is going?
The student is just being troublesome and says it's
civilisation
The day he meets the outcome
Won't he not be disabled?
The student that is smoking marijuana, and cigarette...
The day he gets insane, will he not run mad?
The flea is killing itself and keeps singing jupájupá
You that is full of rough play, may God not allow rough
play to kill you
The flea is killing itself, A non-sensical and vain beauty
freaked
You know only beauty not books
I am the most beautiful is what will turn the ass of
someone to ordinary skin
Prostitute, with flat ass...

Although the student chanted the above to close the performance of one of the plays created by the students, a videographic observation of how the chant was used to close the play and a content analysis of the chant viz-a-viz the play presented revealed that the chant, though a highly artistic closing, was not pre-planned by the student-group to close their play. Firstly, the student who performed the chant was not a member of the group she performed the chant for. Observation of the researcher revealed that the student, who has been performing oral chant on many occasions in their school, was enthusiastic about the play performance of the student-group and on the spur of the moment stood up to perform the chant. Since the objective of the research was to allow for student's creativity in learning Yorùbá orature and moral values, the researcher allowed her to perform the chant before the whole class.

Secondly, the text in the above chant is not content-specific to the play the student-group presented. While the student-group presented a play on humility, the chant generally teaches being moral and warns against being immoral because of its self-inflicting repercussion just as it is normally said by the Yorùbá – È̀è̀pà ñ para rẹ̀ ó lóun ñ pajá (The flea is killing itself and thinks it is killing the dog).

As part of the difference in the presentational/performance structure of the plays created by the researcher and the plays created by the students, it is important to draw attention to the dialogic structure of the plays. While all the plays created by the researcher had pre-determined dialogues (See Appendix X), not all the plays created by the students had pre-determined dialogues (See Appendix XI). In the plays created by the students, some had pre-determined dialogues, however some were just synopses of the story to be acted while students had to improvise dialogues during rehearsals and master them for the performance/presentation. Therefore, while all the students whom the researcher created plays for were to present a pre-determined dialogue/conversation, many of the students who created plays for themselves were improvise dialogues during rehearsals or even on the spot of performance. Eventually however, observation of the researcher revealed that many of the student-actors in both groups had to rely on their improvisation for dialoguing whether there was a pre-determined dialogue or not, since it would not affect the story-line or the plot.

Plot structure: There is also noticeable difference in the plot structure of the plays created by the researcher and the plays created by the students. By implication, the laid out of the researcher's and the students' stories, in terms of their beginning, middle and ending, have some differences. All the plays created by the researcher had similar plot structure – exposition-climax-resolution. Although, all the plays were short, the beginnings give an exposition of the stories, as the conflict begins to arise through the middle of the plays until it reaches the climax. Then, the conflict begins to fall towards the end of the plays until it gets to the resolution at the very end of the story. While a few of the stories created by the students also followed this structure, a good number of the plays created by the students rather ended without the conflict being resolved. Such stories as created by the students were not well told because they left the student-audience with an uncompleted story-line. Although, this may show that such plays were not well written or directed, it however created a great opportunity for the student-audience to ask questions and probe into the core of the stories during the post-

performance interview of the student-actors. This eventually helped the student-actors to finally drive home their point and both the actors and students were able to derive meaning and lessons from the plays.

Language usage

The quality of the Yorùbá language used, and oral literature materials employed were two major language usage differences found in the plays created by the researcher and the ones created by the students. These two differences were due to several reasons and have several implications for building the thesis of this present study. Therefore, these two major subthemes of language usage are discussed below drawing extracts from the play scripts and the videographic documentations of the students' performances.

Yorùbá language quality: A cursory look at the play scripts written by the researcher and the students revealed that both were written in the Yorùbá language only. However, the quality of the Yorùbá language used by the researcher, in terms of proverbs, was more than that of the students. This will be discussed elaborately under the next subtheme because proverb is seen as an orature material. Even though both the researcher's and students' plays were written in Yorùbá language, extracts from the videographic documentations of the performances of the plays revealed that student-actors employed the use of bilingual (Yorùbá and English) code-mixing and code-switching mostly while performing the plays they created. This was expected since the students conceived, wrote, and directed their play, and hence, they owned it. Hence, they employed the language that was most convenient for them as it is with them in their daily communication. The extracts below indicate the use of such code-mixing and/or code-switching:

Ògá Ilé-ẹ̀kọ́: Ẹ́ ọmọ aláago yìí ò tî tó laago náà ni? Ẹ́ wa lo pè é!

Aláago: (ó laago) Assembly time! Assembly time!

Ògá Ilé-ẹ̀kọ́: Ó yá o, assembly, ó yá ẹ̀ tò, ẹ̀ tò!...Mrs Tóóké ẹ̀ dúró lórí assembly àbí...close your eyes for prayer. Our heavenly Father we thank you for all...olúwa o ẹ́, in Jesus name we have prayed...

Mrs Tóóké: Ẹ́ káàárò o Principal

Ògá Ilé-ẹ̀kọ́: Háhà, ó mà yá a yín lóníí. ...Túndé, Túndé, get me a chair. ...Tunde ring the bell for emergency assembly please.

(Students' Play Performance, Ibadan South-East LGA, 14/10/2021)

School Principal: Won't this time keeper ring the bell? Could you please call him?

Time Keeper: (rings the bell) Assembly time! Assembly time!

School Principal: It's time, assembly, it's time, line up, line up! ... Mrs Tóóké, stay on the assembly please...close your eyes for prayer. Our heavenly Father we thank you for all...thank you Lord, in Jesus name we have prayed...

Mrs Tóóké: Good morning the Principal

School Principal: Oh, you are so quick today. ...Túndé, Túndé, get me a chair. ...Tunde, ring the bell for emergency assembly please.

The above extracts were culled out from the videographic documentation of the performance of a play created by the students titled *Òtító Lérè*. The play is set in the school environment having characters like the school principal, students, and teachers. This could be the reason for the use of bilingual (English/Yorùbá) code-mixing and code-switching. The students understand what is obtainable in the Nigerian school system which they are part of. The language of education is largely English and most often students and teachers may tend to communicate using the language even outside the class. According to the setting of the play, it would only be convenient and appropriate for the students to be bilingual since language use is an important indicator of a play setting. However, there was a play created by the researcher that as well has school as its setting. It was observed that even though the researcher wrote the scripts using the Yorùbá language alone, the students who presented the play scantily made use of bilingual (English/Yorùbá) code-mixing and code-switching. However, students, in these cases, had to struggle through the process of delivering their lines because they found themselves in the dilemma of having to be faithful to the language use in the script and the language suitable for such communication context in their own reality.

The foregoing interpretation has revealed that even though the scripts of the plays created by the researcher and the students were purely written in Yorùbá language, expectedly, the Yorùbá language used by the researcher was richer than that of the students. However, the performances of the plays created by the students employed the use of language more real to the play settings according to the students' experience and reality. Students in performing both the plays they created and the ones the researcher created utilised code-mixing and code-switching. However, this was easier for the students who performed the plays that was created by them than students

who performed the plays that was created by the researcher. Another language usage parameter that differentiated both is the use of oral literature materials like proverbs, songs, and chants. This is elucidated in the next subsection.

Oral literature materials: Proverbs, songs and chants are the three Yorùbá oral literature form that made a difference in the language usage of the plays created by the researcher and the plays created by the students.

- **Proverbs:** Yorùbá proverbs are simple but insightful and traditional statements that express the Yorùbá perceived truths based on their common sense, observation, and experience. Therefore, Yorùbá proverbs are used to communicate and convey valuable truths to the young minds. In fact, for every moral value, there are numerous proverbs that express them. This is not unconnected with why proverbs garnished the dialogues of the plays created by the researcher (See Appendix X for the researcher's play scripts). However, students did not so much internalise and use these proverbs for dialoguing while acting. Contrarily, the performance of the plays created by the students, though from scripts that were not garnished with proverbs, featured the use of a few Yorùbá proverbs. The reason for this is not far-fetched. Students who created plays for themselves were not just confined to the dialogues in their scripts. They owned the play and their dialogues flowed naturally like their daily communications without having to memorise them from the play scripts.
- **Songs:** Songs are deliberately used as part of the opening and closing glee of the plays created by the researcher, making them a crucial part of the performance. The song used for all the plays have the same chorus but different verses for individual plays (See Appendix X). The chorus goes thus:

Lílé: Ọmọ́lúàbí ni wá, ọmọ́ Yorùbá

Ọmọ́lúàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ ènìyàn

Ègbè: Ọmọ́lúàbí ni wá, ọmọ́ Yorùbá

Ọmọ́lúàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ ènìyàn

Call: We are Ọmọ́lúàbí, Yorùbá descendants

We are Ọmọ́lúàbí, we know character

We know how to exhibit good characters in the society

Response: We are Ọmọ́lúàbí, Yorùbá descendants

We are Ọmọ́lúàbí, we know character

We know how to exhibit good characters in the society

The above chorus opened and closed the performance of each play created by the researcher. The chorus gave more breath to the central theme of the plays and the major thesis of this research. This is an important purpose of song as a key oral literature form among the Yorùbá – to teach and promote the moral values of the people. Although, neither the scripts nor the performances of the plays created by the students really featured the use of songs, a group of students who created and performed a play on *Òtító Lérè* spontaneously sang the song below as they ended their play:

...È jé ká kàwé
Ìwé n múyàn níláárí
Ìmólè lèkó
Ojú rẹ a là kedere

...Let us read
Education brings prosperity
Education is light
Your eyes will be widely opened

**(From Students' Play
Performance, Ibadan South-
East LGA, 14/10/2021)**

The above song of course shows the importance of education and fits the setting (formal school setting) of the play presented. Even though the song does not go directly into the core of the theme of their play which is truth or integrity, it shows the goal of education – to produce transformed and functional individuals for the continuity and sustainability of the societal culture, values, and tradition. Just as the song suggests, education is thus supposed to be a light that illuminates the minds of its beneficiaries towards the morally right and morally wrong behaviours according to the societal culture and values. According to the students' report, the song was not new to them, but they saw and sang it with a new understanding based on the play they just acted. According to them, the song was one of the songs they have been using for the school parties and occasions. However, being prompted theatrically to sing the song, without planning to do so while rehearsing, shows the creative and psychological power of theatre in helping students apply what they have learnt to the current situation and for future needs.

- **Chants:** Just as song, chants were part of the pre-planned artistic opening glee of the plays created by the researcher (See Appendix X). The chants were

composed by the researcher for the students to perform. However, the researcher, as an active participant, trained the students on how to perform the chants. The chants were composed and chanted to introduce the theme of the play to be presented. Therefore, each play written by the researcher had a few-line chant peculiar to its theme. For instance, the chant below was peculiarly composed for the play titled *Òtító Léré*:

Bí iró bá lọ lógún ọdún
 Ọjọ kan lòóótọ ó bá
 A-túrọ-tà bí èlùbó
 Mára gbọrọ ẹnu mi lọ
 Purọ n náyì ẹtẹ ní í já sí
 Ẹtẹ ilé, ẹtẹ òde
 Títẹ lówọ ọmọdé
 Títẹ lówọ àgbàlagbà
 Òtító lè mi ó máa sọ
 Torí òtító léré
 Ó sì tún léyẹ
 Òtító ní gbé orílẹ̀-èdè lékè

If lies goes for twenty years
 The truth will catch up with it one day
 You blatant liar, who machandise lies
 Listen to the words of my mouth
 Telling lies for prestige often result to reproach
 It's reproach both at home and in public
 Dishonour from children
 Dishonour from elders
 I will be speaking the truth
 Because truth has rewards
 And it also has honour
 A nation is exalted with truth and integrity

The chant warns against telling lies by explaining the reward of being truthful and the repercussion of not being truthful. This primarily shows the educational purposes of chants as an oral literature form among the Yorùbá people. Just as chants, among other oral literature forms, are used to encourage good deeds and condemn societal ills, the chants composed by the researcher and performed by the students as the play's opening glee allude to the good deeds that the play encourages and the societal ills that it condemns. This will further be elucidated in the next theme on the thematic preoccupations of both the researcher's plays and the student's plays.

However, the use of chants in the plays devised by the students did not follow this organised format of using chant as opening glee. Majority of the

student-groups did not make use of any Yorùbá oral chant in conceiving and performing their plays. However, as it has been clearly stated earlier in answering the research question two, there were two coincidental usages of chants in the performance of the plays devised by the students. The chants coincidentally used by the students are as follows:

Ire ni n ó se
N ò ní sèkà
Àmó tíre bá dibi
Ìpàdé dòhún o!
**(Chant by SS 11 Student, Ibadan South-East
LGA, 4/11/2021)**

I will only do good
I will not do evil
But if goodness turns the other way against me
We shall meet there then!

The above was performed by a student-actor who was in a dilemma of doing good or evil. It was observed that the chant flowed naturally from him as part of his dialogue, which was however not pre-planned. This is how chants and other oral literature forms can help people to make rightly decision whenever they find themselves in such dilemmatic situation. This is because chant among the Yorùbá people is a collection of artistic words that usually portrays their moral beliefs and philosophies. Therefore, it is expected that a regular chanting of and/or listening to such words can psychologically imprint the Yorùbá moral beliefs in one's mind and motivate one to eventually practice them.

This argument follows the principles of the Àsùwàdà theory of sociation by professor Akiwọwọ. The theory itself grew out of a liturgical oral poem called *àyájọ àsùwàdà*, which is usually recited at the rite-of-consecration called *Akíntẹlú* (when a new human settlement is founded) in Ìkòyí Òṣun State, Nigeria. According to the postulations of the theory as inspired by the lines of the poem, the *àsùwà* (human bunched existence) is for a common good. The same way the lines of the poem depict human bunched existence for common good, the various forms of the Yorùbá oral poetry do not deviate from the Yorùbá collectivist and communalist thoughts that birthed their moral values. Coming together to create and perform plays strengthened the principles of bunched existence among the students. The

student who chanted the above quoted lines must have understood this bunched existence and therefore knew that behaving rightly is to benefit and further strengthen that bunched existence. Eventually, the student-actor in the play decided to do good and he got the reward.

Also, the following lines were chanted by a non-participating student to help close the play performed by a student-group:

Éééèéééé éééè!!!
 Èjìwùmí akéwì mo tún dé
 Àwa mà lalàrà àrà sá ló ni wá
 Elédùmarè ọba àrà kó má fi wá dára
 Tí ò da tí ó ọmọ aráyé lẹkún
 Torí pé ọtò sá lara
 Ọtò làrà tí à n dá pẹlú ara
 Sẹ rere lo wá n fira rẹ dá lára àbí àìdaa
 È jẹ ká ọ súnmọ ra wa nìbí ká ọ sọ
 Torí ọtò làwọn tó làná
 Ọtò làwọn tó lòní
 Elédùmarè ló màwọn tí yóò lola
 Bí o bá sẹ làná rẹ
 Ni ó sọ tò ní
 Bí o bá sẹ lóní rẹ
 Ni ó sọ tọlá
 Gbogbo akékòọ ẹ súnmọbí oooo
 Lákọ lábo ni mò n pè o
 Mo lérò pé ò sùn o
 Èpà n para rẹ ó loun n pajá
 È gbọ bí ajá bá kú
 Níbo lèpà ó wà ooo?
 Àfòpiná n para rẹ ó loun n paná
 È gbọ tina bá jó
 Sẹlẹ kọ ló n bọ ni?
 Eşinşin n şera rẹ ó loun n muti
 È gbọ tó bá yí sínú ọtí
 Şorun kọ ló n lọ?
 Akékòọ n şèjàngbòn ó lóhun n lajú
 È gbọ ọjọ tó bá bónlé nlé
 Sẹ ò ní daláàbò ara ni?
 Akékòọ tó n múgbó tó n fa sığá tó n fa ...
 È gbọ ọjọ ó bá yí lórí sẹ wèrè kọ ní ó yà?
 Èpà n para rẹ orin jupájupá ló n kọ kiri
 Elérépá òşì Ọlórun ò ní jẹ kérépá ó pa ó
 Èpà n para ẹ, ológe òşì, ológe òfò
 Oge ló mò kò mọwé
 Èmi mo dáa tóyí ni yóò sòbàdí ọmọ ẹlòmíí
 dawọ
 Dókòdókò abídí pẹlẹbe ...

(Chant by SS 11 Student, Ibadan South-East LGA, 10/11/2021)

Éééèéééé éééè!!!
I, Èjìwùmí, the poet has come again
We are for spectacular
God Almighty, the spectacular King should
not make of us what is unpleasant An
unpleasant thing that makes people weep
Because the body is different
And spectacular things we do with the body
are different
Are you doing good or bad with your body
Let's draw near and dialogue
Because those who owned yesterday were
different
Those who owned today are different
Only God Almighty knows those who will
own tomorrow
The way you used your yesterday
Will determine today
The way you used your today
Will determine tomorrow
All students, draw near
Both male and female, I am calling
I hope you are not sleeping
The flea is killing itself and thinks it is
killing the dog
If the dog dies
Where will the flea be?
The moth is killing itself and thinks it is
killing the fire
If the fire burns
Will it not come down?
The fly is implicating itself and says it's
drinking wine
If it gets into the wine
Is it not heaven it is going?
The student is just being troublesome and
says it's civilisation
The day he meets the outcome
Won't he not be disabled?
The student that is smoking marijuana, and
cigarette...
The day he gets insane, will he not run mad?
The flea is killing itself and keeps singing
jupájupá
You that is full of rough play, may God not
allow rough play to kill you

The flea is killing itself, A non-sensical and
 vain beauty freaked
 You know only beauty not books
 I am the most beautiful is what will turn the
 ass of someone to ordinary skin
 Prostitute, with flat ass...)

The above lines as chanted by the student has the aesthetic features of the Yorùbá oral poetry. The rhythm and melody are that of *èṣà pípè* as the student observed necessary voice modulation on important syllables, words, and lines. A very obvious example is the use of “*Éééèèééé éééè!!!*” to start the chant. This aesthetic opening already suggests the use of the *èṣà* chant rhythm and melody. Similarly, there were frequent addition of ‘*ooo*’ to a few significant lines to achieve a kind of aesthetic effect. In addition to this, the language use in the chant is also aesthetic. Not only the lines adapted from the *Òrò Ènu Akéwì* by Ayòmidé Àkànjí, the few lines used by the student to open the chant and self-introduce herself feature embellished words to achieve figurative and aesthetic effects. A notable example is the use of pun/wordplay when the student said:

Torí pé òtò sá lara
 Òtò làrà tí à n dá pèlú ara
 Sé rere lo wá n fira rẹ dá lára àbí àìdaa

Because the body is different
 And spectacular things we do with the body
 are different
 Are you doing good or bad with your body

The words *ara* (body) and *àrà* (wonder) are played on in the above extract. The two words have the same spelling but different tones and semantic implication. Therefore, playing on the two words by the student while chanting was to create but aesthetic effect and semantic implication. The aesthetic effect is seen in the musical effect the lines have while the semantic effect is seen in the specialised meaning the expression has – that the human body is supposed to be used rightly without subjecting it to abuse of any kind. This semantic implication foregrounds the thematic preoccupation of the poem the student later adapted from *Òrò Ènu Akéwì* by Ayòmidé Àkànjí. The poem has its central theme the consequences of social

vices such drug abuse and prostitution. Both vices are carried out with and/or on the human body. Therefore, the student's opening lines about the use of the human body with care has a semantic implication that foregrounds the whole chant in the foregoing extract.

Apart from the aesthetic feature, the above extract also follows the structural pattern of an oral chant in Yorùbá. The student started the chant with a form of self-introduction (*ìfiraṅihàn*) which is an important structural feature of an oral chant in Yorùbá. She announced her arrival and mentioned her name – *Èjìwùmí akéwì mo tún dé* (I, Èjìwùmí, the poet has come again) so that the audience can pay attention to her identity. In the Yorùbá artistic parlance, this is how chanters start their oral chants in most cases. To substantiate this identity, they normally would chant their *oríkì* (praise poetry) after. The student in the above chant also attempted the same but mixed it with *ìjúbà Olódùmarè* (*Homage to God*), which is another structural feature of the Yorùbá oral chant. The student chanted:

Àwa mà lalàrà àrà sá ló ni wá
Elédùmarè ọba àrà kó má fi wá dárà
Tí ò da tí ó pọmọ aráyé lẹkún

We are for spectacular
God Almighty, the spectacular King should
not make of us what is unpleasant
An unpleasant thing that makes people weep

Although, the above two occasions have been described as adaptation, it is worth pointing out that they are equally born out of the students' ingenuity to incorporate chants in their plays. However, while the chants performed in the plays created by the researcher were originally composed, the chants performed in the plays created by the students were adapted. This primarily shows the nature of oral literature in the Yorùbá society. Oral literature, most times, are not owned by an individual because its continuity and sustainability is in the verbal transmission from one generation to another. It could then be said that the two coincidental usages of chant in the performance of the plays created by the students were the true reflection of how oral literature is meant to be unconsciously transmitted and sustained

while the chants performed in the plays created by the researcher could best be seen as written poetry performed orally.

Thematic preoccupations

Although, both the researcher's plays and students' plays were created on the same topics, there are slight differences in their thematic preoccupations. While the plays created by the researcher had moral degeneration and rewards for morally right behaviours as their thematic preoccupation, the plays created by the students had repercussion of morally wrong behaviours, moral contradiction, and moral negotiation in addition. In fact, within the thematic preoccupations similar to both the researchers' and students' plays, there are slight differences in how they were presented. Therefore, these thematic preoccupations are treated as sub-themes below in respect to the difference between the researcher's plays and the students' plays:

Moral degeneration/decadence: Moral degeneration/decadence is a situation whereby human beings pass from a state of goodness to a lower state by losing qualities, which are considered normal, ethical, and desirable in a particular society. Since the alarming rate of moral decadence among adolescents in a typical Yorùbá metropolitan society like Ìbàdàn was the motivation for this study, the plays created by the researcher and the students cannot but have moral decadence as their central theme. The plays portrayed how adolescents and school children have devaluated values of *Ọmọ́lúàbí* such as truthfulness/integrity, humility, kindness, patience, respects for elders, and contentment which are held in high esteem among the Yorùbá people. Therefore, characters that are immoral in the plays exhibit behaviours that are opposite to such moral values. For instance, the plays created by the researcher and the students on truthfulness/integrity portray how adolescents and young people tell lies to get some rewards they think they would not get if they have spoken the truth. In the play created by the researcher on truthfulness, three youths are given a test of integrity by the king of their town. The king gives them a farming task to accomplish. They are to plant maize and whoever has the best produce would be given scholarship to study abroad. However, the maize grains given to them cannot germinate, the king only wants to test their integrity. When it is time to present their integrity, only one of them says the truth that the maize grains did not germinate and no produce to present. The other youths found a way around it, they either planted other grains that could germinate or bought maize in the market to impress the king. The reason for this is not unconnected with

the reward they already heard about. This is portraying the level of moral degeneration today when youths and young people do not mind losing some vital moral qualities because of what they stand to gain.

In the same vein, the plays created by the students on truthfulness/integrity show how this virtue of truth and integrity is fast degenerating in the society. However, in the plays created by the students, the home is portrayed as the genesis of such degeneration. This is the striking difference between the presentation of moral degeneration in the plays created by the researcher and the plays created by the students. For instance, one of the student-groups created a play on a young boy who steals from his mother's purse. However, he is rebuked and corrected by his older sister. This later reflects in his moral behaviour in the society when he sees a bag full of money and takes it to the journalist to locate the owner. If such correction has not come from home, he is likely to go away with the bag of money – an immoral behaviour the society does not applaud. Therefore, in the students' conceptualisation and contextualisation of moral decadence/degeneration among adolescents and young people, the home plays a crucial role. In essence, the students' presentation of moral decadence in their plays is more elaborate and explanatory than it is in the plays created by the researcher.

Rewards for morally right behaviours: There are always rewards for morally right behaviours, whether on the spot or later in life. Therefore, it is normally said among the Yorùbá that *oore ló pé ìkà ò pé (It pays to do good and not evil)*. This philosophy of reward for morally right behaviour as a motivation for doing good in the society is greatly portrayed in the plays created by the researcher and the plays created by the students. In all the plays created by the researcher, the chants (See Appendix X) used as opening glee always have this philosophical undertone. Hence the play cannot but follow the same pattern. For instance, the chant used for the play on patience has the following lines on the rewards of patience and endurance:

...
Oníṣùúrù èyàn ló lè fún wàrà kìnṣiún
Ṣùúrù la fi í gbáyé pé
Ìpamóra la fi í rígbà lò
...
Ṣùúrù a máa ṣòkúta jinná
Ṣùúrù a sì máa májere tutù
Jumú ajá lọ

...
It's only a patient person that can get the milk from
lion's breast
It's patience that guarantees long life
It's endurance that brings fulfilment of days
...
Patience can cook a stone to paste
Patience can make *ajere* cold
Even more than a dog's nose

Apart from the fact that being patient can offer long life and fulfilment of days to an individual, the lines also symbolise that patience has the potential to ensure an impossibility becomes possible. For instance, no one dares to cook stones like food or tries to produce milk from the lion's breast. However, the lines of the poem show that the two activities are possible with patience. As such, these are symbolism representing how patience could be employed to defeat any impossibility. This is close to what happens in the play the chant is used with. In the play, two co-wives are always at loggerheads, because the junior wife always bully the senior wife for her childlessness. The senior wife seeks for help from a spiritual leader, and she is encouraged to be patient. She heeds to the instruction and sees the rewards in due time. This pattern is consistently used in showing the rewards of morally right behaviours in all the plays created by the researcher. There is usually two or three characters around which the conflict is built. While one character would stand for morals the others would not, hence, the morally right character would have the rewards in due time. This consistent pattern is made possible because all the plays came from just one person- the researcher.

Contrarily, the plays created by the students do not have such consistent pattern of presenting rewards for morally right behaviours. Understandably, the plays (as elaborated while answering research question two) were created through the convergence of students' thoughts, experiences, and consultations. Therefore, in presenting the reward of morally right behaviours in the plays created by the students, two patterns were recognised. First is the portrayal of just one main character who faces a dilemmatic situation of whether to take a morally right or wrong decision. When or if the character takes the morally right decision, the reward follows. Second is the portrayal more than one main character out of which just one will take morally right decision and will see the reward.

Since the second pattern is similarly used by the researcher and it has been exemplified, further illustration from the plays created by the students may not be necessary. However, it is necessary to illustrate the first pattern from one of the plays created by the students. In the play created by one of the student-groups on truthfulness/integrity, the main character who at the beginning of the play was stealing from his mother's purse and was corrected by his older sister, finds himself in a moral dilemma. He has to choose between being a person of integrity or not. Based on the correction he has received from home and his instinct too; he chooses to be a person of integrity and sees the reward. It is the reward that liberates his wretched family from poverty.

Contrary to the plays created by the researcher, a few of the plays created by the students do not even portray rewards for morally right behaviours because the main character who is placed in a dilemmatic situation makes a morally wrong decision. And therefore, it is repercussion or punishment that follows. This is another vivid difference between the thematic preoccupations of the plays created by the researcher and the plays created by the students. This is elaborately discussed in the next and last sub-theme in this section.

Repercussion of morally wrong behaviours: None of the plays created by the researcher expressly states the repercussion or punishment for morally wrong behaviours like the plays created by the students do. In all the plays created by the researcher, the audience are left to figure out what is likely to happen to the morally wrong character after the morally right character has received the rewards. Of course, the opposite of receiving reward will be punishment. However, this is not expressly stated but implied.

Contrarily, in almost all the plays created by the students, there is usually a repercussion and punishment expressly pronounced on the morally wrong character before the plays conclude. As an instance, the play created by one of the student-groups on patience, the main character finds himself in a dilemmatic situation of whether to continue in his marriage or chase his wife away because of the report of infidelity he heard about her. Without verification, the man impatiently chases his wife away. As a repercussion, his major source of finance gets dried because his financial prowess is metaphysically attached to him having that woman as his wife. He should have been patient and found out the truth before reacting. Such theme of repercussion

is not expressly portrayed in the plays created by the researcher. This therefore is one of the major criticisms the students leveled against the plays created by the researcher during the Focused Group Discussion sessions. The following extracts from the transcripts of the FGD sessions present the students' criticisms of the plays created by the researcher in the direction of repercussion as a thematic preoccupation:

Akékòṣé A4: Nínú eré Òtító Léré, ìgbà tí Kábíyèsí pe àwọn omọ yí, eemm...students láti university wá, ó dè kó àgbàdo fún wọn pé kí wọn lọ gbin àgbàdo, ìgbà tí àsìkò ìkórè tó láti fi nńkan tí wọn se hàn, àwọn tí wọn mú àgbàdo wá níbi tí àgbàdo ò ti wù, tó jé pé àgbàdo tí Kábíèsí fún wọn kò lè wù, èyí tó dè wá sọ òótó yẹn, ó yẹ kí ìjìyà wà fún àwọn tó paró yẹn, 'so' ìgbà tí Kábíèsí dè ti fún wọn ní ...fún eni tó sòótó ní èrè, 'so' ó yẹ kí wọn lè fi ibi tí ó ti lọ tí wọn ti se báyií (ó káwó lérí láti sàpéjúwé kíkábàámò).

Akékòṣé A9: Nínú eré ìbòwòfágbà, nígbà tí ó ran iyá àgbà yẹn lówó, tí olórí ibi isẹ yẹn tó fi fún ìyun-ùn ní isẹ, wí pé kó wá bèrè isẹ. Ó yẹ ká rí ìgbèyìn ikejì yẹn, nńkan tó padà rí, èsì...nńkan tó mú un, ó yẹ ká rèsì rẹ, kèsì rẹ nàa jáde síta pé ah àh..nńkan tó se é nígbà tí ó se nńkan báyií ... ó yẹ ká rí nńkan tó mú un.

(FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Student A4: In the play titled *Òtító Léré*, when the king calls these children, eeem, these students to come from university, and he gives them maize grain to go and plant, when it is time for harvest to present their works, those that brought produce whereas the maize grains the king gave them cannot germinate, and the student that said the truth, there ought to be a punishment for those who lied, so, when the king has given them ... given reward to the person who said the truth, there ought to be a scene where she goes and the others do like (she puts her two hands on her head to show regrets).

Student A9: In the play titled *ìbòwòfágbà*, when he assisted that old woman, and the head of that company gave job to him, that he should come and start working. We are supposed to see the result of the second person, what later became of him, repercussion... what later happened to him, we are supposed to see its result, the result also ought to be brought out that ha ha, what happened to him after he did something like this ... we are supposed to see what became of him.)

In the two extracts above, Student A4 and Student A9 express their opinion about the theme of the plays *Òtító Léré* (*Truth is rewarding*) and *ìbòwòfágbà* (*Respect for elders*) respectively. The two students believed that the plays created by the researcher did not explicitly express repercussion as a thematic preoccupation. They would have preferred that the morally wrong characters were punished. This kind of

moral disposition explains why the Affective Dispositional theory is related to this study. The theory postulates that while audience enjoy and appreciate an entertaining piece, they form feelings about characters and the contents of the entertainment. In this process, they form affiliations towards characters and sustain it on a continuum from extreme positive, through indifference, to extreme negative affect. The emotional responses given to *Students A4 and A9* from the above extracts depict that they must have passed through this process before they could consider to judge the play as thematically imbalanced. According to their opinions, since morally right behaviour attracted a positive reward, morally wrong behaviour should also attract a punishment.

The submissions of *Students A4 and A9* from the foregoing is in tandem with the Yorùbá belief system. The Yorùbá people believe that “ohùn rere ní í yọ obi lápò, ohùn burúkú ní í yọ ọfà lápó”. This literally means that “a good speech causes one to bring out colanut from the pocket, a bad speech causes one to bring out an arrow from the bag/pause”. However, this proverb is used to explain the need for reward and punishment in the Yorùbá judicial system. In this context, the “good speech” symbolises morally right behaviour while the “bad speech” symbolises morally wrong behaviour. It thus follows that while the morally right behaviour should attract reward – “colanut”, the morally wrong behaviour should also attract punishment – “arrow”. Therefore, the understanding of this social judgement principle by the *Students A4 and A9*, whose FGD extracts are presented above, must have influenced their opinions that morally wrong characters should have been punished before the plays (*Òtító Léré* and *ìbọ̀wọ̀fágà*) ended.

However, while punishment as opined by *Students A4 and A9* is germane in teaching moral values to people in the Yorùbá society, it is good to also note that the Yorùbá people place a strong emphasis on forgiveness and reconciliation. This is why they normally say “a kì í lé ọmọ burúkú fẹ̀kùn pajẹ”, which literally means that “we do not chase away a bad child to be eaten by a tiger”, and that “bí a bá fí ọwọ̀ ọ̀tún bá ọmọ wí, a sì fí tòsì fà á mọ̀ra”, which literally means that “if we discipline a child with the right hand, we will use the left hand to embrace him/her”. By implication, the two plays (*Òtító Léré* and *ìbọ̀wọ̀fágà*) do not need to overstress punishment before the students-audience learn the moral lessons intended. Therefore, the intention of the playwright could have been to foreground forgiveness and reconciliation.

Nevertheless, the notion of thematic imbalance shared by *Students A4 and A9* about the plays (*Òtító Léré* and *ibòwòfágba*) was countered by other students in the same FGD session. This confirms the principle of individual difference postulated in the Affective Dispositional theory used in this study. The theory acknowledges individual differences relating to emotional responsiveness, personal experiences, basal morality, among other factors. It must have been these factors that influenced *Student A1*, in the same FGD session, to give a response contradicting the view of *Students A4 and A9*. *Student A1* believes that repercussion, which could be different from punishment, was already implied in the ending of the plays since the morally right character has been rewarded accordingly. *Student A1* submitted that:

Akékòṣé A1: (Ó n dá Akékòṣé A4&A9 lóhùn) Àwọn méjéjì tí rí ìjìyà wọn, nípa ìgbà tí wọn ti mú òkan lọ sí ilú èèbó tí wọn ò ti mú àwọn yòókù, kò sí ìjìyà tó tún ju ìyẹn nàà lọ mọ. Níbi tí ìsòrí tiẹ, òun nàà tí rí èrè àibòwòfágba nígbà tí ẹnì tí ó jẹ ògá ilé-ìṣẹ ọ́un tí sọ fún un wí pé ẹnìkan ni a ó fún níṣé, a ò ní fún èkejì níṣé, èrè ìṣẹ rẹ ni, ìjìyà tiẹ nàà sì nù-un.

(FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Student A1: (responding to Student A4&A9) The two have received seen their repercussion, in that one has been given scholarship to study abroad and the others were not selected, there is no more punishment greater than that. And in your own group, he has also seen the repercussion of disrespect to elders, when the manager of the company has told him that only that person will be employed and not the second person, that is his reward, and that is his own punishment too.

Student A1 in the above extract has helped to bring out how the theme of repercussion is embedded in the plays created by the researcher. In the view of the student, once a morally wrong character sees but cannot receive the reward of a morally right character, the repercussion has been implied. Obviously, Student A4 was not comfortable with response given by Student A1, hence the ensuing response:

Akékòṣé A4: Àmọ wọn sọ pé aròbafín loba á pa. Wọn ní ìgbà tí wọn ti kurò fún ọba pé ...ó dàbí pé wọn rí ọba fín...wọn ò dẹ ẹ òótó...so, ó yẹ kí wọn rí ìjìyà, ... ó yẹ kí wọn rí ìjìyà wọn ní nńkan tí wọn ẹ...

(FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Student A4: But they do say that it's the person who disrespects the king that the king will kill... it was like they disrespected the king ...they did not say the truth... so, they were supposed to be punished for what they did...

In the above response given by Student A4, a Yorùbá philosophical thought about offences and punishment is presented. Student A4 believes that lying to the king is a disrespect to the king and it is a punishable offense. Therefore, the student believes that apart from them being deprived of the reward given to the morally right character, they were also supposed to be punished by the king. While this is true, it is good to note that there is a thin line of difference between repercussion and punishment. While repercussion is most times self-inflicting, punishment is most times meted out by a superior person or a constituted authority. Therefore, not being entitled to the reward given to the morally right character is the repercussion of exhibiting morally wrong behaviours in this context, while punishment is the king, in addition, inflicting a suffering on them. From another FGD session, a student supports this submission by saying that:

Akẹkọ̀ọ́ B4 (Student B4): Sir, níbi eré táwa ẹ̀, ó fi, ó fi...*(in the play that we acted, it shows, it shows)*, erm...it shows the person that did right and it shows the person that did wrong, it also shows the end result of doing right and the end result of doing wrong, so ...on a normal circumstances, if you watch such a play, it should teach you to do right and not wrong, when you see the consequence of doing wrong and it is not really good. So, *téyàn bá ń ẹ̀ dáadáa, téyàn dẹ̀ ń rí nńkan tó gbà lérè rẹ̀, téyàn bá dẹ̀ ń ẹ̀ burúkú nàà tó rí nńkan tí ẹ̀ni nàà gbà lérè níbẹ̀, á wu ẹ̀ni yẹ̀n láti máá ẹ̀ dáadáa* *(So, if someone is doing good, and one can see the rewards it produces, and if someone is doing evil and one can see what it produces, one will be interested in doing good)*

(FGD, SS II Student, Ibadan North LGA, 30/11/2021)

In this light, repercussion is embedded, but not explicitly expressed, in the plays created by the researcher. This is a major reason given by one of the student-groups for not following the researcher's script in rehearsing and performing the play on patience. One of the members of the group says:

Akẹkọ̀ọ́ A10: Nítorí pé bí a bá follow bí wọn ẹ̀ kọ eré yẹ̀n, kò ní fẹ̀ mú ẹ̀wúrù yẹ̀n jáde, kò ní fẹ̀ yọ ọ̀ jáde dáadáa. Ó ẹ̀ ẹ̀ ẹ̀ kó má jẹyọ, nńkan tí a fẹ̀ yọ jáde, ìdí nìyẹ̀n taa fi fi kún un. Láti mú kí ẹ̀kọ̀ yẹ̀n jáde dáadáa.

(FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Student A10: Because if we followed how the play was written, it would not likely bring out that virtue of patience, it would not properly portray it. It is possible it is not explicitly expressed, that which we wanted to portray, that was why we added to it. To make the lesson more expressed.

Student A10 believes that if their group had performed the play the way it was written by the researcher, it would have explicitly portrayed the lessons intended. Observing how they creatively redirected the play; it is interesting to note that explicitly expressing repercussion of morally wrong behaviour was the motivation to make addition to the script given to them. The play is titled "*Patience*" and the context as created by the researcher was that of a co-wife's rivalry. Although the students retained this context, the story-line was modified to fully accommodate repercussion as a theme. In the script written by the researcher, the senior wife needs to be patient and endure bully from her junior wife before she could have a child. She does and receives the reward. However, while rehearsing the play, the students in a school decided to portray the repercussion of the junior wife's bullying and other evil acts they invested her with. According to them, such elaboration helped them to fully bring out the lessons embedded in the script written by the researcher.

Research question 4: How do the selected Yorùbá language teachers perceive the Theatre-in-Education Packages devised?

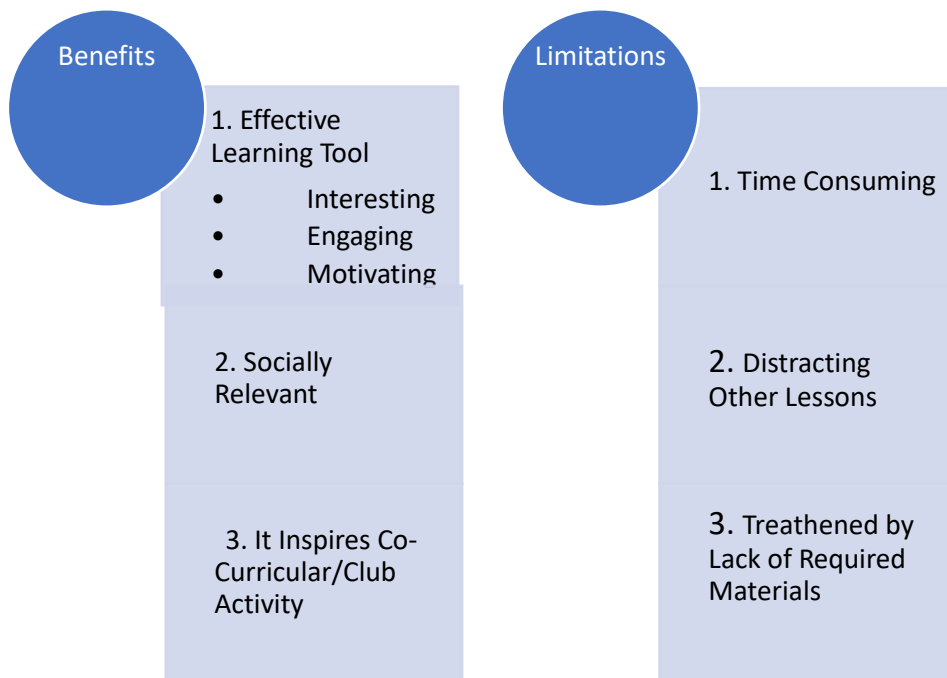


Figure 4.5: Teachers' perception of the Theatre-in-education packages devised

Teachers' perception about the benefits of the packages

Figure 4.7 shows that the selected teachers in both the Devised-for-Students and Devised-by-Students groups perceived the packages as effective learning tool, socially relevant and inspiring to co-curricular/club activity. These three perceptions are treated as subthemes in the following sub-sections with necessary extract from the teachers' interview sessions.

Effective learning tool: In both the two groups, teachers perceived the packages as effective learning tools. By effective learning tools, they meant that the packages were pedagogically capable of presenting content in Yorùbá orature and moral values to students in a more interesting, engaging, and motivating way than the usual convention teaching mode. In the following extracts, the teachers express their confidence in the pedagogical potentials of the theatre-in-education package devised-for-students:

Olùkó 3: Ó ẹ̀ ẹ̀ àànfààní tó pò, ó ẹ̀ ẹ̀ àànfààní tó pò tórí pé ó mú ìmò ojú-owó wá ju kíkọ ojú sí kíláásì ká sọ fún omọ pé iwà omólúàbí, kín ni iwà omólúàbí? Ká bọ̀wọ̀ fágba, ká gba ẹ̀rù lówọ̀ àgbà, oríşiríşì àwọn nnkan wọ̀nyí, àfẹ̀nuso lásán ni, àmọ̀ nígbà tí wón gbé e kalẹ̀ gégé bí eré e itàgé, àwa gan-an bí a ẹ̀ ní a ní ìrírí tó nídíi işé yíi, a tún mú ẹ̀kọ̀, a tún mú un kún ẹ̀kọ̀ ni, nípa ilànà yíi. (IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)

Olùkó 2: Tẹ̀ẹ̀ bá wò ó, ogbón tẹ̀yin gan-an tẹ̀ẹ̀ ti fi gbé àwọn eré yíi kalẹ̀, nítorí pé gbogbo ẹ̀ lẹ̀ fi orin, orin tó kọ̀ wa ní iwà rere, orin tí ẹ̀ ti fi gbé wa lókàn ró láti fi wo, pé ká wo pé kín ni àwọn akẹ̀kọ̀ọ̀ gan-an fẹ̀ gbé kalẹ̀ nínú eré yíi. Ẹ̀ ti payamọ̀ bí ètò rẹ̀ yóò ẹ̀ lẹ̀ pé nínú orin yíi gan-an a ó ti mò pé ogbón tí eré yíi fẹ̀ kọ̀ wa níyíi. (IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)

Teacher 3: It is very beneficial, it is of immense benefit because it involves practical knowledge than teaching conventionally in the classroom, telling students about moral values, what are moral values? To respect elders, to help elders with their loads, and different things like these are just verbally mentioned, but when they presented it as stage plays, even we teachers, in spite of our acclaimed experience in this profession, we still had to learn more from this technique.

Teacher 2: When you examine it, the technique you in particular has used to present these plays, because you included songs in every play, songs that teach us about morally right characters, the songs you have used to sustain our interest to look at it, that we should look at what the students want to present in this play. You have structured it in such a way that

in this song we will already know the lessons the play is about to teach.

Teacher 3 and *Teacher 2*, though interviewed individually, shared the same view about the pedagogical strengths of the package devised for and implemented on their students. *Teacher 3* believed that the package could present practical knowledge of Yorùbá orature and moral values to students such that he has learnt a lot from using such technique. No doubt, the experience should inform his pedagogical practices even after the research. *Teacher 2* was more specific in expressing what makes the package more effective than the conventional teaching mode. The teacher positively perceived the structure of the package – using moral song to begin every play could sustain the students’ interest and keep them expecting the content of the play. According to the teacher’s view, the moral songs foregrounded the major theme of each play and helped the students to quickly decipher the moral lessons contained in the plays. By implications, the package was effective in imparting some morally right behaviours and characters in the students, according to *Teacher 2*:

Olùkó 2: hún-ùn-ún! Ó kó wa ní iwà ọmọlúàbí ká maa sòtító, ... bí èkó iwà rere. Gbogbo àwọn àkòrí wònyí ló kó wa ní èkó iwà rere tí àwọn ọmọ ilé-èkó tí wón le dì mú láti lò ní ojó iwájú tí wón ò fi ní si ẹsẹ gbé, yálà ní wón bá ara wón ní ipò gíga ní o tàbí ní ààrin àwọn akẹgbé wón. (IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)

Teacher 2: hunn! It teaches morally right characters, that we should be speaking the truth, ...like morally right behaviours. All these topics taught us about morally right characters that school children can hold on to so as not to miss their path in the future either they find themselves in the position of authority or amongst their colleagues.

The above shows that the teacher believed in the content adequacy of the package. The moral topics included, according to the teacher, are what the students would need today and in the future. Most importantly, the lessons presented in the plays could help students chart their path in life. What then was the advantage the packages had over the conventional teaching mode in presenting these morally right characters? When the researcher probed into this question during the interview sessions with the teachers, the teachers confirmed that the packages presented interesting, engaging and motivation learning to students. The following extracts give breathe to this argument:

Olùkó 3: Ẹ ẹsun. Aaah...ìrírí tí...mo ní gégé bí olùkó ohun ni wí pé, lákòókó, kì í ẹ wí pé àwọn akẹkọ yì ti n ẹ ẹyè yì tẹlẹ,

ó wá yà mí lènu pé ìgbàradì wọn, ó yá kánkán ju bí èmi gan-an se fòkàn sí lọ. Torí pé bí a tilẹ́ n kọ wọn náà bí a se sọ wí pé a mọ ohun tí à n se tó kì í fi gbogbo ara yá kánkán àmọ́ bí wọn se n se é n yà mí lènu, wí pé, ah ah, àwọn ọmọ tí à n mú lórí lórùn náà ni wọn n se eléyí, ká tó wí eléyí, wọn ti se tán, ká tó sọ pé e se eléyí, wọn ti se tán, tẹ́ bá sì ti se àmì sí wọn pé, e gbóhùn sókè, wọn ti gbọ́ ohun tí à n wí, ọwọ́ lásán ni mo fi n júwe fún wọn. Wọn sì ti gbọ́ ohun tí à n sọ. Èyí wá yà mí lènu pátápátá pé ká nírú ìmọ́ yí bí ó tilẹ́ jẹ pé ó lè gba àsikò, síbèsíbè, ìmọ́ tó le mú èrè wá ní. Àkíyèsí mi niyẹn pé ìgbàradì àwọn ọmọ́ yí pọ́ ju bí a se fòkàn sí lọ. Torí ìgbà tẹ́ kókó sọ fún mi mo ti rò pé ahhh...kin ní yí ó fi àsikò sòfò oo! Àmọ́ nígbà tí a dé orí pápá, táa dé ibi àwọn ibùdó eré, a rí i wí pé, ó yàtò gédégbé sí nńkan tí a ní lérò. (IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)

Teacher 3: Thank you. Haa...what I experienced as their teacher was that, firstly, it was not like these students have been doing this before, I was then surprised at their preparation, it was faster than I expected. Because if we are even teaching them conventionally, it's not always as fast as that, but the way they were engaged in this surprised me, that the students that we do force are the ones doing this, before something is said to them, they have done it, and they have heard whatever we were saying. This then was a surprise to me totally that having this kind of strategy, even though it is time consuming, yet it is a strategy that can bring many benefits. That's my observation that the students' preparation was more than expected...

Olùkó 2: ...Elẹ̀ẹ̀kẹ̀jì, ìhà tí àwọn ọmọ́ kọ sí i, eẹ́ rí pé inú wọn dùn táa sì rí pé wọn rí ẹ̀kọ́ tan tàbí méjì mú nínú àwọn àkòrì wònyí...(IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)

Teacher 2: ...secondly, the disposition of students to it, as you could see, they were excited, and we could see they learnt one or two lessons from these topics...

The above extracts show how the package was effective in increasing students' interest in learning. It ensured this through engaging them in and motivating them for learning. *Teacher 3* specifically compared that with teaching them through the conventional mode and expressed surprise that students who ordinarily would not show enthusiasm in learning were seen being excited in participating and getting involved actively in their learning. This was possible because the package was able to motivate students to learn. In such a motivating learning situation, students do not have a choice but to develop positive attitude to learning, hence, the above submission from *Teacher*

2. The following extracts further establish the teachers' perception of the packages' potentials in presenting a lesson that students will be interested in and have positive disposition to:

Olùkó 2: Wọn nífẹ́ẹ́ sí i púpò púpò, nítorí léyìn ìgbà tí ẹ bá lọ tán, ẹ ó ri pé àwọn orin tí ẹ kọ wọn yẹn, wọn á tún kó ara wọn jọ wọn á máa kọ ọ tí inú wọn ó máa dùn tí wọn ó máa jó sí i. Eléyìí fi hàn wá wí pé nítòótó nítòótó wọn nífẹ́ẹ́ sí i. Inú wọn sì dùn sí i. (IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)

Olùkó 3: ...Tó sì jẹ wí pé nígbà tí ẹ bá tún lọ tán, tí mo bá tún ñ kojá lọ fún ra wọn, wọn tún ñ tún kin ní yìí ẹ, léyìí tó sì jẹ pé èyí tí a kọ wọn gan-an, taa kọ kọ kọ, wọn ò kà á, wọn ò wò ó... (IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)

Teacher 2: They were so interested in it, because even after you have left, we could see that the songs you taught them, they would still gathered, and they would be singing and dancing excitedly. This indicates that truly they are interested in it. And they are excited about it.

Teacher 3: ...and when you have left, whenever I was passing by, on their own they were still repeating the presentations, and the ones we taught them particularly, they don't read or check them...

As an effective learning platform, the package devised for the students was able to sustain the students' interest in learning during and after the lesson. This was evident in their enthusiastic involvement in the play presentation during and after the lessons. *Teacher 2* and *Teacher 3* in the extracts above show observed and reported this. In essence, students carried the enthusiastic they developed during the lesson to even after the lesson. This was shown in their continual involvement in play/song rehearsals and presentations after the lessons and when the researcher was not even around. Students can only do this about any learning, topic or subject they are strongly interested in.

Also, in the theatre-in-education devised-by-students package group, teachers also perceived that the package presented an effective learning platform for the students. The teachers interviewed observed this, and an example is reported in the extract presented below:

Olùkó 1: Ó jẹ ohun tó wú mi lórí púpò pẹ̀lu bí àwọn akékòò yẹn ẹ ẹ̀dà eré fúnra wọn tí wọn sì gbé e jáde fúnra wọn. Inú mi dùn púpòpúpò látí rí wọn pé wọn ẹ irú nńkan bá yí. Wọn ẹ àwọn eré yí ní sí sẹ̀-ń-tẹ̀lé, wọn mú àwọn òye jáde, ibi tí

èyàn gan-an ò fojú sí pé wón ti le se tàbí wón lè sòrò dé, wón mú un débè, ó jé kí inú mi dùn, orí mi sì wú pèlú. (IDI, Yorùbá Language Teacher, Ibadan South-East LGA, 22/11/2021)

Olùkó 1: Ahhh! Wón nífèè rẹ̀ púpò. Wón jẹ́ kó hàn sí mi pé ohun tí inú àwọn dùn sí látí máa se ni. Inú mi sì dùn púpò. (IDI, Yorùbá Language Teacher, Ibadan South-East LGA, 22/11/2021)

Teacher 1: I was so much impressed with how those students created and presented plays themselves. I am so much excited that they did this kind of thing, they did these plays procedurally, they brought out understanding, they performed more than expected. This excited me and impressed me.

Teacher 1: Ahhh! They were interested in it so much. They showed to me that it's what they were excited at doing. And I am excited so much.

Teacher 1 in the above extracts reported that students showed their interest in the processes involved in creating, rehearsing and performing the plays on their own. These theatrical processes were able to elicit students' enthusiastic towards developing adequate knowledge, dispositions and practices of Yorùbá orature and moral values.

Apart from being an effective tool for the learning of Yorùbá orature and moral values as examined in this study, one of the teachers interviewed perceived that the package could be developed or modified to teach other language concepts especially grammatical topics like pronoun. The teacher's argument is presented in the extracts below:

Olùkó 3: Bẹ̀ẹ̀ ni. Kódà ó tún ti wá sí mi lókàn pé a tún lè fẹ́ dé abala miń tí imọ̀ yíi yòò fi kún pátápátá...A sí lè pàpà lò ó ní kéékèèké ní abala gírámà nàà, a lè pàpà lò ó, bí abala arópò orúkọ. A le lò ó tí ọ̀kọ̀ọ̀kan wón ó dúó ní kéékèèké, tí wón ó sùjọ̀ ní kéékèèké, irú...gégé bí àpẹ̀rẹ̀, arópò orúkọ ẹ̀nì kìn-ín-ní 'mo', ní ẹ̀yọ, arópò orúkọ ẹ̀nì kejì, arópò orúkọ ẹ̀nì kẹ̀ta ẹ̀yọ, ọ̀pọ̀, tí ẹ̀nikan bá dúró, 'mo' mo ra ẹ̀ja, tí wón bá di méjì, aá lo 'a', tó bá di ẹ̀nì kìn-ín-ní kojú sí ẹ̀nì kejì, 'o', tó bá di pé, ẹ̀yin méjì dúró nísinsinyí báyií, 'ẹ̀', tó bá ti ń di ẹ̀nì kẹ̀ta ni wón ó sòrò...Mo ti fi eléyí kọ̀ ẹ̀kọ̀ mii pé a le fà á lọ abala gírámà, òun ni àpẹ̀rẹ̀ arópò orúkọ tí mò ń sọ yẹ̀n ní ẹ̀nì kìn-ín-ní ẹ̀yọ, àti ọ̀pọ̀, ẹ̀nì kejì ẹ̀yọ àti ọ̀pọ̀, ẹ̀nì kẹ̀ta, ẹ̀yọ àti ọ̀pọ̀. (IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)

Teacher 3: Yes. In fact, it came to my mind that we can still extend it to other aspects that will fully show the effectiveness

of this approach...we can still apply it to teaching smaller units of grammar, like the teaching of pronoun. We can make students stand in cluster, ...for example, the first person pronoun 'I', in singular, the second person pronoun, the third person pronoun, singular, plural, if one person stands 'I' I bought fish, when they become two, we will use 'we', then if the first person faces the second person, 'you', when it is like you two stand like this, 'you', when it is the third person ... I have used this to teach other aspects, that we can extend it to grammar aspect, that is the example of pronoun I gave about the first person singular and plural, second person singular and plural, third person singular and plural.

The *Teacher 3* in the extract above demonstrated, not only with his words but also gesturally, how he could use theatrical activities to improve the teaching of Yorùbá pronouns, especially the first, second, and third person pronouns in the language. He even reported that he had tried to use this in his grammar class and he found it interesting and motivating for students. This implies that using theatre for instructional delivery of any concept, topic or subject can present an effective learning tool to students. And just as the same *Teacher 3* submitted in the extracts below, the use of this teaching-learning approach can improve students' academic achievement, if it is properly structured and administered:

Olùkọ 3: Bí a ẹ̀ ń bá a lọ yẹ̀n ni ó wá sí mi lọkàn pé tí a bá lo àsìkò wa dáadáa pẹ̀lú irú ìmọ̀ yìí, yòò fún wa ní ànfààní tó pò fún àwọn ọ̀mọ̀ láti máa yege. (IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)

Teacher 3: As this was progressing, it came to my mind that if we used our time properly with this approach, it will be of immense benefits to students' academic achievement.

Socially Relevant: Generally, education both in contents and methods should be socially relevant. This is because education is an instrument through which the societal values and norms are transmitted from one generation to another. Therefore, educated people should be functional and useful to the society where they live. Commenting on the package devised-for-students, *Teacher 2* points to its social relevance with the following words:

Olùkọ 2: Ní ojú ìwòye tẹ̀mi. Gbogbo àwọn àkòrí tí eré yìí gan-an tí wọ̀n gbé dá ní, gbogbo wọ̀n ló bá àwùjọ̀ Yorùbá mu, lákòókò...(IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)

Teacher 2: In my own view. All the topics that these plays were based on, all of them were relevant to the Yorùbá society, firstly...

It is not surprising that the teacher in the above extracts perceived that the topics of the plays in the packages are socially relevant. This is because the topics were selected from the curriculum for teaching Yorùbá in senior secondary school. Therefore, the packages exposed the students to what curriculum planned for them to be functional members of the society where they live. Apart from the content being socially relevant, the methods and procedures used in the packages in presenting the contents to the students were also socially relevant. *Teacher 3* included this in his submission about the social relevance of the packages, as presented in the extracts below:

Olùkọ́ 3: Bí mo ẹ̀ dàgbà tó yìí, èmi funra mi mo rí àwòrán miń pèlú àgbékalẹ̀ ilàna ikómọ̀lẹ̀kọ̀ yìí. Lónà wo? Torí pé lákò̀kọ̀, àwọn nńkan tí eré kẹ́ékẹ́kẹ́ náà dá lé lóri ní í ẹ̀ pèlú ríra àwùjọ padà nínú ibi tí a ti rì sí ní èyí tí ó mú ipalára bá wa ní àwọn ọ̀nà gbogbo. A rí àwọn àkórí bí i iwà ọ̀mọ̀lúàbí, òtító inú, àwọn nńkan tó ẹ̀ wí pé ọ̀mọ̀dé nílò rẹ̀, àgbà nílò rẹ̀ ni, kò sí ẹ̀ni tí kò nílò àwọn nńkan wònyí torí pé ohun tí ó sọ̀nù láwùjọ nìyí tí gbogbo rẹ̀ fi rí bó ẹ̀ rí yìí. Àwọn tí a sì wá mú un fún yìí gangan, wọn nílò rẹ̀, bí ó tilẹ̀ jẹ̀ pé abala àwọn àgbààgbà náà nílò rẹ̀ o, àmọ̀ ó ti fẹ̀ẹ̀ di bóórán torí pé àgbà tí a ó nà nísìn-ín-ín, kò ẹ̀ ẹ̀ fẹ̀gba nà mọ̀, ọ̀rọ̀ ni bó bá sì wù ú ló le gbọ̀ àmọ̀ àwọn màjèsín wònyí, wọn nílò rẹ̀, àwọn gan-an ló bá mu jù láti fi fọ̀ àwùjọ bá a bá dàgbà láti fi èyìn ín lẹ̀ fún wọn. (IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)

Teacher 3: As old as I am, I personally saw another picture with this approach of teaching. In what way? Because firstly, the focus of those short plays was on redeeming the society from where it has sunk which has caused us severe injury in all ways. We could see some topics like morally right behaviours, truthfulness, values highly needed by children, adults, there is no person who does not need these values because these were things that got lost in the society and everything resulted in what we see today. The children we have brought these values to really need them, even though the elders also need them, but it is almost becoming impossible because it is difficult to discipline elders corporally, they can only adhere if they like. But these children need them, they suite them more in trying to reform the society, so that they can succeed us after we have left.

In the above extracts, *Teacher 3* perceived that the plays in the packages were focused on redeeming the society from vices, hence, the contents and methods cannot

Teacher 2: Hun! My suggestion is that next time, maybe we should be selecting free periods or closing periods. And this will no longer be classroom teaching but “co-curricular activity”. Maybe like a “club”. Because we only have forty minutes in class. This may not be enough to properly present these plays. Because you would have observed that students themselves wanted to do more but timing was a challenge...

Although the time constraint was why the teachers in the above extracts suggested the use of the package as co-curricular activity, it is noteworthy from the extracts that students would like to be more engaged in devising and performing plays beyond the 40-minute instructional delivery using the theatrical plays. Before the conclusion of the study, the researcher observed that two of the four schools used for the experiments have on their own adapted a co-curricular activity from the package’s implementation. Drama group has been instituted in the schools and students across classes in the schools have joined the group. In fact, students of the newly instituted Yorùbá drama group in one of the schools devised a play on their own and presented it on the assembly ground during their co-curricular activities. Therefore, it is not an overstatement to submit that the use of the packages has inspired club activities in the selected schools.

Teachers’ perception about the limitations of the packages

Figure 4.7 indicates that the teachers selected for the study in both the Devised-for-Students and Devised-by-Students groups perceived the use of the packages as time consuming, distracting other lessons and treathened by lack of required materials. In the ensuing sub-sections, these perceptions are treated as subthemes establishing them with necessary extracts from the teachers’ interview sessions.

Time Consuming: The selected teachers perceived that devising and implementing the packages with the students was time consuming. *Teacher 2* and *Teacher 3* gave this submission in the following extracts culled from the interview sessions:

Olùkó 2: ...àti pé nígbà mìíràn, àsìkò lè má fẹ́é tó. Àsìkò ò tó púpò láti fí gbé ohun tí a fẹ́ gan-gan, ohun tí a fẹ́ pè sí ọkàn àwọn akékòó, àsìkò ò tó fún wa tóbèè gé. (IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)

Teacher 2: ...and most times, time may be a constraint. There was not enough time to present what we would have loved to present properly, what we wanted to

inculcate into the students' mind, time did not so much permit us.

Olùkó 3: Hun! E ̣eun. Ara ìṣòro àkókó ni àsìkò tí a lò. Tí kì í bá ̣e ti àwọn tí wọn mò nípa ètò èkó tàbí tí wọn ní ìrírí nípa ètò èkó, ó ̣e é ̣e kó má rọgbọ tó bó ̣e rọgbọ yí...**(IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)**

Teacher 3: Hun! Thank you. One of the first challenges is the time involved. If not because of those who know about education and have experience in educational administration, it may not have been successful as such...

From the extract above, *Teacher 2 and Teacher 3* decry the constraint of time, as they observed that there was inadequate time for both the students and teachers to properly rehearse and present the play the way they would have loved to present it. *Teacher 2* specifically noted that what they would have loved to inculcate into the students using the theatrical plays was somewhat impossible because of the little time at their disposal. Therefore, lack of sufficient time was one of the major challenges the teachers perceived against the use of both packages in teaching Yorùbá orature and moral values to students. However, the implementation of the packages was successful, as *Teacher 3* submitted, because the displayed of experience and educational administrative skills by the teachers involved.

Distracting other lessons: The teachers interviewed perceived that the theatrical processes (creating plays, rehearsing and presenting the plays) the students were exposed to require a great deal of classroom control and management from the part of the teachers. According to *Teacher 2* in the extract below, the theatrical processes generated noises among the students because their excitement and interest in the lesson. However, the noises were disturbing neighbouring classes who were not part of the study and were supposed to be engaged in another lesson at the same period. *Teacher 2* says:

Olùkó 2: Ìṣoro aláṣòkó ni pé ariwo wọn nítorí ìfẹ́ tí wọn ní sí eré yí, ó n dí àwọn aṣẹgbé wọn lówó.
(IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)

Teacher 2: First challenge was their noise because of their interest in these plays, this was disturbing their colleagues...

Most of the times, the noises would cause some students from the other classes to leave their classes to spy on play being presented, instead of them concentrating on what the period is for in their own class. This is presented in the extracts below:

Olùkó 3: ...àti àwọn omọ tí n wá yojú láti kíláásì ibò miń, ọpọ wọn ò gbọrò sí olùkó lẹnu tí tí lọ mó torí pé àwọn náà n fẹ wá ẹ se nńbẹ, bẹẹ wọn ò sì sí lára àwọn ìpele akékòọ tí a lò. **(IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)**

Teacher 3: ...and the students that were spying from other classes, most of them stopped listening to their teachers because they also wanted to come and partake in the plays, even though they were not part of the class used for the study.

Olùkó 3: Kò sẹni tí ohun tó dáa ò wù uu! ...kì í ẹ pé bóyá kò wù wọn kí wọn fetí sí olùkó tí n kọ wọn. Àmọ nígbà tí ọrò ti di wí pé, ìran tí wọn gbé wá yìi, ìran tí ó lágba ra ju ọye wọn lọ ni, dandan ni kí wọn wá wò ó. Ohun tó bí i nìyẹn. **(IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)**

Teacher 3: There is no one who will not like something good! ...it's not like they were not interested in listening to their teachers. But when it seemed like the play students brought was more than their understanding, it was a must for them to come and watch it. That was what caused it.

Although, this is seen as a downside of the package in this session, *Teacher 3* in the extracts above sees it in a positive light especially in favour of the package devised-for-students. In his, even though the noises could be disturbing the neighbouring classes, the teachers in such classes should be able to control their class and present their instruction in a way that their students will be interested in staying to learn. However, the students could spy at the play performance going on in another class, because they found it more interesting than the on-going instruction in their class. According to *Teacher 3*, everyone likes a good thing. In other words, students are always interested in an innovative and excited instructional delivery, just like the one presented through the implementations of the packages devised. Therefore, as much as the implementation of the package generated distractions to other classroom lessons, it also shows that the packages presented an innovative and excited instructions and learning platforms to students.

Threatened by lack of required materials: Play production, whether professional or children play production, requires the use of certain materials for its successful actualisation. Essential among these materials include props and costumes, especially in the process of making plays with children or teenagers as the case is with the present study. However, the lack of these essential props and costumes was perceived by the teachers interviewed as one of the major challenges they confronted in implementing the packages. This challenge was more prominent in the devised-by-students package groups, as they were tasked to bear the responsibilities of creating and performing the plays, hence their responsibilities to seek for the needed materials. One of the teachers interviewed in these groups submitted that:

Olùkó 1: Ìṣòro àkókó tí mo rí níbẹ̀ ni pé ohun èèlò tí wọ̀n fẹ̀ lẹ́ láti fi ṣe eré yí, wọ̀n kò sí i ní àrọ̀wọ̀tó, òmíràn á dé á ní òun fẹ̀ múnnkán báíí nílẹ̀, iyá òun ò gbà, òun fẹ̀ mú nnkán báíí láti fi ṣeré bàbá òun ò gbà. Sùgbón tí àwọ̀n ohun èèlò yí bá wà ní àrọ̀wọ̀tó wọ̀n, yóó fi jẹ́ kó wúwọ̀n lórí sí i.
(IDI, Yorùbá Language Teacher, Ibadan South-East LGA, 22/11/2021)

Teacher 1: The first challenge I saw therein was the materials needed to perform these plays were not readily available to them, some of them would come and say they wanted to take something for the play at home but their mother did not allow them. But if these materials were readily made available to them, it would make it more impressive for them to do.

According to the teacher's perception in the extracts above, parents of some students disallowed them from picking clothes from home for the purpose of the play production. This was only the option the students were left with since the materials were not available in their schools. However, some of their parents did not permit this and many of the students' groups used their school uniform in presenting different acts in the plays they created. This did not make their performance real to life as it should. The teacher perceived that if these materials were made available in the school and the students had access to them, the students' play performance would have been more original and real:

Olùkó 1: Bẹ̀ẹ̀ ni, bẹ̀ẹ̀ ni, kí ilé-ẹ̀kọ̀ gan-an ní àwọ̀n ohun-èèlò yí, bí aṣọ̀ bí ilẹ̀kẹ̀, bí aago, oríṣiríṣi ohun-èlò ṣeré tí wọ̀n á rí lẹ́ láti fi ṣe eré yí, yóò jẹ́ kí ó tún wú wọ̀n lórí, yóò tún rí bí i tòótó gidí. Inú wọ̀n ó dùn

látí ẹ̀e eré yíí...**(IDI, Yorùbá Language Teacher, Ibadan South-East LGA, 22/11/2021)**

Teacher 1: Yes, yes, the school itself should have these materials, like clothes/costumes, beads, gong/bells, and different kinds of materials that they could use to perform these plays, it will still look more original. They would be more excited to perform the plays...

Requires strategic modifications: Expectedly, the teachers interviewed perceived that the packages require some sorts of modifications for future usage.

Olùkó 2: Lóòótó, oḡbón tẹ ẹ̀ lò, oḡbón tó dáa ni látí gbé àwọn ẹ̀kọ̀ yíí kalẹ̀. Sùḡbón ohun tí èmi ìbá tún fi kún un ní àfikún tẹ̀mi ni tí a bá tún gbé e gba ọ̀nà bí àlọ̀ yòdò tún yé àwọn ọ̀mọ̀ yíí síwájú sí i, nítorí pé àlọ̀ tún jẹ̀ mọ̀ bí eré tí àwọn ọ̀mọ̀dé tí wọ̀n máa n fẹ̀ látí gbọ̀. **(IDI, Yorùbá Language Teacher, Ibadan North LGA, 22/11/2021)**

Olùkó 1: Ẹ̀ ẹ̀ se mo dúpẹ̀. Tí èmi bá fẹ̀ ẹ̀dà ìtàn nípa ọ̀mọ̀lúàbí, màá tún túnbò ẹ̀, màá jẹ̀ kí iwádíí mi tàbí eré tí màá kọ̀ kó jinlẹ̀ nípa bí ọ̀bí ẹ̀ n kọ̀ ọ̀mọ̀ ní iwà ọ̀mọ̀lúàbí torí ohun tí ọ̀bí bá fi lé ọ̀mọ̀ lówọ̀ lómọ̀ ó dàgbà pẹ̀lú ẹ̀. Màá sì sí ojú wọ̀n sí iwà tó wà ní àwùjọ̀ kó má baà yè wọ̀n lẹ̀sẹ̀ nínú híhu iwà ọ̀mọ̀lúàbí wọ̀n. **(IDI, Yorùbá Language Teacher, Ibadan South-East LGA, 22/11/2021)**

Teacher 2: Truly, the technique you used were good in presenting these lessons. However, what I would have loved to add is the use of folktales which can make it more explanatory to these students, because folktales are like plays which children like to listen to...

Teacher 1: Thank you very much. If I would create stories about ọ̀mọ̀lúàbí, I would make it more than that, I would let my research to be deeper or make my play deeper about how parents teach their children ọ̀mọ̀lúàbí characters because it is whatever the parents' hand over to the children that the children would grow up with. I would open their eyes to the societal behaviours so that they would not stumble by them in exhibiting morally right behaviours.

Although the *Teacher 2* appraised the researcher's ingenuity in developing the devised-for-students package, the extracts above opined that there is a need for modifying the package in terms of how the contents are structured. Therefore, *Teacher 2* suggested the use of folktales in presenting moral plays to students. This is because of the peculiarity of folktales in teaching virtuous behaviours and condemning vicious

acts. Children already like folktales, therefore using folktales to structure the moral plays will sustain students' interest more. *Teacher 1*, who was a teacher in a school where devised-by-students package was implemented, suggested more research in creating contents for the moral plays. The teacher by implication perceived that the play contents created by the students were not so much born out of a deep and rigorous research, which she would do if she was given the opportunity to create the plays for the students. The teacher opined that the role of parents in the inculcation of moral values into students is critical and should be recognised in any moral plays. However, researcher's observation revealed that a few of the plays created by the students in the school where this teacher teaches featured the critical role of parents in teaching moral values to children, contrary to their teacher's claim. It is therefore possible that the teacher was expecting more research from the part of the students in creating contents for their play, however, not minding the time constraints that the students were faced with.

Research question 5: How do students perceive the Theatre-in-Education Packages devised?

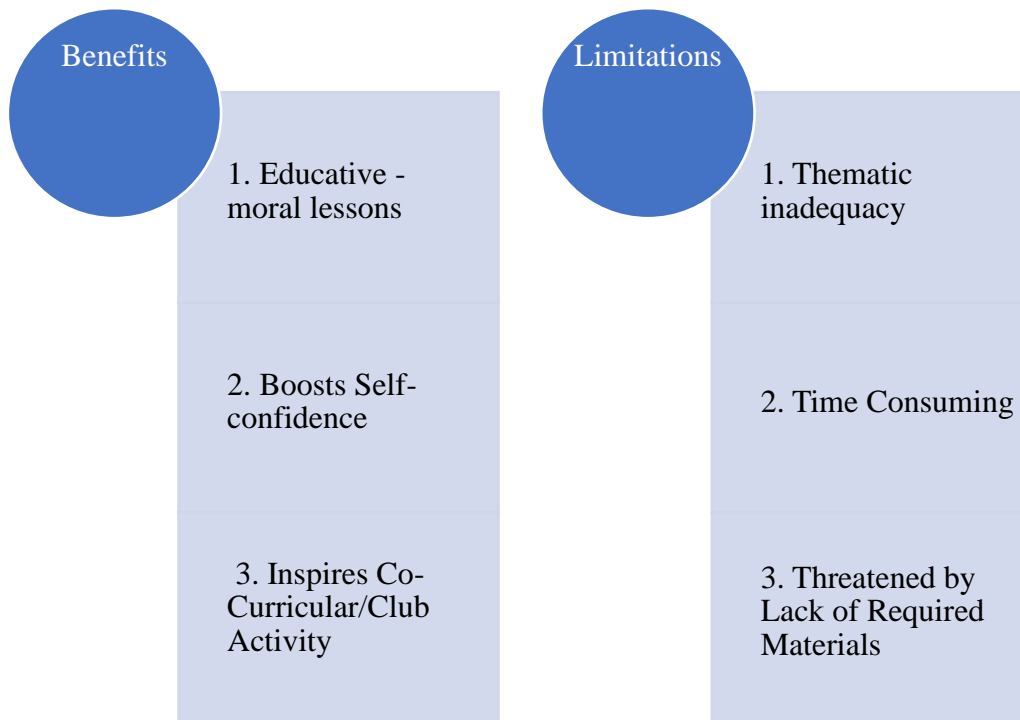


Figure 4.6: Students' perception of the Theatre-in-education packages devised

Students' perception of the benefits of the packages

During the focused group discussion sessions held with students, they were asked to express their views and perception about the plays the researcher gave them to present (in the theatre-in-education package devised-for-students groups) and the plays they created by themselves (theatre-in-education package devised-by-students groups). The perception of the students arising from the FGD transcripts has been categorised into positive and negative perception. The students' perception about the benefits of the packages are that they are educative, they boost their self-confidence and inspire co-curricular/club activities in their schools. In the following sub-sections, these positive perceptions are explained and substantiated with a few extracts from the students' FGD transcripts.

Educative: The students perceived that the packages were educative because they taught them moral lessons through practical knowledge. This was the original purpose and primary objective of the packages. Therefore, the students perceived that the objectives of the packages were achieved. When the students were asked what their perception was about each of the plays in the theatre-in-education package devised-for-students, the students expressed the moral lessons that they learnt in each of the plays in the package. Instances of their responses are presented below:

Akẹkọ́ A1: Eré tí àwà ìsòrí kìn-ín-ní ẹ̀ se ní ìbèrè nípa òtító, eré nípa mímọ̀ ọ̀n sọ̀ òtító. Eré náà kọ̀ wa lógbón tó pọ̀. Ó kọ̀ wá pé ká máa sọ̀ òdodo, torí pé téyàn bá sọ̀ òdodo, ó máa ń gbé èyàn débi gíga. Eré isòrí kejì táa sì ẹ̀, n tí mo rí sí i ní wí pé ó dáa kéyàn máa ẹ̀ oore, kò yẹ̀ kó jẹ̀ pé ohun tí èyàn rí, èyàn sáré sọ̀ pé mo ti rí i náà nìyẹn, èyàn gbódò tiẹ̀ kókó farabalẹ̀ náà látí wá ẹ̀ni tí ó ní nńkan òhún. Téyàn bá ẹ̀ eléyíí, ẹ̀ni tí èyàn bá rí nńkan òhún ó le ẹ̀ oore fún èyàn, bó bá sì wù ú ó lè má fún ni, àmọ̀ tí ó bá tún padà rí ni lójó iwájú, yòdò ní... haa, ọ̀mọ̀ dáadáa leléyíí torí nìjọ̀ tí mo sọ̀ nńkan báíí báyíí nù, ó bá n rí i. Írírí tẹ̀mi nínú eré tí a ẹ̀ náà nìyẹn. (FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Student A1: The play initially presented by we the first group on truthfulness/integrity, the play was on speaking the truth. The play teaches us many lessons. It teaches us to be speaking the truth, because speaking the truth can elevate someone. And the second play that we presented, what I saw to it is that it is good to be kind, it is not to good to pick a lost item and make it one's own, one must firstly be patient to search for who owns the found item. If this is done, the person for whom you have found a lost item can

be your benefactor, and if the person likes he may not, but if he sees him in the future, he will say...Ahh, this is a well brought up child because when I missed place something like this, he helped me find it. That's my experience in that play.

Akẹkọ́ B4 (Student B4): Sir, níbi eré táwa ẹ̀, ó fi, ó fi...*(in the play that we acted, it shows, it shows)*, erm...it shows the person that did right and it shows the person that did wrong, it also shows the end result of doing right and the end result of doing wrong, so ...on a normal circumstance, if you watch such a play, it should teach you to do right and not wrong, when you see the consequence of doing wrong and it is not really good. So, *téyàn bá ń ẹ̀ dáadáa, téyàn dẹ̀ ń rí nńkan tó gbà léré rẹ̀, téyàn bá dẹ̀ ń ẹ̀ burúkú náà tó rí nńkan tí ẹ̀ni náà gbà léré níbẹ̀, á wu ẹ̀ni yẹ̀n láti máa ẹ̀ dáadáa* *(So, if someone is doing good, and one can see the rewards it produces, and if someone is doing evil and one can see what it produces, one will be interested in doing good)* **(FGD, SS II Student, Ibadan North LGA, 30/11/2021)**

Akẹkọ́ A1: Eré tí a ẹ̀, inú mi dùn wí pé olùkọ́ wa fún wa ní eré pé ká lọ ẹ̀ eré. Eré náà kọ́ wa lẹ̀kọ́ gidi gan-an púpọ̀, ó kọ́ wa lẹ̀kọ́, ó kọ́ wa wí pé ká máa ní sùúrù nígbà gbogbo torí pé sùúrù ni baba iwà, sùúrù dẹ̀ léré, torí náà, eré yẹ̀n ó kọ́ wa ní ẹ̀kọ́ gidi gan-an. **(FGD, SS II Student, Ibadan North LGA, 22/11/2021)**

Student A1: The play that we presented, I am happy that our teacher gave us play to perform. The play taught us great lessons, it taught us lesson, it taught us to be always patient because patience is the king of character, patience is rewarding, that play taught great lesson.

Interestingly, the students perceived that the two packages were able to present the moral lessons to them practically. The students could practise the moral values in the plays and they could also see them practised by others in the plays. This is different from the way moral values are being presented to students using the conventional mode of teaching. Education or any educative platform is therefore such that should be pragmatic and not just abstract as it is with the conventional mode of teaching the Yorùbá moral values. In a particular play on “Patience”, where the virtue of patience is semiotically presented, the students were able to decode the symbols and interpreted them in accordance to the virtue of patience being presented. As part of their perception about the play/package, one of the students expressed this in the following words:

Akẹkọ́ B2: Torí kò sí èyàn tó lè bomi senu fún ogún ìséjú kó sì máa búyàn. Kì í se omi yẹn gan-gan ni sùúrù ó kàn fi kòni ní sùúrù ni pé tèyàn bá dáké èyàn le borí ẹnì tó fẹràn wàhàlà. (FGD, SS II Student, Ibadan North LGA, 30/11/2021)

Student B2: Because there is no one who can keep water in the mouth for twenty minutes and still be able to respond to bullying. The water itself is not patience, it just symbolises it to teaches patience that when one is patiently quiet, one can overcome one's heaters.

The above extract shows that the plays presented the moral values to the students using practical rather than abstract knowledge. The students could feel what it meant to be patience because they could see how difficult it was for the character in question to keep water in her mouth for a long period without drinking or spilling the water out, especially when she had to suffer abuse and insult from her co-wife (See Appendix X for the play on 'Patience').

Apart from the moral lessons, the students also perceived that the packages were educative because they were platforms of self-discovery and self-actualisation for them. This is one of the major purposes of education in the society. Beneficiaries of any educational provision should be able to discover and actualise themselves and their goals in life. The students perceived that they benefitted this from the packages. As reported by them, the packages gave them the opportunity to discover their creativity strength and theatrical talents, just as *Student B1* says in the extract below:

Akẹkọ́ B1: ó ràn wá lówó láti máa wàdìí irú èyàn tí a jé àti oríṣíríṣì ọpọlọ tí a ní. (FGD, SS II Student, Ibadan North LGA, 30/11/2021)

Student B1: It helps us in self-discovery of who we are and the kinds of 'brain' that we have.

However, it is observed that this self-discovery transcended the students' creativity and talents. The packages were opportunity for the students to discover and identify themselves as Yorùbá. This is because cultural practices and moral values are important in the quest to define and identify oneself. Therefore, the various Yorùbá cultural practices in the plays of the theatre-in-education package devised-for-students were platforms for students to identify themselves with the Yorùbá culture and tradition. Similarly, the task of creating play contents that the students in the theatre-in-education package devised-by-students went through was a self-discovery task for

them. During the process, they had to research and consult widely about the subject of the Yorùbá moral values. Therefore, it is not unlikely that the task of play creation must have helped them to discover who they really are as Yorùbá people and form a persuasion towards learning about the Yorùbá cultural heritage and extending them to others. Little wonders one of the students says:

Akẹkọọ B2: Ó kọ wa pé bó bá tún di ojọ mìn, a tún le máa kọ àwọn ọmọ tí ó n bọ lẹyin náà ní ìwà ọmọlúàbí àti láti máa fi èbùn tí a ní láti fi hàn wọn. (FGD, SS II Student, Ibadan North LGA, 30/11/2021)

Student B2: It teaches us that in the future time, we can be teaching our junior ones about morally right characters and to show them our talent.

The above extract further establishes the students' perception of the packages as educative platforms because education is complete and total when its beneficiary can transmit the same legacy to the next generation. The student in the above extract perceived that the packages gave them the opportunity to also take up the responsibility of training their junior students on the use of theatre in teaching Yorùbá orature and moral values. It is in this light that the students also perceived that the packages inspired the use of Yorùbá orature and plays as co-curricular activities, because they can extend it beyond their classroom to other classes in the school. This is the focus of the next sub-theme relating to the positive perception of students about the packages devised and administered.

Inspires co-curricular/club activity: The students in all the focused group discussion sessions perceived that the packages could be transformed into a co-curricular activity in form of Yorùbá drama and poetry club. They unequivocally expressed their interest in participating in club activities relating to Yorùbá orature and drama. They therefore recommended that such club should be established in their schools. Few expressions of this are presented in the following extracts:

Akẹkọọ A4: Ó yẹ ká ní àwọn group tí wọn máa wà involved in play ... tó jẹ pé wọn máa lo ọgbón tẹyàn ní, èyàn máa kó o pò, kò ní jẹ pé igbà tí wọn bá fẹ ẹ play ni wọn ó ẹẹẹ máa wá èyàn kó jọ. That's what I think about. (FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Akẹkọọ B2: Àwọn other class, maybe àwọn junior wa, as in kẹyàn mú wọn wólé, ká wá máa ẹ é bí club. (FGD, SS II Student, Ibadan North LGA, 30/11/2021)

Akẹkọọ B2: Ká máa ẹ é ní òòrèkóòrè tí a bá ti ní èdè Yorùbá. Tàbí ká ní bí i group, kó máa jẹ bí Yorùbá drama group. (FGD, SS II Student, Ibadan North LGA, 30/11/2021)

Akẹkọọ C7: Mo ní nńkankan tí mo fẹ sọ tí a bá dá Yorùbá Drama Club sílẹ tó sì jẹ pé, tó sì jẹ pé èyin nísinsinyí báyìí tó bá yá, ẹ ó sọ pé ẹ fẹ kúrò ní school wa, báwo la ó ẹ máa ríra, tàbí báwo la ó ẹ máa coordinate ara wa? (FGD, SS II Student, Ibadan South-East LGA, 1/12/2021)

Akẹkọọ D4: Ní àfikún, èmí rò pé kí á tún bá ògá ilé-ìwé wa sòrò pé kí wón dá àwọn ẹgbé ewi àti ẹgbé eléré sílẹ so that tí a bá ti fẹ ẹrẹ kò ní máa sí ìdíwọ kankan nílẹ, kí á sì ní gbogbo nńkan èlò tí a bá fẹ lò. (FGD, SS II Student, Ibadan South-East LGA, 3/12/2021)

Student A4: We are supposed to have the groups that will be getting involved in play... that they will be using the wisdom we have, we will gather them together. It won't then be that it is when they want to present a play that they will start gathering people together. That's what I think about.

Student B2: Àwọn other class, maybe our junior ones, that we should incorporate them, that we should be doing it as a club.

Student B2: We should be doing it regularly whenever we have the Yorùbá language lesson. Or we should have something like a group, it will be like a Yorùbá drama group.

Student C7: I have something to say, if we establish a Yorùbá Drama Club, and you will want to leave our school very soon, how are we going to be meeting or how are we going to be coordinating ourselves?

Student D4: In addition, I think we should also talk to our school principal, that they should help us establish drama and poetry club so that whenever we like to present a play, there won't be any disturbance, and we need to have the materials we need.

The above extracts would have suggested that there were no such creative and performance clubs in the selected school. However, with the submission of *Student A1* in the following extracts, it is obvious that cultural clubs did exist in some schools. In spite of the existence of such cultural club, the extracts below show that they have not been focusing on Yorùbá poetry and drama. *Student A1* says:

Akẹkọọ A1: A ní cultural club sùgbón ijó lásán ni, kò sí pé à n kẹwì tàbí ẹ eré orí ìtágé gégé bí ẹ ẹ kó wa yí. (FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Student A1: We have cultural group, but there is nothing like poetry and acting plays as you have taught us.

The students therefore saw the implementation of theatre-in-education packages in teaching Yorùbá orature and moral values as an inspiration to established Yorùbá

poetry and drama clubs in their schools. As observed by the researcher, students already started making consultations with their school managements on how they would establish such club in their school. From the preceding extracts, *Student A4* already suggested that they “should also talk to *their* school principal” about it. This is one of the desired bold movements that the use of theatre-in-education should achieve among students.

Boosts self-confidence: Expectedly, theatre has the potentialities of fortifying students with boldness and self-confidence. The students had this positive perception about the theatre-in-education packages devised and implemented in this study. According to the students who spoke in the extract below, the packages enabled them to discover the skills and talents that they possess and to boldly speak before a crowd.

Akẹkọ A4: Ìrírí tẹmi ni pé ìgbà tí a kọkọ bèrẹ eré yẹn, it was like ah...nńkan tí èyàn ò ẹ rí for the first time, ó wà different sára, ìgbà tí a tiẹ tí n ẹ é diẹ diẹ, ó n mọ wa lára diẹ diẹ, wí pé ah, nńkan tí mo lẹ ẹ le léyíí, nńkan tí mi ò lẹ ẹ leléyíí, ó jẹ kí skills tí a lẹ, some things tí a ò mọ pé a lẹ ẹ, ó jẹ kí á mọ some talents tí a ní. (FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Student A4: My experience is that when we started the play, it was like ah...what one has never done before, for the first time, it was different, and when we started gradually, we were getting used to it, so that we knew what we could do and what could not do. It brought out our skills, and even some things that we didn't know we could do, it made us to discover some talents that we have.

Akẹkọ A10: Irú èmi báyíí, mo máa n tǐjú, ẹ̀gbọ̀n nígbà tí a ti bèrẹ, ó tún fún mi ní boldness diẹ láti lẹ face audience.

Akẹkọ A1: Ìgbà tí èmi náà kọkọ bèrẹ, ó n tì mí lójú diẹ diẹ, ẹ̀gbọ̀n nígbà tí mo rí i pé àwọ̀n èrò tí wọ̀n dúró sí iwájú mi, kẹ é ẹ pé wọ̀n fẹ pa mí, nńkan tí mo fẹ gbékalẹ ni wọ̀n fẹ wò, ó tún fún mi ní ìgboyà sí láti máa ẹ nńkan tí mo n ẹ lo.

Akẹkọ A8: Èyin lẹ sọ fún wa pé ká má tǐjú wí pé ká ní ìgboyà ...ní ọ̀dọ̀ tẹmi o, kò sí nńkan tó burú nńbẹ wí pé kẹyàn jáde bóyá láti wá ẹrẹ ni tàbí láti wá direct nńkan. Kò sí nńkan tó burú nńbẹ ju pé kí n jáde kẹyàn dẹ ẹ nńkan tẹyàn fẹ ẹ lo.

(FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Student A10: Myself for instance I used to be shy, but when we started, it gave me much boldness to face the audience.

Student A1: when I also started, I was feeling shy, but when I realised that the audience before me were not there to kill me it's what I wanted to present they were interested in seeing, this gave me more boldness to continue what I was doing.

Student A8: You were the person who told us not to be shy but to be bold...according to my own perception, there is no big deal in being called out to act or direct a play. There is nothing difficult there than coming out to perform the role.

Generally, education and learning should emancipate its beneficiaries from timidity. The students perceived that this was achieved through their participation in theatre-in-education packages used in this study.

Students' perception about the limitations of the packages

From the transcripts of the FGD sessions conducted with the students, their perception towards the use of theatre-in-education packages in teaching Yorùbá orature and moral values includes the thematic inadequacies of some plays in the theatre-in-education package devised-for-students, being time consuming, and being threatened by lack of required materials. These sub-themes are extrapolated subsequently drawing extracts from the students' FGD transcripts.

Thematic inadequacy: The students in the group where theatre-in-education package devised-for-students was implemented perceived that the thematic preoccupation of a few of the plays did not fully portray the intended moral values. Notably, the students perceived that the plays titled *Ìtẹ̀lọ̀rùn* and *Òtító Léré* did not adequately portray the values of contentment and truthfulness that are respectively intended to portray. On contentment, *Student A1* in the extracts below submitted that the play did not really show contentment as the theme:

Akẹ̀kọ̀ọ́ A1: Ti ibi ìsọ̀rí kẹ̀ta ti eré wọn ẹ̀lẹ̀ẹ̀kẹ̀jì....ẹ̀ẹ̀mm....nípa kín ni? *Ìtẹ̀lọ̀rùn!* Ó dáa *ìtẹ̀lọ̀rùn*, eré náà tí wọn ẹ̀, a ò fi bẹ̀ẹ̀ rí ohun tí ó mú *ìtẹ̀lọ̀rùn* jáde gan gan gan, a à fi bẹ̀ẹ̀ rí i nínú eré tí wọn ẹ̀. *Ìtẹ̀lọ̀rùn* yẹn gan gan gan tí wọn fẹ̀ mú jáde fún ìsọ̀rí eré ọ̀n, a à rí nínú eré tí wọn ẹ̀.

(FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Student A1: In the second play of the third group...eemm... about what? Contentment! Ok,

contentment, the play they acted, we didn't see anything that really portrayed contentment, we didn't really see it in the play they acted. Contentment as the theme they are trying to portray for the success of the play, we did not see it in the play they acted.

In responding to *Student A1*, another student (*Student A5*) who was a member of the group that presented the play mentioned the constraint of time as the factor responsible for such thematic inadequacy – “it is true, because there isn't much time for us”. However, other students in the same group gave a different interpretation to the situation. They contrarily believed that the play was acted the way it was written, hence, the thematic inadequacy was readily present in the script given to them. One of the students (*Student A6*) says:

Akẹkọọ A6: Àwọn tó ẹ́ é, àwọn tó ẹ́ é, wọn ẹ́ é gégé bí wọn ẹ́ kọ ọ ní. Bí wọn ẹ́ kọ ọ ní wọn ẹ́ ẹ́ é. Ìgbà tí wọn dẹ kọ ọ, kò sí ... as in ìtẹ̀lọ̀rùn yẹ̀n ọ̀ jáde nínú rẹ̀.
(FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Student A6: Those that acted it, those that acted it, they did it as it was written. The way it was written was the way it was acted. When they wrote it, there was no ... as in contentment wasn't really expressed.

Although the students perceived that *Òtító Léré*, the play intended to teach truthfulness, they believed that the play would have been better thematically if some more scenes were added to buttress the moral lesson. As seen in the extracts below, the students perceived that the play should have included scenes on the punishment well meted on the youths who were not truthful and the execution of rewards to those who were truthful. They believed that it is through such scenes that the students can fully learn to always say the truth no matter the situation. The students say:

Akẹkọọ A4: Nínú eré Òtító Léré, ìgbà tí Kábíyèsí pe àwọn ọmọ yí, ẹmm...students láti university wá, ó dẹ kó àgbàdo fún wọn pé kí wọn lọ gbin àgbàdo, ìgbà tí àsikò ikorè tó láti fi nńkan tí wọn ẹ́ hàn, àwọn tí wọn mú àgbàdo wá níbi tí àgbàdo ọ̀ ti wù, tó jẹ pé àgbàdo tí Kábíyèsí fún wọn kò lè wù, èyí tó dẹ wá sọ ọ̀tọ̀ yẹ̀n, ó yẹ kí ìjìyà wà fún àwọn tó parọ̀ yẹ̀n, ‘so’ ìgbà tí Kábíyèsí dẹ ti fún wọn ní ...fún ẹ̀ni tó sòótọ̀ ní èrè, ‘so’ ó yẹ kí wọn lè fi ibi tí ó ti lọ tí wọn ti ẹ́ bá yí (ó káwọ̀ lẹ́rì láti sàpẹ́júwé kíkábàámọ̀). (FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Student A4: In the play titled *Òtító Lérè*, when the king calls these children, eem, these students to come from university, and he gives them maize grain to go and plant, when it is time for harvest to present their works, those that brought produce whereas the maize grains the king gave them cannot germinate, and the student that said the truth, there ought to be a punishment for those who lied, so, when the king has given them ... given reward to the person who said the truth, there ought to be a scene where she goes and the others do like (she puts her two hands on her head to show regrets

Akẹkọ́ B4: Láfikun nńkan tó sọ yẹn náà, tó bá show ibi tí Bíólá ti lọ sí ìlú òyìn bó, ó yẹ kí wọn fi end result eni tí ó paró náà hàn. (FGD, SS II Student, Ibadan North LGA, 30/11/2021)

Student B4: In addition to what was said, if they showed where Biola travelled abroad, they ought to show the repercussion of the person who lied too

It was based on such instances of thematic inadequacies in the plays given to the students that some student-groups made some sorts of negotiation with the researcher to amend the story-line given to them. In spite of the researcher's guidance to see that the plays were acted the way they were scripted, the researcher observed that some of the student-groups made a few modifications to the plays. Since the modification did not distort the purpose of the play and the research process, they were allowed to perform the plays with their own modification. When such student-groups were asked why they made such modifications, the response of a student in one of the groups, as presented below, gives an insight.

Akẹkọ́ A10: Nítorí pé bí a bá follow bí wọn se kọ eré yẹn, kò ní fẹ mú sùúrù yẹn jáde, kò ní fẹ yọ ó jáde dáadáa. Ó se é se kó má jẹyọ, nńkan tí a fẹ yọ jáde, ìdí nìyẹn taa fi fi kún un. Láti mú kí èkọ yẹn jáde dáadáa. (FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Student A10: Because if we followed how the play was written, it would not likely bring out that virtue of patience, it would not properly portray it. It is possible it is not explicitly expressed, that which we wanted to portray, that was why we added to it. To make the lesson more expressed.

Undoubtedly, the students have caught the goal of the research and they ran with it on their own. This is because despite being given play scripts, they went out

ahead to make the play better thematically. It is therefore important to see theatre-in-education as a methodological approach to teaching and learning that enables the students to be pragmatic creator of knowledge and not just mere consumer of it.

Time consuming: Similarly, to their teachers' perception, the students also perceived that the implementation of theatre-in-education (both devised-for-students and devised-by-students) in teaching Yorùbá orature and moral values was time consuming. As expressed by the students in the following extracts, lack of enough time hindered them from maximising all the potentials in the use of theatre for orature and moral education. The students say:

Akẹkọ́ A9: Ìgbà mìí àkókò, kò sákòókò, ìgbà mìí a lè fẹ̀ ẹ̀rẹ́ kí wọ̀n tún sọ́ fún wa ká lẹ́ ibi kan tàbí ó tún máa ń pa àsìkò ị́ẹ̀ mìí lára.

Akẹkọ́ 3: ...Bẹ̀ẹ̀ ní, àsìkò ọ̀ tún sí, kò sásìkò, àà ráàyè. Àà sì tún rànfaàní àti gbàradì.

(FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Student A9: sometimes time, there is no time, sometimes we might want to act they will tell us to go somewhere or it would affect another work time.

Student 3: Yes, there is no time, no time, we did not get the chance. We also did not have the opportunity to prepare.

Threatened by lack of required materials: The students also perceived that the implementation of the theatre-in-education (both devised-for-students and devised-by-students) in teaching Yorùbá orature and moral values suffered from lack of materials. Since the students were tasked with the responsibility of sourcing for their costumes, props etc., they perceived that this task was challenging for them and they would have performed the plays better if the needed materials were readily available in school. According to the extracts below, the students perceived that looking for materials to use in acting plays waste time as many of their parents did not allow them to pick clothing materials from home. They students say:

Akẹkọ́ A7: Nígbà mìí ká tó wá àwọ̀n nńkan ohun-èlò gan-an nígbà mìí gan-an ó máa ń waste time. Àwọ̀n asọ yẹ̀n, ó máa ń waste time nigba mìí.

(FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Akẹkọ́ D5: Ara àwọ̀n ìdojúkọ́ taa rí nàà wí pé a à rí asọ tí a lè fí ẹ̀ ẹ̀rẹ́ yẹ̀n, àwọ̀n ọ̀bí ẹ̀lòmíràn gan-an dẹ̀ lẹ̀ sọ́ fún àwọ̀n ọ̀mọ́ wọ̀n pé kí wọ̀n má ẹ̀ é àti àwọ̀n ọ̀mọ́ inú class wa nàà tí wọ̀n ń pariwo.

Akẹkọọ D6: Nnkan tí èmi fẹ fi kún un ni pé taa bá rí onígòwò tàbí tí ilé-ìwé bá le bá wa pèsè àwọn nnkan tí a máa lò bí aṣo, ilù, ilẹkẹ, àti bẹẹ bẹẹ lọ tí yòò tún fi jẹ kí orí yá.

(FGD, SS II Student, Ibadan South-East LGA, 3/12/2021)

Student A7: Other times, before we look for materials, sometimes it wastes time. Those clothes, they waste time sometimes

Student D5: some of the challenges we face is that we could not get clothes to act that play, some people's parents can tell their children that they should not act and our class members that are making noise.

Student D6: what I can add is that if we see a sponsor or if the school can provide materials like clothes, drum, beads and so on that can serve as encouragement.

Apart from the costumes and props, performance space was another resource not adequately available to students. Although, this did not cut across all the selected schools, certain schools have small classrooms that were overpopulated already. Therefore, the students perceived that there was no enough physical space for them to performance the plays. According to the students' words in the extracts below, it would be better if the schools provided performance space and not just the classrooms:

Akẹkọọ B1: Class wa ti kéré jù fún stage, eni tó tún ye kó ki oḅa kò wá sí school.

(FGD, SS II Student, Ibadan North LGA, 30/11/2021)

Akẹkọọ D3: Àwọn nnkan tí èmi rò pé a tún le fi ẹ ni pé taa bá bá bí irú ògá ilé-ìwé sòrò tí wọn bá fún wa ní ààyè láti le fi ẹ é, káàyè le gbà wá dáadáa, irú baa ti n ẹ ní yàrà ikàwé yẹn, kò fẹ tó. Àwọn òmí nínú eré wa, tó jẹ pé òmí ó bọ síta, òmíràn ó fẹ wọlé àmọ táàyè bá wà dáadáa, yòò túbò rò wá lórùn sí. **(FGD, SS II Student, Ibadan South-East LGA, 3/12/2021)**

Student B1: our class is too small for a stage, the person who ought to eulogies the king did not come to school)

Student D3: Those things I think we can use is that if we could talk to the principal of the school, if he can give us space to act so we could have enough time, like we do in the class is not enough. Some parts of our play that needs someone to go out another would want to come in, if there is space, it would be easier for us.

Besides the constraint of time and inadequacies of materials, the students also perceived that interruption from teachers was another challenge

that affected their rehearsals and play performances. As expressed by the students in the extract below, many teachers did not give them the supports they needed in making the rehearsals and performances successful:

Akékòṣé A8: Ìgbà mìí, nígbà mìí bá yí taa bá fẹ̀ ẹ̀ eré yẹn, teacher mìí lè stop wa, tó jẹ̀ pé èyàn máa fẹ̀ wà discouraged tó jẹ̀ èyàn ò ní mọ̀ nńkan tó fẹ̀ ẹ̀ se... (FGD, SS II Student, Ibadan North LGA, 22/11/2021)

Akékòṣé B4: Ìṣòro tó tún wà ni bí i kí wón fẹ̀ ẹ̀ rehearsals kí àwọn olùkó kí wón wọlé, kí wón ní kí wón stop rehearsal, or kí wón ni wón n̄ pariwo, or kí wón máa nà wón gan-an torí pé wón n̄ pariwo àwọn nńkan bá yí nàa jẹ̀ ìṣòro. ... (FGD, SS II Student, Ibadan North LGA, 30/11/2021)

Student A8: sometimes, some times like this if we want to act that play, some teachers do stop us that somebody might want to be discouraged that someone would not know what to do

Student B4: Another problem is that let's say they want to have rehearsals the teachers would enter they would say they should stop the rehearsal or they should say they are making noise or they should be beating them because they are making noise. Things like these are challenges.

By and large, the results of the research questions two, three and four have obviously revealed the benefits and costs of using theatre for educational purposes. Theatrical practices in education have the potentials of achieving the objectives of moral education, because of the creativity that students would bring to fore in constructing and negotiating moral knowledge during the processes. This is especially seen in the groups where theatre-in-education package devised-by-students was implemented. The students realised their content creatively through brainstorming, consultations, adaptations and teachers' interventions. These processes informed the differences that exist between the contents of the plays created by the researcher for the students in the theatre-in-education package devised-for-students' groups and the contents of the plays created by the students the theatre-in-education package devised-by-students' groups. The differences were found in structure, language use and thematic preoccupation. While some groups of students benefitted from the researcher's knowledge, some other groups of students benefitted from the knowledge emanating from their own research. These two processes enabled the students to boldly challenge the learning situation and be engaged in knowledge creation and negotiation.

As revealed by the teachers' and students' perception, however, these benefits do not come without a cost/price. Mainly, the cost/price has been seen as resource-based (time and material). As this thesis gradually concludes, some recommendations of the study in chapter five will draw inspiration from this cost/price. Before then, the subsequent sections in this chapter will focus on the result of the hypothesis tested and the discussion of findings respectively.

4.3 Testing the hypotheses

H_{01a}: There is no significant main effect of treatment on senior secondary school students' knowledge of Yorùbá orature in Ìbàdàn metropolis.

Table 4.6: Summary of ANCOVA of post-knowledge of students in Yorùbá orature by treatment, motivation and peer influence

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	26109.73 ^a	12	2175.81	182.22	.000	.887
Intercept	14169.96	1	14169.96	1186.73	.000	.810
Pre-Knowledge	2318.13	1	2318.13	194.14	.000	.410
Treatment	15279.81	2	7639.90	639.84	.000*	.821
Motivation	.002	1	.002	.000	.989	.000
Peer Influence	3.74	1	3.736	.313	.576	.001
Treatment*Motivation	17.37	2	8.68	.727	.484	.005
Treatment*Peer Influence	2.724	2	1.36	.114	.892	.001
Motivation* Peer Influence	78.48	1	78.48	6.573	.011*	.023
Treatment*Motivation * Peer Influence	19.40	2	9.70	.813	.445	.006
Error	3331.35	279	11.94			
Total	154585.00	292				
Corrected Total	29441.08	291				

*Significant at 0.05

Table 4.6 indicates a significant main effect of treatment on secondary school students' knowledge of Yorùbá orature ($F_{(2; 279)} = 639.840$; $p=.000<.05$; partial $\eta^2 = .821$). Therefore, the null hypothesis 1a is hereby rejected. Based on the Partial Eta Squared (partial η^2) of .821, the effect size of the treatment is 82.1%. This implies that 82.1% variance in the post-knowledge of secondary school students in Yorùbá orature was accounted for by the treatment applied, hence, there is a significant difference in the post-test mean scores of secondary school students' knowledge of Yorùbá orature based on the treatment. The estimated marginal means of the three treatment groups were conducted to ascertain their level of significant main effects, as shown in Table 4.7.

Table 4.7: Estimated marginal means of post-knowledge of students in Yorùbá orature by treatment

Treatment	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
TiE Package Devised-for-Students	33.565 ^a	.485	32.611	34.520
TiE Package Devised-by-Students	19.038 ^a	.370	18.310	19.766
Conventional Teaching Mode	9.977 ^a	.454	9.084	10.870

Table 4.7 shows that the students who were exposed to the TiE Package Devised-for-Students had the highest post-knowledge mean score of 33.56, followed by the mean score (19.03) of the students exposed to the TiE package Devised-by-Students. Participants who received instruction in the conventional mode of teaching had the least post-knowledge mean score of 9.97. This order could be represented as TiE package Devised-for-Students>TiE package Devised-by-Students>Conventional teaching mode. This result implies that using the two TiE packages to facilitate instruction in Yorùbá orature improved secondary school students' knowledge of Yorùbá orature. However, the TiE package Devised-for-Students was found more beneficial than the TiE package Devised-by-Students.

Table 4.8: Bonferroni Post-hoc analysis of post-knowledge of students in Yorùbá orature by treatment

(I) Treatment	(J) Treatment	Mean Difference (I-J)	Std. Error	Sig. ^b	95% Confidence Interval for Difference ^b	
					Lower Bound	Lower Bound
TiE package Devised-for-Students	TiE package Devised-by-Students	14.527*	.611	.000	13.054	16.000
	Conventional Teaching Mode	23.588*	.663	.000	21.991	25.186
TiE package Devised-by-Students	TiE package Devised-for-Students	-14.527*	.611	.000	-16.000	-13.054
	Conventional Teaching Mode	9.061*	.586	.000	7.650	10.473
Conventional Teaching Mode	TiE package Devised-for-Students	-23.588*	.663	.000	-25.186	-21.991
	TiE package Devised-by-Students	-9.061*	.586	.000	-10.473	-7.650

*Significant at 0.05

Table 4.8 shows that there is a significant difference in the post-knowledge mean score of students exposed to TiE package Devise-for-Students and students exposed to TiE package Devise-by-Students (Mean Difference = 14.52; $p=.000<.05$). There is also a significant difference in the post-knowledge mean score of students exposed to TiE package Devise-for-Students and students exposed to the Conventional teaching mode (Mean Difference =23.58; $p=.000<.05$). In addition, there is a significant difference in the post-knowledge mean score of students exposed to TiE package Devise-by-Students and students exposed to the Conventional teaching mode (Mean Difference =9.06; $p=.000<.05$). This result implies that the huge difference in the post-knowledge mean scores of students across the three groups is the source of the significant main effect of treatment. Therefore, the treatment is thus evaluated to be effective in improving students' knowledge of Yorùbá orature concepts, in favour of students in the two experimental groups.

H_{01b}: There is no significant main effect of treatment on senior secondary school students' disposition to Yorùbá orature in Ìbàdàn metropolis.

Table 4.9: Summary of ANCOVA of post-disposition of students to Yorùbá orature by treatment, motivation and peer influence

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	38511.873 ^a	12	3209.323	90.505	.000	.796
Intercept	33796.899	1	33796.899	953.094	.000	.774
Pre-Disposition	6575.444	1	6575.444	185.432	.000	.399
Treatment	22976.312	2	11488.156	323.973	.000*	.699
Motivation	103.709	1	103.709	2.925	.088	.010
Peer Influence	44.753	1	44.753	1.262	.262	.005
Treatment*Motivation	247.446	2	123.723	3.489	.032*	.024
Treatment*Peer Influence	14.491	2	7.245	.204	.815	.001
Motivation* Peer Influence	19.765	1	19.765	.557	.456	.002
Treatment*Motivation* Peer Influence	11.412	2	5.706	.161	.851	.001
Error	9893.398	279	35.460			
Total	1221635.000	292				
Corrected Total	48405.271	291				

*Significant at 0.05

Table 4.9 indicates that there is a significant main effect of treatment on secondary school students' disposition to Yorùbá orature ($F_{(2; 279)} = 323.973$; $p = .000 < .05$; partial $\eta^2 = .699$). Therefore, the null hypothesis 1b is hereby rejected. Since the Partial Eta Squared (partial η^2) found is .699, the effect size of the treatment is 69.9%. This implies that 69.9% variance in the post-disposition of secondary school students to Yorùbá orature was accounted for by the treatment applied, hence, there is a significant difference in the post-test mean scores of secondary school students' disposition to Yorùbá orature based on the treatment. The estimated marginal means of the three treatment groups were conducted to ascertain their level of significant main effects, as shown in Table 4.10.

Table 4.10: Estimated marginal means of post-disposition of students to Yorùbá orature by treatment

Treatment	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
TiE package Devised-for-Students	78.120 ^a	.838	76.471	79.770
TiE package Devised-by-Students	62.331 ^a	.637	61.076	63.585
Conventional Teaching Mode	49.049 ^a	.785	47.504	50.595

Table 4.10 shows that the students who were exposed to the TiE Package Devised-for-Students had the highest post-disposition mean score of 78.12, followed by that of the students exposed to the TiE package Devised-by-Students (mean = 62.33). participants who received instruction through the conventional mode of teaching had the least post-disposition mean score of 49.04. This order could be represented as TiE package Devised-for-Students>TiE package Devised-by-Students>Conventional teaching mode. This result implies that using the two TiE packages to facilitate instruction in Yorùbá orature improved secondary school students' disposition to Yorùbá orature. However, the TiE package Devised-for-Students was found more effective than the TiE package Devised-by-Students.

Table 4.11: Bonferroni post-hoc analysis of post-disposition of students to Yorùbá orature by treatment

(I) Treatment	(J) Treatment	Mean Difference (I-J)	Std. Error	Sig. ^b	95% Confidence Interval for Difference ^b	
					Lower Bound	Lower Bound
TiE package Devised-for-Students	TiE package Devised-by-Students	15.790*	1.055	.000	13.248	18.332
	Conventional Teaching Mode	29.071*	1.142	.000	26.320	31.822
TiE package Devised-by-Students	TiE package Devised-for-Students	-15.790*	1.055	.000	-18.332	-13.248
	Conventional Teaching Mode	13.281*	1.014	.000	10.840	15.722
Conventional Teaching Mode	TiE package Devised-for-Students	-29.071*	1.142	.000	-31.822	-26.320
	TiE package Devised-by-Students	-13.281*	1.014	.000	-15.722	-10.840

*Significant at 0.05

Table 4.11 indicates that a significant difference exists in the post-disposition mean score of students exposed to TiE package Devise-for-Students and students exposed to TiE package Devise-by-Students (Mean Difference = 15.79; $p=.000<.05$). There is also a significant difference in the post-disposition mean score of students exposed to TiE package Devise-for-Students and students exposed to the Conventional teaching mode (Mean Difference =29.07; $p=.000<.05$). In addition, there is a significant difference in the post-disposition mean score of students exposed to TiE package Devise-by-Students and students exposed to the Conventional teaching mode (Mean Difference =13.28; $p=.000<.05$). This result implies that the difference in the post-disposition mean scores of students across the three groups is the source of the significant main effect of treatment. Therefore, the treatment is thus evaluated to be effective in improving students' disposition to Yorùbá orature concepts, however, it is in favour of students in the two experimental groups.

H_{01c}: There is no significant main effect of treatment on senior secondary school students' practice of Yorùbá moral values in Ìbàdàn metropolis.

Table 4.12: Summary of ANCOVA of students' post-practice of Yorùbá moral values by treatment, motivation and peer influence

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	87047.663 ^a	12	7253.972	174.694	.000	.883
Intercept	15196.256	1	15196.256	365.964	.000	.567
Pre-Practice	32547.044	1	32547.044	783.815	.000	.737
Treatment	30036.493	2	15018.247	361.677	.000*	.722
Motivation	59.661	1	59.661	1.437	.232	.005
Peer Influence	16.070	1	16.070	.387	.534	.001
Treatment*Motivation	169.565	2	84.782	2.042	.132	.014
Treatment*Peer Influence	21.608	2	10.804	.260	.771	.002
Motivation* Peer Influence	.050	1	.050	.001	.972	.000
Treatment*Motivation* Peer Influence	63.765	2	31.883	.768	.465	.005
Error	11585.170	279	41.524			
Total	1115911.000	292				
Corrected Total	98632.832	291				

*Significant at 0.05

The result in Table 4.12 shows a significant main effect of treatment on secondary school students' practice of Yorùbá moral values ($F_{(2; 279)} = 361.67$; $p = .000 < .05$; partial $\eta^2 = .722$). Therefore, the null hypothesis 1c is hereby rejected. The table also indicates that the Partial Eta Squared (partial η^2) is .722. Therefore, the effect size of the treatment is 72.2%. This implies that 72.2% variance in students' post-practice of the Yorùbá moral values was accounted for by the treatment applied, hence, there is a significant difference in the post-test mean scores of secondary school students' practice of the Yorùbá moral values based on the treatment. The estimated marginal means of the three treatment groups were conducted to ascertain their level of significant main effects, as shown in Table 4.13.

Table 4.13: Estimated marginal means of students' post-practice of Yorùbá moral values by treatment

Treatment	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
TiE package Devised-for-Students	52.499 ^a	.920	50.689	54.310
TiE package Devised-by-Students	73.607 ^a	.693	72.243	74.971
Conventional Teaching Mode	45.745 ^a	.847	44.079	47.412

Table 4.13 shows that the students who were exposed to the TiE Package Devise-by-Students had the highest post-test mean score of 73.60 in the practice of Yorùbá moral values, followed by that of the students exposed to the TiE package Devise-for-Students (mean = 52.49). Participants who received instructions through the conventional mode of teaching had the least post-test mean score (45.74) in the practice of Yorùbá moral values. This order could be represented as TiE package Devise-by-Students>TiE package Devise-for-Students>Conventional teaching mode. This result implies that using the two TiE packages to facilitate instruction in Yorùbá orature improved secondary school students' practice of the Yorùbá moral values. However, the TiE package Devise-by-Students was found more effective in doing this than the TiE package Devise-for-Students.

Table 4.14: Bonferroni post-hoc analysis of students' post-practice of Yorùbá moral values by treatment

(I) Treatment	(J) Treatment	Mean Difference (I-J)	Std. Error	Sig. ^b	95% Confidence Interval for Difference ^b	
					Lower Bound	Lower Bound
TiE package Devised-for- Students	TiE package Devised-by- Students	-21.108*	1.164	.000	-23.911	-18.304
	Conventional Teaching Mode	6.754*	1.245	.000	3.756	9.752
TiE package Devised-by- Students	TiE package Devised-for- Students	21.108*	1.164	.000	18.304	23.911
	Conventional Teaching Mode	27.862*	1.097	.000	25.221	30.503
Conventional Teaching Mode	TiE package Devised-for- Students	-6.754*	1.245	.000	-9.752	-3.756
	TiE package Devised-by- Students	-27.862*	1.097	.000	-30.503	-25.221

*Significant at 0.05

Table 4.14 indicates that a significant difference exists in the post-practice mean score of students exposed to TiE package Devised-for-Students and students exposed to TiE package Devised-by-Students (Mean Difference = 21.10; $p=.000<.05$). There is also a significant difference in the post-practice mean score of students exposed to TiE package Devised-for-Students and students exposed to the Conventional teaching mode (Mean Difference = 6.75; $p=.000<.05$). Furthermore, there is a significant difference in the post-practice mean score of students exposed to TiE package Devised-by-Students and students exposed to the Conventional teaching mode (Mean Difference = 27.86; $p=.000<.05$). This result implies that the difference in the post-practice mean scores of students across the three groups is the source of the significant main effect of treatment. Therefore, the treatment is effective in improving students' practice of Yorùbá moral values, however, this is in favour of students in the two experimental groups and particularly students exposed to the TiE package Devised-by-Students.

H₀2a: There is no significant main effect of motivation for Yorùbá orature on senior secondary school students' knowledge of Yorùbá orature in Ìbàdàn metropolis.

Table 4.6 shows that the main effect of motivation on students' knowledge of Yorùbá orature was not significant ($F_{(1; 279)} = .000$; $p=.989>.05$; partial $\eta^2 = .000$). This implies that there is no significant difference in the students' post-knowledge mean score in Yorùbá orature based on their motivational level, hence, the null hypothesis 2a is hereby not rejected. However, the estimated marginal means of the students' post-knowledge in Yorùbá orature were computed to show the exact performance of students with high motivational level and students with low motivational level, as shown in table 4.15:

Table 4.15: Estimated marginal means of post-knowledge of students in Yorùbá orature by motivation

Motivation	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
High	20.857 ^a	.242	20.380	21.333
Low	20.863 ^a	.445	19.987	21.740

Table 4.15 indicates that students with low motivation had a slightly higher post-knowledge mean score (20.86) more than their counterparts with high motivation (mean =20.85). However, these mean scores are so close and not statistically significant. Therefore, motivation for Yorùbá orature did not cause so much difference in students' post-knowledge in Yorùbá orature.

H₀2b: There is no significant main effect of motivation for Yorùbá orature on senior secondary school students' disposition to Yorùbá orature in Ìbàdàn metropolis.

Table 4.9 shows that there is no significant main effect of motivation on students' disposition to Yorùbá orature ($F_{(1; 279)} = 2.925; p=.080 > .05; \text{partial } \eta^2 = .010$). This implies that there is no significant difference in the students' post-disposition mean score based on their motivational level, hence, the null hypothesis 2b is hereby not rejected. However, the estimated marginal means of the students' post-disposition to Yorùbá orature were computed to show the exact mean score of students with high motivational level and students with low motivational level, as shown in table 4.16:

Table 4.16: Estimated marginal means of post-disposition of students to Yorùbá orature by motivation

Motivation	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
High	63.925 ^a	.419	63.101	64.749
Low	62.408 ^a	.776	60.881	63.936

Table 4.16 shows the students with high motivation had a higher post-disposition mean score (63.92) than their counterparts with low motivation (mean = 62.40). This implies that, though the difference is not statistically significant, students with a slightly higher motivational level were more positively disposed to Yorùbá orature than students with low motivational level.

H₀2c: There is no significant main effect of motivation for Yorùbá orature on senior secondary school students' practice of Yorùbá moral values in Ìbàdàn metropolis.

Table 4.12 shows that there is no significant main effect of motivation on students' practice of Yorùbá moral value ($F_{(1; 279)} = 1.437$; $p = .232 > .05$; partial $\eta^2 = .005$). This implies that there is no significant difference in the students' post-practice of Yorùbá moral values based on their motivational level, hence, the null hypothesis 2c is hereby not rejected. However, the estimated marginal means of the students' post-practice of Yorùbá moral values were computed to show the exact mean score of students with high motivational level and students with low motivational level, as shown in table 4.17:

Table 4.17: Estimated marginal means of students' post-practice of Yorùbá moral values by motivation

Motivation	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
High	57.856 ^a	.452	56.966	58.746
Low	56.712 ^a	.837	55.063	58.360

From Table 4.17, the mean score of students with high motivation (57.85) is slightly higher than the mean score of students with low motivation (56.71), although, the difference is not statistically significant. This implies that students with high motivation demonstrated a bit more practice of the Yorùbá moral values than their counterparts with low motivation.

H₀3a: There is no significant main effect of peer influence on senior secondary school students' knowledge of Yorùbá orature in Ìbàdàn metropolis.

Table 4.6 indicates that peer influence did not have significant main effect on secondary school students' knowledge of Yorùbá orature ($F_{(1; 279)} = .313$; $p = .576 > .05$; partial $\eta^2 = .001$). This implies that peer influence did not cause a significant change in the knowledge of Yorùbá orature among secondary school students, hence, the null hypothesis 3a is hereby not rejected. However, the estimated marginal means of students' post-knowledge in Yorùbá orature by peer influence were computed to show the exact mean score of students with high peer influence and students with low peer influence. The result is reported in Table 4.18.

Table 4.18: Estimated marginal means of students' post-knowledge in Yorùbá orature by peer influence

Peer Influence	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
High	20.719 ^a	.386	19.960	21.478
Low	21.001 ^a	.328	20.356	21.647

Table 4.18 shows that the students with low peer influence had a slightly higher post-knowledge mean score (21.00) than their counterparts with high peer influence (mean =20.71), however, the difference between the two mean scores is not statistically significant.

H_{03b}: There is no significant main effect of peer influence on senior secondary school students' disposition to Yorùbá orature in Ìbàdàn metropolis.

Table 4.9 shows that there is no significant main effect of peer influence on secondary school students' disposition to Yorùbá orature ($F_{(1; 279)} = 1.262$; $p = .262 > .05$; partial $\eta^2 = .005$). This implies that peer influence did not cause a significant change in the disposition to Yorùbá orature among secondary school students, hence, the null hypothesis 3b is hereby not rejected. However, the estimated marginal means of students' post-disposition to Yorùbá orature by peer influence were computed to show the exact mean score of students with high peer influence and students with low peer influence. The result is reported in Table 4.19.

Table 4.19: Estimated marginal means of students' post-disposition to Yorùbá orature by peer influence

Peer Influence	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
High	63.657 ^a	.665	62.349	64.966
Low	62.676 ^a	.569	61.556	63.796

Table 4.19 shows that the students with high peer influence had a slightly higher post-disposition mean score (63.65) than their counterparts with low peer influence (62.67), however, the difference was not statistically significant. This implies that students who are highly influenced by their peers developed a bit more positive disposition to Yorùbá orature than their counterpart with low peer influence.

H_{03c}: There is no significant main effect of peer influence on senior secondary school students' practice of Yorùbá moral values in Ìbàdàn metropolis.

Table 4.12 shows that there is no significant main effect of peer influence on secondary school students' practice of Yorùbá moral values ($F_{(1; 279)} = .387$; $p = .534 > .05$; partial $\eta^2 = .001$). This implies that peer influence did not cause a significant change in the practice of Yorùbá moral values among secondary school students, hence, the null hypothesis 3c is hereby not rejected. However, the estimated marginal means of students' post-practice of Yorùbá moral values by peer influence were computed to show the exact mean score of students with high peer influence and students with low peer influence. The result is reported in Table 4.20.

Table 4.20: Estimated marginal means of students' post-practice of Yorùbá moral values by peer influence

Peer Influence	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
High	57.578 ^a	.719	56.162	58.994
Low	56.990 ^a	.615	55.780	58.200

Table 4.20 shows that the students with high peer influence had a slightly higher post-practice mean score (57.57) than their counterparts with low peer influence (56.99). This implies that students who are highly influenced by their peers exhibited the practice of Yorùbá moral values than students who were not highly influenced by their peers.

H₀4a: There is no significant two-way interaction effect of treatment and motivation for Yorùbá orature on senior secondary school students' knowledge of Yorùbá orature in Ìbàdàn metropolis.

Table 4.6 shows that the two-way interaction effect of treatment and motivation on students' knowledge of Yorùbá orature was not significant ($F_{(2; 279)} = .727$; $p = .484 > .05$; partial $\eta^2 = .005$). This implies that the interaction of treatment and motivation did not bring about a significant change in secondary school students' post-knowledge in Yorùbá orature, hence the null hypothesis 4a is hereby not rejected. However, the estimated marginal means of students' post-knowledge in Yorùbá orature were to show the exact mean score of students with high and low motivation across the three treatment groups, as shown in Table 4.21.

Table 4.21: Estimated marginal means of students' post-knowledge in Yorùbá orature by treatment and motivation

Treatment	Motivation	Mean	Std. Error	95% Confidence Interval	
				Lower Bound	Upper Bound
TiE package Devised-for- Students	High	33.755 ^a	.450	32.870	34.641
	Low	33.375 ^a	.857	31.688	35.062
TiE package Devised-by- Students	High	18.636 ^a	.387	17.874	19.398
	Low	19.440 ^a	.631	18.198	20.682
Conventional Teaching Mode	High	10.178 ^a	.423	9.347	11.010
	Low	9.775 ^a	.804	8.193	11.358

Table 4.21 shows that the students with high motivation in the TiE package Devised-for-Students group had a slightly higher post-knowledge mean score (33.75) in Yorùbá orature than their counterpart with low motivation (mean = 33.37) in the same group. Similarly, students with high motivation in the conventional group had a slightly higher post-knowledge mean score (10.17) in Yorùbá orature than their counterparts with low motivation (mean = 9.77) in the same group. However, in the TiE package Devised-by-Students group, students with low motivation had a slightly post-knowledge mean score (19.44) in Yorùbá orature than their counterparts with high motivation (mean = 18.63) in the same group. This implies that the students with high motivation in both the TiE package Devised-for-Students and the conventional groups slightly benefitted from the instruction provided than their counterparts with low motivation. However, it was in a reverse order with students in the TiE package Devised-by-Students group.

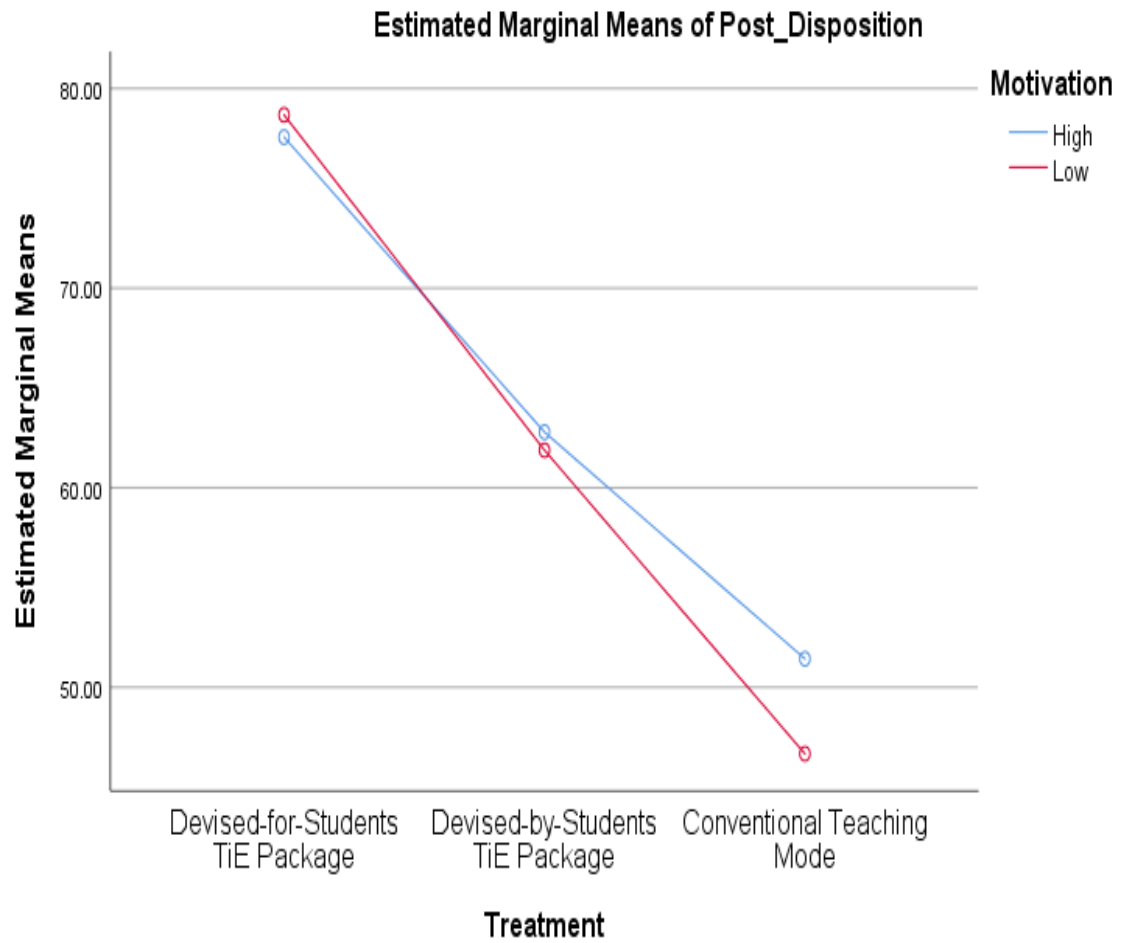
H₀4b: There is no significant two-way interaction effect of treatment and motivation for Yorùbá orature on senior secondary school students' disposition to Yorùbá orature in Ìbàdàn metropolis.

Table 4.9 shows that treatment and motivation had significant two-way interaction effect on secondary school students' disposition to Yorùbá orature ($F_{(2; 279)} = 3.489$; $p = .032 < .05$; partial $\eta^2 = .024$). Therefore, the null hypothesis 4b is hereby rejected. The effect size of the treatment is 2.4% since the partial eta squared (partial η^2) is .024. This implies that 2.4% variance in students' post-disposition to Yorùbá orature was accounted for by the interaction effect of treatment and motivation, hence, there is a significant difference in post-test mean scores in disposition to Yorùbá orature across the two levels of motivation in the three treatment groups. The estimated marginal means of students' post-disposition to Yorùbá orature by treatment and motivation groups were conducted to ascertain their level of significant main effects, as shown in Table 4.22

Table 4.22: Estimated marginal means of students' post-disposition to Yorùbá orature by treatment and motivation

Treatment	Motivation	Mean	Std. Error	95% Confidence Interval	
				Lower Bound	Upper Bound
TiE package Devised-for- Students	High	77.562 ^a	.773	76.041	79.084
	Low	78.678 ^a	1.485	75.756	81.601
TiE package Devised-by- Students	High	62.786 ^a	.665	61.477	64.095
	Low	61.875 ^a	1.087	59.735	64.015
Conventional Teaching Mode	High	51.427 ^a	.731	49.989	52.865
	Low	46.672 ^a	1.400	43.916	49.427

Table 4.22 indicates that students with low motivation in the TiE package Devised-for-Students had a higher post-disposition mean score (78.67) than their counterparts with high motivation (mean = 77.56) in the same group. However, in the TiE package Devised-by-Students group, students with high motivation had a higher post-disposition mean score (62.78) than their counterparts with low motivation (61.87). Similarly, students with high motivation in the control group had a higher post-disposition mean score (51.42) than their counterpart with low motivation (mean score =46.67) in the same group. This result implies that the treatment applied interacted with motivation to improve students' disposition to Yorùbá orature in favour of students with high motivation in both the TiE package Devised-by-Students and Conventional Teaching Mode groups, and in favour of students with low motivation in the TiE package Devised-for-Students. This further shows that when Yorùbá orature instruction was presented to students with high motivation using TiE package Devised-by-Students, students' disposition to Yorùbá orature improved. This pattern of interaction effect is better illustrated with Figure 4.7:



Covariates appearing in the model are evaluated at the following values: Pre_Disposition = 52.2089

Figure 4.7: Graphical illustration of the estimated marginal means of students' post-disposition to Yorùbá orature by treatment and motivation

Figure 4.7 shows that students with high motivation had higher mean score in the TiE package Devised-by-Students group and the conventional group. However, students with low motivation had higher mean score in the TiE package Devised-for-Students group. Therefore, the interaction between treatment and motivation is disordinal.

H₀4c: There is no significant two-way interaction effect of treatment and motivation for Yorùbá orature on senior secondary school students' practice of Yorùbá moral values in Ìbàdàn metropolis.

Table 4.12 shows that the two-way interaction effect of treatment and motivation on secondary school students' practice of Yorùbá moral values was not significant ($F_{(2; 279)} = 2.042$; $p = .132 > .05$; partial $\eta^2 = .014$), hence, the null hypothesis 4c is hereby not rejected. This implies that there was no significant difference in the post-practice of Yorùbá moral values among students based on the interaction effect of treatment and motivation. However, the estimated marginal means of students' post-practice of Yorùbá moral values was computed to show which group of the students had higher mean scores, though the difference was not significant. The result is hereby shown in Table 4.23:

Table 4.23: Estimated marginal means of students' post-practice of Yorùbá moral values by treatment and motivation

Treatment	Motivation	Mean	Std. Error	95% Confidence Interval	
				Lower Bound	Upper Bound
TiE package Devised-for- Students	High	53.978 ^a	.837	52.329	55.626
	Low	51.021 ^a	1.629	47.814	54.227
TiE package Devised-by- Students	High	72.947 ^a	.721	71.528	74.367
	Low	74.266 ^a	1.178	71.947	76.586
Conventional Teaching Mode	High	46.643 ^a	.789	45.091	48.196
	Low	44.847 ^a	1.501	41.892	47.803

Table 4.23 shows that students with high motivation in the TiE package Devised-for-Students had a higher mean score (53.97) than their counterpart with low motivation (mean score = 51.02) in the same group, though the difference is not statistically significant. However, in the TiE package Devised-by-Students group, students with low motivation had a higher mean score (74.26) than students with high motivation (mean = 72.94), although the difference is not statistically significant. In the control group, students with high motivation had a higher mean score (46.64) than their counterparts with low motivation (mean = 44.84). This result implies that though the interaction effect of treatment and motivation on students' practice of the Yorùbá moral values was not significant, students with high motivation benefited in the moral value lessons presented using TiE package Devised-for-Students and the conventional teaching mode more than students with low motivation in the same groups.

H₀5a: There is no significant two-way interaction effect of treatment and peer influence on senior secondary school students' knowledge of Yorùbá orature in Ìbàdàn metropolis.

Table 4.6 shows that the two-way interaction effect of treatment and peer influence on students' knowledge of Yorùbá orature was not significant ($F_{(2; 279)} = .114$; $p = .892 > .05$; partial $\eta^2 = .001$), therefore, the null hypothesis 5a is hereby not rejected. This implies that there was no significant difference in the students' post-knowledge of Yorùbá orature based on the interaction of treatment and peer influence. However, the estimated marginal means of students' post-knowledge of Yorùbá orature was computed to show which group of the students had higher mean scores, though the difference was not significant. The result is hereby shown in Table 4.24:

Table 4.24: Estimated marginal means of students' post-knowledge of Yorùbá orature by treatment and peer influence

Treatment	Peer Influence	Mean	Std. Error	95% Confidence Interval	
				Lower Bound	Upper Bound
TiE package Devised-for- Students	High	33.276 ^a	.830	31.642	34.910
	Low	33.855 ^a	.498	32.874	34.835
TiE package Devised-by- Students	High	19.038 ^a	.559	17.938	20.137
	Low	19.039 ^a	.485	18.085	19.992
Conventional Teaching Mode	High	9.842 ^a	.583	8.695	10.989
	Low	10.111 ^a	.696	8.742	11.481

Table 4.24 indicates that students with low peer influence in the three treatment groups had a slightly higher mean scores than their counterparts with high peer influence. In the TiE package Devised-for-Students group, students with low low peer influence had the mean score of 33.85 while their counterparts with high high peer influence had 33.37. In the TiE package Devised-by-Students students with low peer influence had a mean score of 19.039 while their counterparts with high peer influence had 19.038. In the control group, students with low peer influence had a mean score of 10.11 while their counterparts with high peer influence had 9.84. This result implies that treatment with the condition of being peer influenced did not statistically cause a notable change in students' knowledge of Yorùbá orature.

H_{05b}: There is no significant two-way interaction effect of treatment and peer influence on senior secondary school students' disposition to Yorùbá orature in Ìbàdàn metropolis.

Table 4.9 shows that the two-way interaction effect of treatment and peer influence was not significant on secondary school students' disposition to Yorùbá orature ($F_{(2; 279)} = .204$; $p = .815 > .05$; partial $\eta^2 = .001$), therefore, the null hypothesis 5b is hereby not accepted. This implies that there was no significant difference in the students' post-disposition to Yorùbá orature based on the interaction of treatment and peer influence. However, the estimated marginal means of students' post-disposition to Yorùbá orature was computed to show which group of the students had higher mean scores, though the difference was not significant. The result is hereby shown in Table 4.25:

Table 4.25: Estimated marginal means of students' post-disposition to Yorùbá orature by treatment and peer influence

Treatment	Peer Influence	Mean	Std. Error	95% Confidence Interval	
				Lower Bound	Upper Bound
TiE package Devised-for- Students	High	78.245 ^a	1.430	75.429	81.061
	Low	77.996 ^a	.864	76.296	79.696
TiE package Devised-by-Students	High	62.823 ^a	.962	60.929	64.717
	Low	61.838 ^a	.835	60.195	63.481
Conventional Teaching Mode	High	49.904 ^a	1.004	47.927	51.881
	Low	48.195 ^a	1.204	45.825	50.565

Table 4.25 shows that students with high peer influence had a slightly higher mean score than their counterparts with low peer influence in all the three treatment groups, although the difference in their mean scores was not significant statistically. In the TiE package Devised-for-Students group, students with high peer influence had a mean score of 78.24 while students with low peer influence had a mean score of 77.99. Similarly in the TiE package Devised-by-Students, students with high peer influence had a slightly higher mean score (62.82) than their counterparts with low peer influence (mean score = 61.83). Also, in the control group, students with high peer influence had a slightly higher mean score (49.90) than their counterparts with low peer influence (mean score = 48.19). This result implies that the treatment applied interacted with peer influence to cause an increase in students' post-disposition to Yorùbá orature, although the change was not significant statistically.

H_{05c}: There is no significant two-way interaction effect of treatment and peer influence on senior secondary school students' practice of Yorùbá moral values in Ìbàdàn metropolis.

Table 4.12 shows that the two-way interaction effect of treatment and peer influence on secondary school students' practice of Yorùbá moral values was not significant ($F_{(2; 279)} = .260$; $p = .771 > .05$; partial $\eta^2 = .002$). Hence, the null hypothesis 5c is not rejected. This implies that there was not a statistically significant difference in the students' post-practice of the Yorùbá moral values based on the interaction of the treatment applied and peer influence. However, the estimated marginal means of students' post-practice of the Yorùbá moral values based on the interaction of treatment and peer influence was computed to show which group of the students had higher mean scores, though the difference was not significant. The result is hereby shown in Table 4.26:

Table 4.26: Estimated marginal means of students' post-practice of Yorùbá moral values by treatment and peer influence

Treatment	Peer Influence	Mean	Std. Error	95% Confidence Interval	
				Lower Bound	Upper Bound
TiE package Devised-for- Students	High	52.290 ^a	1.560	49.218	55.361
	Low	52.709 ^a	.939	50.860	54.558
TiE package Devised-by- Students	High	74.161 ^a	1.043	72.107	76.215
	Low	73.053 ^a	.906	71.270	74.836
Conventional Teaching Mode	High	46.282 ^a	1.088	44.141	48.423
	Low	45.209 ^a	1.303	42.643	47.774

Table 4.26 shows that students with low peer influence in the TiE package Devised-for-Students group had a slightly higher mean score (52.70) than their counterpart with high peer influence (52.29). However, in the TiE package Devised-by-Students group, it was the students with high peer influence that had a slightly higher mean score (74.16) than the students with low peer influence (mean score 73.05). Also, in the control group, students with high peer influence had a slightly higher mean score (46.28) than their counterparts with low peer influence (mean score = 45.20).

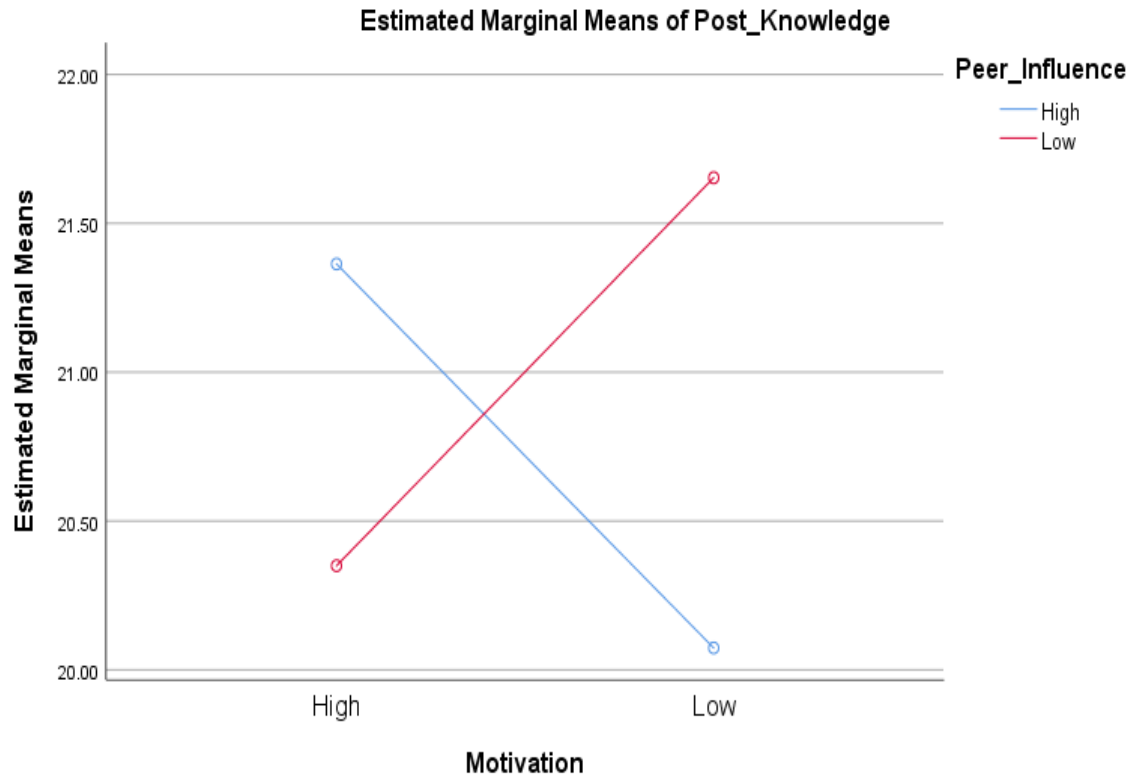
H_{06a}: There is no significant two-way interaction effect of motivation for Yorùbá orature and peer influence on senior secondary school students' knowledge of Yorùbá orature in Ìbàdàn metropolis.

Table 4.6 shows that the two-way interaction effect of motivation and peer influence on students' knowledge of Yorùbá orature was significant ($F_{(1; 279)} = .6.573$; $p = .011 < .05$; partial $\eta^2 = .023$). Therefore, the null hypothesis 6a is hereby rejected. The effect size of the treatment is 2.3% since the partial eta squared (partial η^2) is .023. This implies that 2.3% variance in students' post-knowledge of Yorùbá orature was accounted for by the interaction effect of motivation and peer influence, hence, there was a significant difference in post-test mean scores in knowledge of Yorùbá orature across the two levels of each of motivation and peer influence. To determine the magnitude of the significant main effect across the groups, the estimated marginal means of students' post-knowledge of Yorùbá orature by motivation and peer influence. The result is presented in Table 4.27.

Table 4.27: Estimated marginal means of students' post-knowledge of Yorùbá orature by motivation and peer influence

Motivation	Peer Influence	Mean	Std. Error	95% Confidence Interval	
				Lower Bound	Upper Bound
High	High	21.364 ^a	.313	20.747	21.980
	Low	20.350 ^a	.369	19.623	21.076
Low	High	20.074 ^a	.705	18.686	21.461
	Low	21.653 ^a	.542	20.586	22.720

Table 4.27 shows that students with high motivation and high peer influence at the same time had a higher mean score (21.36) than their counterparts with high motivation but low peer influence (mean score = 20.35). Also, students with low motivation and low peer influence at the same time had a higher mean score (21.65) than their counterparts with low motivation but high peer influence (20.07). This pattern of interaction effect is better illustrated with the graphical representation in Figure 4.8:



Covariates appearing in the model are evaluated at the following values: Pre_Knowledge = 8.9863

Figure 4.8: Graphical illustration of estimated marginal means of students' post-knowledge of Yorùbá orature by motivation and peer influence

Figure 4.8 indicates that in the group of students with high motivation, students with high peer influence had the higher mean score while in the group of students with low motivation, students with low peer influence had the higher mean score. This implies that the interaction between motivation and peer influence was disordinal.

H_{06b}: There is no significant two-way interaction effect of motivation for Yorùbá orature and peer influence on senior secondary school students' disposition to Yorùbá orature in Ìbàdàn metropolis.

Table 4.9 shows that the two-way interaction effect of motivation and peer influence was not significant on secondary school students' disposition to Yorùbá orature ($F_{(1; 279)} = .557$; $p = .456 > .05$; partial $\eta^2 = .002$). Therefore, the null hypothesis 6b is hereby not rejected. This implies that there was no significant difference in the students' post-disposition to Yorùbá orature based on the interaction of motivation and peer influence. However, the estimated marginal means of students' post-disposition to Yorùbá orature by motivation and peer influence was computed and the result is presented in Table 4.28.

Table 4.28: Estimated marginal means of students' post-disposition to Yorùbá orature by motivation and peer influence

Motivation	Peer Influence	Mean	Std. Error	95% Confidence Interval	
				Lower Bound	Upper Bound
High	High	64.090 ^a	.542	63.024	65.156
	Low	63.760 ^a	.636	62.507	65.013
Low	High	63.225 ^a	1.217	60.829	65.621
	Low	61.592 ^a	.948	59.727	63.458

Table 4.28 shows that in the group of students with high motivation, students with high peer influence had a slightly higher mean score (64.09) than their counterparts with low peer influence (63.76). Similarly, in the group of students with low motivation, students with high peer influence had a slightly higher mean score (63.22) than students with low peer influence (61.59). Although the difference in these mean scores were not statistically significant, the result implies that students who are highly motivated and are highly peer influenced will have an increase disposition to Yorùbá orature.

H_{06c}: There is no significant two-way interaction effect of motivation for Yorùbá orature and peer influence on senior secondary school students' practice of Yorùbá moral values in Ìbàdàn metropolis.

Table 4.12 shows that the two-way interaction effect of motivation and peer influence on secondary school students' practice of Yorùbá moral values was not significant ($F_{(1; 279)} = .001$; $p=.972 > .05$; partial $\eta^2 = .000$). Therefore, the null hypothesis 6c is hereby not rejected. This implies that there was no statistically significant difference in the students' post-practice of the Yorùbá moral values based on the interaction of motivation and peer influence. However, the estimated marginal means of students' post-practice of Yorùbá moral values by motivation and peer influence was computed and the result is presented in Table 4.29.

Table 4.29: Estimated marginal means of students' post-practice of Yorùbá moral values by motivation and peer influence

Motivation	Peer Influence	Mean	Std. Error	95% Confidence Interval	
				Lower Bound	Upper Bound
High	High	58.166 ^a	.585	57.015	59.317
	Low	57.546 ^a	.688	56.191	58.901
Low	High	56.989 ^a	1.316	54.398	59.580
	Low	56.434 ^a	1.022	54.422	58.446

Table 4.29 indicates that in the group of students with high motivation, students with high peer influence had a slightly higher mean score (58.16) than their counterparts with low peer influence (57.54). Similarly, in the group of students with low motivation, students with high peer influence had a slightly higher mean score (56.98) than their counterparts with low peer influence (56.43). Although the mean difference was not statistically significant, the result implies that students with high motivation who are also highly peer influenced can have a better practice of the Yorùbá moral values than other who are not.

H_{07a}: There is no significant three-way interaction effect of treatment, motivation for Yorùbá orature and peer influence on senior secondary school students' knowledge of Yorùbá orature in Ìbàdàn metropolis.

Table 4.6 shows that the three-way interaction effect of treatment, motivation, and peer influence on students' knowledge of Yorùbá orature was not significant ($F_{(2; 279)} = .813$; $p = .445 > .05$; partial $\eta^2 = .006$), hence, the null hypothesis 7a is hereby not rejected. This implies that there was no significant difference in the post-knowledge of students in Yorùbá orature based on the interaction effect of treatment, motivation, and peer influence. However, the estimated marginal means of students' post-knowledge of Yorùbá orature by treatment, motivation and peer influence was computed and the result is presented in Table 4.30.

Table 4.30: Estimated marginal means of students' post-knowledge of Yorùbá orature by treatment, motivation and peer influence

Treatment	Motivation	Peer Influence	Mean	Std. Error	95% Confidence Interval	
					Lower Bound	Upper Bound
TiE package Devised-for- Students	High	High	34.598 ^a	.609	33.399	35.796
		Low	32.913 ^a	.665	31.603	34.222
	Low	High	31.954 ^a	1.545	28.912	34.996
		Low	34.796 ^a	.744	33.331	36.261
TiE package Devised-by- Students	High	High	19.117 ^a	.503	18.127	20.107
		Low	18.156 ^a	.585	17.004	19.307
	Low	High	18.958 ^a	.998	16.994	20.922
		Low	19.922 ^a	.773	18.401	21.443
Conventional Teaching Mode	High	High	10.376 ^a	.524	9.345	11.407
		Low	9.981 ^a	.666	8.671	11.291
	Low	High	9.309 ^a	1.045	7.252	11.366
		Low	10.242 ^a	1.222	7.837	12.647

Table 4.30 indicates that in the TiE package Devised-for-Students group, students with high motivation and peer influence had a higher mean score (34.59) than their counterparts with high motivation but low peer influence (32.91). In the same treatment group, students with low motivation and peer influence also had a higher mean score (34.79) than their counterparts with low motivation but high peer influence (31.95). In the TiE package Devised-by-Students group, students with high motivation and peer influence had a higher mean score (19.11) than students with high motivation but low peer influence (18.15). In the same treatment group, students with low motivation and peer influence had a higher mean score (19.92) than students with low motivation but high peer influence (18.95). Also in the control group, students with high motivation and peer influence had a higher mean score (10.37) than students with high motivation but low peer influence (9.98). In the same group, students with low motivation and low peer influence had a higher mean score (10.24) than students with low motivation but high peer influence (9.30). Although, these mean differences were not statistically significant, the result implies that students with high motivation and peer influence in each of the three treatment groups has a slightly increased post-knowledge of Yorùbá orature.

H_{07b}: There is no significant three-way interaction effect of treatment, motivation for Yorùbá orature and peer influence on senior secondary school students' disposition to Yorùbá orature in Ìbàdàn metropolis.

Table 4.9 shows that the three-way interaction effect of treatment, motivation and peer influence was not significant on secondary school students' disposition to Yorùbá orature ($F_{(2; 279)} = .161$; $p = .851 > .05$; partial $\eta^2 = .001$). Hence, the null hypothesis 7b is hereby not rejected. This implies that there was no significant difference in the post-disposition of students to Yorùbá orature based on the interaction of treatment, motivation, and peer influence. However, the estimated marginal means of students' post-disposition to Yorùbá orature by treatment, motivation and peer influence was computed and the result is presented in Table 4.31.

Table 4.31: Estimated marginal means of students' post-disposition to Yorùbá orature by treatment, motivation and peer influence

Treatment	Motivation	Peer Influence	Mean	Std. Error	95% Confidence Interval	
					Lower Bound	Upper Bound
TiE package Devised-for- Students	High	High	77.729 ^a	1.037	75.689	79.770
		Low	77.396 ^a	1.147	75.139	79.653
	Low	High	78.761 ^a	2.666	73.512	84.009
		Low	78.596 ^a	1.286	76.063	81.128
TiE package Devised-by- Students	High	High	62.814 ^a	.864	61.114	64.514
		Low	62.757 ^a	1.008	60.774	64.741
	Low	High	62.832 ^a	1.719	59.448	66.216
		Low	60.918 ^a	1.332	58.297	63.539
Conventional Teaching Mode	High	High	51.727 ^a	.900	49.955	53.499
		Low	51.127 ^a	1.148	48.868	53.387
	Low	High	48.080 ^a	1.800	44.536	51.624
		Low	45.263 ^a	2.126	41.078	49.448

Table 4.31 indicates that in the TiE package Devised-for-Students group, students with high motivation and peer influence had a slightly higher mean score (77.73) than their counterparts with high motivation but low peer influence (77.39). In the same treatment group, students with low motivation but high peer influence had a slightly higher mean score (78.76) than their counterparts with low motivation and low peer influence (78.59). In the TiE package Devised-by-Students group, students with high motivation and peer influence had a slightly higher mean score (62.81) than students with high motivation but low peer influence (62.75). In the same treatment group, students with low motivation but high peer influence had a slightly higher mean score (62.83) than students with low motivation and low peer influence (60.91). Also in the control group, students with high motivation and peer influence had a slightly higher mean score (51.72) than students with high motivation but low peer influence (51.12). In the same group, students with low motivation but high peer influence had a higher mean score (48.08) than students with low motivation and low peer influence (45.26). However, these mean differences were not statistically significant in relation to students' post-disposition to Yorùbá orature.

H_{07c}: There is no significant three-way interaction effect of treatment, motivation for Yorùbá orature and peer influence on senior secondary school students' practice of Yorùbá moral values in Ìbàdàn metropolis.

Table 4.12 shows that the three-way interaction effect of treatment, motivation, and peer influence on secondary school students' practice of Yorùbá moral values was not significant ($F_{(2; 279)} = .768$; $p = .465 > .05$; partial $\eta^2 = .005$). Therefore, the null hypothesis 7c is hereby not rejected. This implies that there was no significant difference in students' post-practice of Yorùbá moral values based on the interaction of treatment, motivation, and peer influence. However, the estimated marginal means of students' post-practice of Yorùbá moral values by motivation and peer influence was computed and the result is presented in Table 4.31. However, the estimated marginal means of students' post-practice of Yorùbá moral values by treatment, motivation and peer influence was computed and the result is presented in Table 4.32.

Table 4.32: Estimated marginal means of students' post-practice of Yorùbá moral values by treatment, motivation and peer influence

Treatment	Motivation	Peer Influence	Mean	Std. Error	95% Confidence Interval	
					Lower Bound	Upper Bound
TiE package Devised-for- Students	High	High	54.473 ^a	1.122	52.265	56.682
		Low	53.482 ^a	1.242	51.037	55.927
	Low	High	50.106 ^a	2.909	44.380	55.833
		Low	51.935 ^a	1.397	49.185	54.685
TiE package Devised-by- Students	High	High	73.645 ^a	.932	71.811	75.479
		Low	72.250 ^a	1.095	70.094	74.406
	Low	High	74.677 ^a	1.864	71.009	78.346
		Low	73.856 ^a	1.441	71.019	76.692
Conventional Teaching Mode	High	High	46.381 ^a	.974	44.464	48.297
		Low	46.906 ^a	1.240	44.464	49.347
	Low	High	46.183 ^a	1.944	42.357	50.009
		Low	43.512 ^a	2.295	38.995	48.028

Table 4.32 indicates that in the TiE package Devised-for-Students group, students with high motivation and peer influence had a higher mean score (54.47) than their counterparts with high motivation but low peer influence (53.48). In the same treatment group, students with low motivation and peer influence also had a higher mean score (51.93) than their counterparts with low motivation but high peer influence (50.10). In the TiE package Devised-by-Students group, students with high motivation and peer influence had a higher mean score (73.64) than students with high motivation but low peer influence (72.25). In the same treatment group, students with low motivation but high peer influence had a higher mean score (74.67) than students with low motivation and low peer influence (73.85). Also in the control group, students with high motivation but low peer influence had a slightly higher mean score (46.90) than students with high motivation and high peer influence (46.38). In the same group, students with low motivation but high peer influence had a higher mean score (46.18) than students with low motivation and low peer influence (43.51). However, these mean differences were not statistically significant in relation to students' post-practice of Yorùbá moral values.

4.4 Discussion of findings

4.4.1 Level of senior secondary school students' knowledge of Yorùbá orature

The study found that the selected senior secondary school students in Ìbàdàn metropolis had a low knowledge of Yorùbá orature before the treatment began. This implies that the majority of the students had low score in the Yorùbá orature knowledge test administered on them. This could be due to the use of conventional mode of teaching that is not capable of fully exposing them to the various genres of Yorùbá orature. Besides, the effect of western globalisation has diverted the attention of so many secondary school students from their indigenous arts and culture, of which oral literature forms are embedded. This is in consonance with the submission of previous scholars such as Orotoye (2019) and Akinnawonu (2018) who all have blamed the poor knowledge of indigenous oral literature among youths and young adults to the negative effects of westernisation and globalisation. This is also reiterated in a study conducted by Akinşola (2019) where secondary school students in Ibadan metropolis reported that they preferred non-Yorùbá entertainment modes to Yorùbá ones. Since oral literature forms have the dual purposes of entertaining and educating, students who preferred non-Yorùbá entertaining modes would invariably have a low

knowledge of Yorùbá orature. This is consequent upon their non-receptiveness to Yorùbá oral entertaining modes that could as well educate them. Therefore, such students would demonstrate low knowledge of the Yorùbá proverbs, songs, riddles, praise poetry, myths, folktales and so on, as it is found in this present study.

In addition, the finding is in line with the claims of Olabode (2017) and Uwandinwa-Idemudia (2014) that students of secondary schools now have low knowledge of their indigenous oral literature, however, as a result of their home background. This implies that beyond the influx of globalisation effects into the Yorùbá society, many parents discourage their children from learning the Yorùbá oral literature. Uwandinwa-Idemudia (2014) specifically attributed this to the emergence of elitist and career-oriented parents who no longer have time to present moon-light stories to their children at home. Many of these children use such leisure times pressing their phones and other digital gadgets which take them round the globe and expose them to various cultures. By implication, such children know more about other people's cultures than theirs.

The finding also corroborates the findings of the study conducted by Olayinka (2019) and Akinşola (2018) who both reported that secondary school students in Ibadan Metropolis have poor knowledge of literature and culture. While Olayinka's work was on Yorùbá poetry, Akinşola's work was on Yorùbá oral literature and culture. Therefore, both studies lend credence to the decrease in students' knowledge of Yorùbá literature. However, while Olayinka attributed students' low knowledge of Yorùbá orature to their attitude, Akinşola attributed it to students' preference for modern Yorùbá movies over the traditional Yorùbá movies. Interestingly, both factors could have affected the secondary school students who participated in this present study. In other words, the low knowledge of Yorùbá orature reported among secondary school students selected for this present study could be as a result of their negative attitude to Yorùbá language and culture as well as their preference for the modern Yorùbá movies. Scholars (Kolawole, 2016; Akinola, 2015, among others) have reported and sternly condemned the poor attitude of students to Yorùbá language and culture. In essence, students who have such poor attitude would not make efforts to learn Yorùbá orature and consequently would have low knowledge of Yorùbá orature. Similarly, students with higher preference for the modern Yorùbá movies than the traditional ones may not have motivation to learn Yorùbá orature because many modern Yorùbá movies do not portray the indigenous/oral literature of the Yorùbá

people in its richness, a feature that is more prominent in the traditional Yorùbá movies. Therefore, secondary school students, because of their preference for modern Yorùbá movies, cannot but have a low knowledge of Yorùbá orature.

4.4.2 Senior secondary school students' disposition to Yorùbá orature

The study established that the selected senior secondary school students in Ibadan Metropolis had positive disposition to Yorùbá orature before the treatment began. This implies that the students already demonstrated some levels of positive attitude towards the Yorùbá oral literature form, despite having a low knowledge of it. This shows that the students still identify with their indigenous literature but may not have been exposed to learning it well. In other words, secondary school students in Ibadan metropolis, being mainly Yorùbá, still have feelings for the indigenous literature of their mother tongue. This finding supports the work of Olayinka (2019) who found that secondary school students in Ibadan South-West Local Government Area had a positive attitude to Yorùbá poetry.

However, the finding negates the report of Akinşola (2018) and Ilesanmi (2018) that secondary school students in Ibadan had negative disposition to Yorùbá orature and value system respectively. The two studies mentioned were survey with a quite large number of participants. Therefore, the negative disposition of students reported in the studies could be as a result of surveying students who had negative disposition more than students who had positive disposition. However, the present study is different in methodology, since the quasi-experimental design was adopted and fewer students participated in the study. It is possible that the researcher selected students who already had good disposition to Yorùbá orature since the schools where qualified Yorùbá teachers were teaching were purposively selected. If the students selected were therefore being taught by a qualified and experienced Yorùbá teacher, it is therefore not difficult for them to have developed a positive disposition to Yorùbá orature.

Apart from the methodology, the finding negates both Akinşola's (2018) and Ilesanmi's (2018) work because the concepts researched in both studies were slightly different from the conceptual focus of this present study. The study conducted by Akinşola (2018) was on Yorùbá literature and cultural concepts, hence, the focus was on the students' disposition to Yorùbá literature and cultural concepts as a variable. Akinşola, to this end, used only one instrument to measure the disposition of students to Yorùbá literature and cultural concepts. Therefore, what Akinşola (2018) focused on

was broader than the focus of this present study. Measuring students' disposition to Yorùbá literature and cultural concepts In Akinşola's (2018) study implies measuring disposition to Yorùbá written literature, oral literature and culture, altogether using just one instrument. Whereas, this present study only measured and reported the disposition of students to Yorùbá oral literature, one-third of what Akinşola (2018) worked on. Therefore, it is not surprising that while Akinşola (2018) found negative students' disposition, this present study found positive students' disposition. By implication students' negative disposition in Akinşola's (2018) study is to Yorùbá written literature, oral literature and Yorùbá culture put together and not just to Yorùbá oral literature, which is the focus of this present study.

Similarly, the study conducted by Ilesanmi (2018) has a slightly different conceptual focus. While Ilesanmi's work was on the Yorùbá value concepts, this present study is on the Yorùbá oral literature. Although, it could be argued that the Yorùbá oral literature are archives for the Yorùbá values just as Ilesanmi (2018) rightly pointed to Yorùbá proverbs and praise poetry, disposition to Yorùbá value concepts would not actually imply a disposition to Yorùbá oral literature and vice versa. In this present study, the Yorùbá oral literature forms were not limited to Yorùbá proverbs and praise poetry but also the various forms of songs, riddles, chants, stories, and dramatic displays. Therefore, students who had positive disposition to Yorùbá oral literature, as found in this present study, could have had such based on their disposition to the Yorùbá oral literature forms holistically and not just to the oral genres which portray the Yorùbá value concepts.

4.4.3 Level of senior secondary school students' practice of Yorùbá moral values

The study found that the selected senior secondary school students reported high practice of the Yorùbá moral values before the treatment began. This was indicated by the students' personal rating of their moral practices through the items in the questionnaire used. Majority of the students reported that they always obey all their teachers' instructions; prostrate/knee down while greeting all elderly persons; help their friends who are in need; speak the truth even if they will be punished; stand up for an elderly person to sit on their seat; assist elders in carrying their loads and that they did not take hard drugs. By implication majority of the students claimed to be practicing obedience, greetings, respects for parents/elders, kindness, and integrity. However, the moral vignette test administered on the students further showed the decisions of the students towards practicing the Yorùbá moral values in many

situations that they may find themselves. It is interesting to examine the students' responses to the vignette viz-a-viz their personal rating of their moral practices in the questionnaire administered. This is because the vignette is more practical in determining students' practice of the Yorùbá moral values.

Students' responses to the vignette showed morally right responses to only four of the 10 vignettes used. The vignettes were vignette 2 (respect and honour for elders), vignette 7 (discipline), vignette 9 (kindness/caring for the disabled), and vignette 10 (greetings and respect for parents). To a great extent, this is consistent with the result gotten from the students' personal rating of their moral practices to the questionnaire (obedience, greetings, respects for parents/elders, kindness, and integrity). However, 'integrity', which the students rated high through the integrity-elicited items in the questionnaire, generated morally wrong responses and/or undecided responses when the students responded to integrity-related vignettes (vignette 1, vignette 3 and vignette 8). The same is applicable to 'kindness' because students also gave morally wrong responses and/or undecided responses to kindness-related vignettes (vignette 4 and vignette 5). By implication, the students' self-acclaimed integrity and kindness in the questionnaire items were denied by themselves when they were confronted with scenarios demanding their moral judgements.

Besides the contradictions in the result generated via the two modes, the vignette test did not generate consistent responses from the students on 'being disciplined'. This is because the vignette 6 and vignette 7 which were both testing students on 'being disciplined' generated different responses. While majority of the students gave a morally wrong and/or undecided responses to vignette 6, majority of the students also gave morally right response to vignette 7. This result therefore left the researcher with a doubt of what the moral judgments of the students would be in scenarios where 'being disciplined' is required as the morally right decision.

The implication of the foregoing discussion is that the students, before the treatment started, were not so much practicing integrity/truthfulness, kindness and discipline which are core values of *Ọmọ́lúàbí* among the Yorùbá people. The reason for this could be firstly and primarily seen in the situations surrounding the demand for students' moral judgment. According to the scenarios presented in the integrity-related vignettes, there are undue rewards for not practicing integrity/truthfulness. Therefore, the students gave morally wrong responses to the vignettes because of the rewards (money and passing their examinations) attached. For instance, the students reported

that cheating in an examination would be their decision to vignette 3 because that would have made them pass the examination.

Similarly, discipline was not likely to be practiced by the students when found in a fun-filled and comic situation or whenever a punishment is not attached. This was the case with vignette 6 and vignette 7. To Vignette 6, the students did not see anything wrong in laughing at an old man (probably their friend's father as it is in the scenario) who dresses shabbily because it would be fun to do such and no punishment may be attached. Contrarily, vignette 7 generated morally right decision from the students not just because smoking cigarette is prohibited in the school but because of the health-related consequences of smoking. Therefore, many of the students decided not to join a senior colleague in smoking in the school toilet no matter how intense they might have been enticed.

Students' non-practice of the Yorùbá moral values could also be attributed to the adverse effect of western globalisation that has eroded the Yorùbá cultural practices in particular and the African culture in general. Such global influence is exposing Nigerian youth and school children to different cultures of the world which have a different perspective and orientation on moral values. A whole lot of this cultural globalisation is being achieved through the digital media that adolescents and youths are inevitably exposed to. Although, it has been more of cultural convergence and hybridisation rather than a complete erosion of the African culture, the resultant globalised culture is neither African nor western. Therefore, it lacks the ability to fully retain the African traditional value system of which the Yorùbá moral values are key. This is consistent with the claims of previous scholars (Akintayo, 2016; Acholonu, 2011; Nicolaides, 2012; Poe, 2011 and Ogunjimi and Na'Allah, 2005; among others) who, in their examinations of media and cultural imperialism in Africa, have concluded that the digital media is a strong weapon in the hands of the western imperialists in carrying out their agenda even in this modern era.

Similarly, the finding supports the submissions of Akinnawonu (2018), Orotayo (2019) and Akinşola (2019) that western globalisation is responsible for the poor practice of the Yorùbá moral values in metropolitan areas, like Ibadan metropolis where this study was carried out. According to them, this has been resulting into cases of social vices and moral decadence among secondary school students in Ibadan Metropolis. Just as this present study has established, students who do not care to

practice integrity/truthfulness, kindness, and discipline, could be easily lured into engaging in any social vice such as pocket picking, rape, drug abuse and so on.

4.4.4 Rating of senior secondary school students' class/stage performance of the plays contained in the theatre-in-education packages devised for this study

The study found that the students were generally rated average in their class/stage performance of the plays contained in the packages devised for the study. The average rating was as a result of their low performance in vocal quality, preparation and interpretation, body movement and scene presentation. However, the students were rated high in the other two sub-variables – character development and cultural matrices. This implies that despite the general average stage performance of the plays, students were rated high in their portrayal of cultural matrices in the plays and in their character development.

In essence, the students, who are not theatre artists and are not being trained to be, could not have been able to perform a stage play fulfilling all its components. For instance, many of the students have not acted/performed a stage play prior to this research. They were only briefed by the researcher on the nature of the study and how to carry out their responsibilities as participants in the study. Though, the researcher guided each group of students in the rehearsals and play performance, this cannot be compared to the training received by theatre artists on play production. Therefore, the students may not have mastered the art and act of play production to the degree required for effective vocal quality, body movement and scene presentation.

In line with the rating, the observation of the researcher during the play performances shows that the students' voices were lacking adequate pacing and this must have contributed to their low rating in vocal quality. Similarly, students' passion in portraying their characters through actions resulted in body movements that did mask one another on the stage. On scene presentation, although the students demonstrated an understanding of the scene tempo through their performances, they did not show any inclination towards understanding the stage technicalities and clear directorial element. The same goes for their preparation and interpretation of the text/script which could have been good but for their inability to approach materials such as props and costumes subtly. All these inadequacies in their performances are still predicated on the fact that they were not professional theatre artists, and the purpose of the research was not to train them to be. Therefore, the purpose of the research was not in any way defeated.

However, the students were rated high in their character development and portrayal of Yorùbá cultural matrices in their play performances. These two sub-variables of their performances go straight into the heart of this research. The purpose of the research was to engage the students in theatricalising/dramatising the (non)practice of Yorùbá moral values with the accompaniment of the Yorùbá oral literature forms. Therefore, the processes required the students to develop appropriate characters that would fit the story and at the same time have the Yorùbá cultural undertone. According to the rating, students carried these out effectively because their performances showed evidence of appropriate acting technique for character development, clear understanding of play's objectives through their characters and their emotional engagements are appropriate to character/story. They did these without distorting the cultural message of the plays, which is the focus of the study. According to the rating, the students' performances showed that they adequately understood the cultural context of the plays, possessed knowledge of the Yorùbá culture, adequately interpreted the Yorùbá moral values contained in the scripts/texts, incorporated/presented Yorùbá oral literature in their plays and used oral literature to buttress the cultural/moral messages of their plays.

The finding therefore exposes the extent to which students' play performances reflect theatrical/dramatic/performative professionalism. As the foregoing discussion has established, the students only displayed expertise in character development and cultural matrices, which are germane to the objectives of the study. This implies that the students did not focus on theatrical technicalities as much as they focused on the study/research objectives. This is why assessing students' play performance is important in this study. This claim corroborates the findings of a study conducted by Ozaki, Worley and Cherry (2015) on the exploration of assessment in musical theatre arts. According to their report, nearly all the respondents felt that assessment is very crucial to students' music and theatre performance, and majority of the respondents therefore had formal assessment plan/format put in place for their musical theatre programmes.

However, other studies (Bora, 2021; Bora, 2020a; Abuh, Omachonu and Ibrahim, 2019, Korkut and Celik, 2018; Schenker, 2017; Ustuk and Inan, 2017; Elnada, 2015 and so on) conducted on students' theatre/drama performance only looked at its effects in (in)formal education process, without assessing the play performances of students. On the surface, this would imply that the studies did not see

it necessary to rate/assess the participants' play performance. However, with a proper understanding of the purposes and methodologies of the mentioned previous studies, it would be clear why the researchers did not assess students' play performance. The studies differ in purposes and methodologies to this present study in that their methodological procedures did not include rigorous play production on the part of the students as it is in this present study. Most of the studies only utilised one of two theatrical/dramatic technique to present the curriculum contents to students in a more innovative way. Therefore, the students in those studies did not put in enough effort to produce plays that are worthy of assessment. In essence, there was nothing to rate/assess in the studies as it has been done in this present study.

4.4.5 Theatre-in-education packages and students' knowledge of Yorùbá orature

This study found that the treatment applied had a significant main effect on senior secondary school students' knowledge of Yorùbá orature. This was due to the huge variance in the post-knowledge score of students in Yorùbá orature based on the treatment. It thus implies that there was a significant difference in the post-knowledge scores of students in the experimental groups and students in the control group. Specifically, students in the experimental groups had a higher post-knowledge score in Yorùbá orature than their counterparts in the control group. As such, the Theatre-in-Education Packages were more influential in improving students' knowledge of Yorùbá orature than the conventional mode of teaching. From the result, the Theatre-in-Education Package Devised-for-Students was the most influential, followed by the Theatre-in-Education Package Devised-by-Students, and then the conventional mode of teaching. This result implies that using the two Theatre-in-Education packages to facilitate instruction in Yorùbá orature improved senior secondary school students' knowledge of Yorùbá orature.

The packages were efficacious due to many factors, among which was their potentials as theatrical instructional intervention. Contrary to the conventional mode of teaching, the theatre-in-education packages are student-centred, because they students were active participants in the learning process rather than mere passive receiver of information from the teacher. The packages gave room for the teacher-students' interaction and negotiation in the process of knowledge creation. Therefore, the packages must have inspired the students to carry out self-study and personal researches on the Yorùbá oral literature concepts so as to be able to interact and

negotiate knowledge better with the teacher and perform the plays effectively. Since such students' involvement is not a feature of the conventional mode of teaching, it was not advantageous, as the packages were, in fortifying the senior secondary school students with adequate knowledge of Yorùbá orature, especially chants, songs and proverbs that were selected for the study. The students and the teachers, during the interview sessions, also alluded to the potentialities of the packages in improving students' knowledge of Yorùbá orature. They believed that the packages exposed the students to the fundamentals of Yorùbá orature and how they are used in social context, since the plays in which the orature features are replica of the societal happenings.

Comparing the two packages from the finding shows that the Theatre-in-Education package Devised-for-Students was more effective than the Theatre-in-Education package Devised-by-Students in improving students' knowledge of Yorùbá orature. A comparison of the contents of the two packages would shed lights on the reason for this finding. Since the plays in the Theatre-in-Education package Devised-for-Students were created by the researcher, its oral literature contents were rich in songs, chants and proverbs. Each of the plays in the package has songs as both prologue and epilogue while chants were used to accompany the prologue song. The songs and chants were made to foreground the theme of the plays; therefore, they are essential parts of the plays. Contrarily, the play contents created by the students in the Theatre-in-Education package Devised-by-Students were lacking such rich oral literature ingredient. Although the students' dialogues sparingly featured chants, they were not so much planned and structured to fit into the themes of their plays. Therefore, the students taught using the Theatre-in-Education package Devised-for-Students had an advantage over their counterparts taught using the Theatre-in-Education package Devised-by-Students. This is because there were conscious portrayals of Yorùbá orature in the plays created by the researcher for the students in the Theatre-in-Education package Devised-for-Students groups. The teachers interviewed buttressed this by commending the researcher's efforts in incorporating orature in the contexts of the plays that were devised for the students.

Consequently, the kind of guidance that the researcher gave the students in each of the two experimental groups where the packages were employed was different. The nature of the two packages is different. Since the plays in the Theatre-in-Education package Devised-for-Students were created by the researcher, the researcher

was fully in role as the director of the plays. Therefore, the students were taken through the arts and acts of performing Yorùbá orature, especially the chants and songs, in the context of the plays. The researcher was available to direct every of the students' rehearsals and was therefore able to fully guide them through chanting and singing. As such, the students did not just know about chants and songs as Yorùbá orature forms, they also could perform them with the appropriate voice modulation, melody and rhythm. This is an advantage the students had over their counterparts taught using the Theatre-in-Education package Devised-by-Students, where students created their plays and directed it themselves with little or no researcher's/teacher's guidance. In most cases, the students in the Theatre-in-Education package Devised-by-Students groups held their rehearsals in the absence of the researcher, hence, the researcher had little or no influence on the extent to which oral literature is featured in their performances. It thus suffices to submit that the researcher's input in the Theatre-in-Education package Devised-for-Students groups was more and greater than that of the Theatre-in-Education package Devised-by-Students groups, and this accounted for the reason why the former was more effective than the latter in improving senior secondary school students' knowledge of Yorùbá orature.

This finding corroborates the works of Bora (2021), Bora (2020a), Abuh, Omachonu and Ibrahim, (2019), Korkut and Celik (2018), Ustuk and Inan, (2017), Schenker's (2017) who all found that theatre and drama methods/techniques brought about increase in the students' knowledge of and/or achievement in (second/foreign) language related concepts like speaking proficiency, pronunciation and cultural knowledge of the language. Although, their studies were on second/foreign language competence, knowledge of culture cannot be separated from second/foreign language proficiency since language and culture are Siamese twins. This is why the study of Ustuk and Inan, (2017) reported the effective of the theatre-in-education programme used on students' achievement in culture, as an extension of their foreign/second language proficiency.

Specifically, the finding in this present study concerning the effect of theatre-in-education on students' knowledge of Yorùbá orature supports the report of Babbit (2011). In Babbit's study, it was reported that theatrical intervention influenced the participants' multicultural competencies, such as an expanded knowledge about the various cultures that they were exposed to. This is in line with the finding of this present study, as it has also been found that secondary school students who were

exposed to many cultures in the metropolis of Ibadan had their knowledge of Yorùbá orature influenced by the intervention of the theatre-in-education packages. Through the students' plays, other cultures they are exposed to must have been portrayed. However, the packages were so much devised to make students see the relevance of Yorùbá orature to their daily living over and above other cultures represented. This was also achieved by the open discussion that the packages engendered, just as the study conducted by Gascon (2019) also revealed that drama pedagogy was the impetus for more open classroom discussions.

The finding also corroborates the findings of the studies conducted by Brizimo (2014), Ugwu (2014), Isukpa, (2014), Brett-MacLean, Yiu and Farooq (2012), Pearce and Hardiman, (2012), Inoa, Weltsek and Tabone, (2014), and Kemeh, (2015) on the use of theatre/drama to improve students' knowledge, performance and/or achievement in various subject matters. All the studies found the treatment applied with the use of theatre/drama significantly effective in improving students' knowledge, performance and/or achievement. Brizimo (2014) found a significant main effect of drama treatment on the interest and achievement of students in social studies. Ugwu (2014) and Isukpa, (2014) respectively found drama method and role-play method significantly influential on students' achievement in CRS. Brett-MacLean, Yiu and Farooq (2012) found that forum theatre enhanced medical and dental students' critical and reflective thinking, team building skills, valuable insights, and ability to dissect views. Pearce and Hardiman, (2012) reported that hot-seating technique was effective in enhancing students' practical business skills, commercial responsibilities, and assimilation of relevant academic theory. Inoa, Weltsek and Tabone, (2014) that students receiving theatre intervention often outperformed their control group counterparts in both mathematics and language arts. Kemeh, (2015) demonstrated that solo drama was efficacious in making social studies instruction meaningful and engaging for learners. When instruction is meaningful and engaging this way, it is highly expected that students' learning outcomes in terms of knowledge and achievement will improve.

Although the above studies were on different subject matters, that the theatre/drama methods they used effectively improved achievement/knowledge in social studies, CRS, mathematics, language arts, business studies and even medicine, confirms that theatre/drama is an effective tool for improving students' learning outcomes. This claim therefore substantiates the finding of this present study that

theatre-in-education packages effectively improved students' knowledge of Yorùbá orature.

The study also found that the interaction effect of treatment and motivation was not significant on senior secondary school students' knowledge of Yorùbá orature. By implication, therefore, the interaction of treatment and motivation did not bring about a significant change in senior secondary school students' post-knowledge in Yorùbá orature. However, the result further showed that the students with high motivation in the TiE package Devised-for-Students group had a slightly higher post-knowledge score in Yorùbá orature than their counterpart with low motivation in the same group. Similarly, students with high motivation in the conventional group had a slightly higher post-knowledge mean score in Yorùbá orature than their counterparts with low motivation in the same group. However, in the TiE package Devised-by-Students group, students with low motivation had a slightly post-knowledge mean score in Yorùbá orature than their counterparts with high motivation in the same group. This implies that the students with high motivation in both the TiE package Devised-for-Students and the conventional groups slightly benefitted from the instruction provided than their counterparts with low motivation. However, it was in a reverse order with students in the TiE package Devised-by-Students group.

It was very much possible for the highly motivated students in the Theatre-in-Education package Devised-for-Students group and the conventional group to have a slightly improved post-knowledge of Yorùbá orature because of the level of researcher's and/or teacher's involvement/input in the instructions delivered by both platforms. In the conventional group, the teacher solely carried out the instructional delivery without so much students' involvement. It then was possible for the teacher to motivate the students to learn, as one of the qualities of a good teacher is to be a motivator. Therefore, the students who responded to the teacher's motivation and became motivated learnt Yorùbá orature slightly better than their counterparts who were not so much motivated. The same was the case with the Theatre-in-Education package Devised-for-Students. The researcher, acting in role as the teacher, provided every guidance the students needed to perform the plays effectively, hence, the students would have been motivated through the process. Therefore, the students who were highly motivated in the group benefitted slightly better than their counterparts who were not so much motivated in the same group. However, in the Theatre-in-Education package Devised-by-Students, the students were left alone to coordinate

themselves in rehearsals and therefore, there was no or little guidance from the teacher or researcher who could have acted as a motivating force to the students. Hence, the issue of motivation did not come to play any notable role in improving the orature knowledge of the students in their treatment group.

This finding corroborates the work of Isupka (2014) who also found that the students' sex (male or female) and the intervention provided were interactively efficacious on students' achievement, but not on students' attitude. Although, the moderator variable studied by Isupka was not motivation which is being studied in this present work, the fact that gender did not interact with drama treatment in Isupka's work confirms the finding of this present study that motivation, which is another factor did not significantly interact with the theatre treatment in improving students' knowledge of Yorùbá orature.

Still on the effect of the Theatre-in-Education Packages on students' knowledge of Yorùbá orature, the study found that the two-way interaction effect of treatment and peer influence on students' knowledge of Yorùbá orature was not significant. This implies that there was no significant difference in the students' post-knowledge of Yorùbá orature based on the interaction of treatment and peer influence. However, the result indicated that students with low peer influence in the three treatment groups had a slightly higher mean scores than their counterparts with high peer influence. This implies that treatment with the condition of being peer influenced did not statistically cause a notable change in students' knowledge of Yorùbá orature. By implication, the lower the students' peer influence, the more likely the students would improve in their knowledge of Yorùbá orature, whether the instruction was presented using the packages devised in this study or the conventional mode of teaching. This is because of the negative influence that peers/students could have on one another, especially when it is related to learning the Yorùbá cultural heritage of which orature is one. This finding corroborates the works of Isupka (2014) who also reported that the interaction effect of treatment and moderator variable (gender) used was not significant. This confirms that theatrical instructional mode of any kind, if properly implemented, can nullify the effect of other personal factors of the students in influencing their achievement and/or knowledge.

In addition, the study found that the three-way interaction effect of treatment, motivation, and peer influence on students' knowledge of Yorùbá orature was not significant. This implies that there was no significant difference in the post-knowledge

of students in Yorùbá orature based on the interaction effect of treatment, motivation, and peer influence. Although, the mean differences were not statistically significant, the result implies that students with high motivation and peer influence in each of the three treatment groups has a slightly increased post-knowledge of Yorùbá orature. This finding corroborates the works of Isukpa (2014) whose interaction effects were also not significant.

4.4.6 Theatre-in-education packages and students' disposition to Yorùbá orature

The study found that treatment had a significant main effect on senior secondary school students' disposition to Yorùbá orature, because of a huge variance in the post-disposition of secondary school students to Yorùbá orature based on the treatment applied. This implies that the treatment brought about a significant difference in the post-test mean scores of secondary school students' disposition to Yorùbá orature. This significant main effect of the treatment was in favour of the students taught using TiE Package Devised-for-Students, followed by the students exposed to the TiE package Devised-by-Students and then, the students who were taught using the conventional mode of teaching. This implies that using the two TiE packages to facilitate instruction in Yorùbá orature improved secondary school students' disposition to Yorùbá orature, although the TiE package Devised-for-Students was found more effective than the TiE package Devised-by-Students.

Reasons for the foregoing finding are not so much different from the ones advanced in 4.4.5 above since the pattern of the findings is similar. However, since the dependent variable is now disposition to Yorùbá orature and not knowledge as it is with 4.4.5, the points would be re-emphasised in the context of this dependent variable. Firstly, the theatre-in-education packages employed in teaching the experimental groups were more participatory and engaging for the students than the conventional mode of teaching employed in the control group. The two packages gave the students the opportunity to be involved in the process of orature knowledge creation, negotiation and dissemination. As much as this process was cognitive, it was also more affective, since the students were both actors and spectators to the theatre piece, they either created and performed or performed. The feedbacks provided by the students immediately after each performance in each of the two packages also established the claim that the packages engaged the students in quality affective process. Since education is not just about knowledge, it is therefore not surprising that the theatre-in-

education packages could improve the affective domain of the students, especially because they improved their disposition to Yorùbá orature.

The students exposed to theatre-in-education package devised-for-students had a more improved disposition to Yorùbá orature because of the researcher's active input in the contents of the plays and full guidance given to the students during rehearsals and performances. Since the researcher provided the contents of the plays in the package, the students exposed to it had an advantage of being exposed to rich Yorùbá orature in forms of chants, songs and proverbs. Such was not the case with the students exposed to the theatre-in-education package devised-by-student because they were content-limited in their knowledge of Yorùbá orature. Therefore, they could not feature them adequately in their plays. On this note, the students in the theatre-in-education package devised-for-students group had more oral literature contents to relate with than their counterparts in the theatre-in-education package devised-by-students, hence, their disposition to the orature was more improved. The reasons teachers gave to this finding, as could be culled from the interview conducted, was the fact that the orature content of the plays devised for the students made the plays very interesting to the students. A teacher reported that the students would not even stop singing the prologue songs, dancing and showing excitement after the lesson and during their leisure periods. As such, the songs were not just for knowledge's sake but also a tool that sustained their interest in the package and eventually improved their disposition towards Yorùbá orature.

The finding corroborates Seong and Im (2019) who also reported that the use of science drama improved students' interest and disposition towards science. Specifically in students' attitude/disposition, Seong and Im (2019) reported that the use of drama improved students' curiosity and critical mindedness. These two factors (curiosity and critical mindedness) are thus important to forming attitude or disposition to a particular construct. This is because of their capacity of helping the students to gain more information about the construct and then form disposition towards it, since information is the bedrock of knowledge just as knowledge is the bedrock of attitude. Therefore, students who received Yorùbá orature instruction via theatre/drama were able to form positive disposition to Yorùbá orature contrary to their counterparts who received the same instruction via the conventional mode because the theatre/drama stirred up their curiosity and critical mind to learn more of Yorùbá orature. It does follow to say that the more curious students were, the more they learnt and the more

they learnt, the more positive disposition they formed towards the learning. This is the process of critical pedagogy that Vargas (2019) found about the use of theatre-in-education. Hence, the use of theatre/drama encourages a form of critical pedagogy that improves students' learning intellectually (cognition) and affectively (attitude/disposition).

The finding is also in support of Bora (2020b), Yilmaz and Dollar (2017), and Narang (2015) because their studies also established that theatre/drama boosts the disposition to learning among participating-students. This is an indication that emotions and attitude are key issues to pay attention to in the process of use theatre/drama for instructional purposes (Hewson, 2007). This is based on the potentialities of theatre/drama in eliciting emotions from its audience as against the conventional mode of teaching which seems to address only the cognitive domain. The study by Asante and Yirenkyi (2018) also lends credence to this by establishing that using the Theatre-for-development model helped in improving the community member's disposition to engaging in discussion that revolve around their being and the development of their people. This shows that the potentialities of theatre in addressing the affective domain transcends the classroom. Generally, audience and/or participants of a research theatre, as it were in this present study, would feel the content of the theatre more than they know the content of the theatre. While to feel is affective, to know is cognitive. However, they feel because they have firstly known. Therefore, the use of theatre/drama improved the disposition of students to Yorùbá orature because the theatre firstly stirred the to learn and know more about the orature of the Yorùbá people.

However, contrary to the finding negates Asante and Yirenkyi's (2018) study, Fesochukwu (2017) found that community members had no interest in engaging in development discussion using theatre, hence, they displayed a negative disposition to issues revolving around the development of their community. Although, Fesochukwu (2017) also utilised the Theatre-for-development model, the methodologies were rather historical, sociological and literary than being an applied theatre methodology that was adopted by Asante and Yirenkyi (2018) and the researcher of this present study.

The present study also found that treatment and motivation had significant two-way interaction effect on secondary school students' disposition to Yorùbá orature. This implies that the variance in students' post-disposition to Yorùbá orature was accounted for by the interaction effect of treatment and motivation, hence, there is a

significant difference in post-test mean scores in disposition to Yorùbá orature across the two levels of motivation in the three treatment groups. This could be due to the efficacies of the two packages employed and the importance of motivation in learning. When the best instructional mode is employed and students are motivated to learn, there are chances that students' learning outcomes would be positively affected. In this study, the theatre-in-education packages themselves are enough to motivate students to want to learn Yorùbá orature, because of the portray of Yorùbá orature in the plays. Therefore, it is not uncommon for such instructional modes to interact with motivation in improving students' disposition to Yorùbá orature.

In the finding, the students with low motivation in the TiE package Devised-for-Students had a higher post-disposition mean score than their counterparts with high motivation in the same group. However, in the TiE package Devised-by-Students group, students with high motivation had a higher post-disposition mean score than their counterparts with low motivation. Similarly, students with high motivation in the control group had a higher post-disposition mean score than their counterpart with low motivation in the same group. This result implies that the treatment applied interacted with motivation to improve students' disposition to Yorùbá orature in favour of students with high motivation in both the TiE package Devised-by-Students and Conventional Teaching Mode groups, and in favour of students with low motivation in the TiE package Devised-for-Students.

This further shows that when Yorùbá orature instruction was presented to students with high motivation using TiE package Devised-by-Students, students' disposition to Yorùbá orature improved. This could be due to the theatrical processes that the students in the TiE package Devised-by-Students group passed through. The processes of creating moral plays and incorporating orature to the best of their ability must have exposed them to researching about the different forms of Yorùbá orature before deciding on the form that fits the context of a particular play. These processes are both engaging and motivating, hence, students in the TiE package Devised-by-Students group must have got more motivated by the activities they engaged in than their counterparts in the TiE package Devised-for-Students group. This could be why students with high motivation level had an improved disposition to Yorùbá orature than others.

This finding corroborates Miller (2011) who reported that theatre in school motivated the students to be in school and do well academically. As such, the

motivation and excitement about schooling cannot but interact with the theatre-based instruction being used to improve students' learning outcomes. Therefore, the finding of this present study can be explained in that light. Students received motivation through the process of theatre instruction and the motivation and this both improved their disposition to Yorùbá orature.

Furthermore, the study found that the two-way interaction effect of treatment and peer influence was not significant on senior secondary school students' disposition to Yorùbá orature. This implies that there was no significant difference in the students' post-disposition to Yorùbá orature based on the interaction of treatment and peer influence. However, the students with high peer influence had a slightly higher mean score than their counterparts with low peer influence in all the three treatment groups, although the difference in their mean scores was not significant statistically. This result implies that the treatment applied interacted with peer influence to cause an increase in students' post-disposition to Yorùbá orature, although the change was not significant statistically. This is because of a positive peer influence among the students in the three treatment groups. In other words, the high peer influence among the senior secondary school students in Ibadan metropolis could slightly interact with the treatment applied because the influence was not negative but positive. The students slightly influenced themselves to be positively disposed to Yorùbá orature as a result of the treatment (the use of the two packages and the conventional mode of teaching). Since it was the same with the three treatment groups, it thus suffices to submit that peer influence, whenever it is positive, can help to improve students' learning outcomes no matter what the mode of teaching is. This is because students copy behaviour from one another irrespective of whether the behaviour is right or wrong.

This finding corroborates Skeiker, (2015) who applied theatre blurs the lines between performer and audience and promotes effective interaction between both. Since in this present study, the students are both the performers and audience, there was really no line of demarcation to blur as such. Student copied themselves without limitations before, during and even after the theatre intervention. Therefore, peer influence did not significantly interact with the theatre intervention in improving students' disposition to Yorùbá orature.

In addition, it was found that the three-way interaction effect of treatment, motivation and peer influence was not significant on secondary school students' disposition to Yorùbá orature. This implies that there was no significant difference in

the post-disposition of students to Yorùbá orature based on the interaction of treatment, motivation, and peer influence.

4.4.7 Theatre-in-education packages and students' practice of Yorùbá moral values

The study found that there was a significant main effect of treatment on senior secondary school students' practice of Yorùbá moral values because of a huge variance in students' post-practice of the Yorùbá moral values based on the treatment applied. The finding therefore implies that there is a significant difference in the post-test mean scores of senior secondary school students' practice of the Yorùbá moral values based on the treatment. This significant main effect of treatment was in favour of the students who were exposed to the TiE Package Devised-by-Students followed by the students exposed to the TiE package Devised-for-Students and then the students who were taught using the conventional mode of teaching. This result implies that using the two TiE packages to facilitate instruction in Yorùbá orature improved senior secondary school students' practice of the Yorùbá moral values, however, the TiE package Devised-by-Students was found more effective in doing this than the TiE package Devised-for-Students.

The potentials of the two theatre-in-education packages could be advanced as the reasons for their effectiveness in improving the senior secondary school students' practice of the Yorùbá moral values in Ibadan metropolis. The packages exposed the students to embodied cultural/moral knowledge through the processes of a mimetic instruction. The practice of the Yorùbá moral values was therefore imitated in the students' moral plays through actions. These actions were not as important as the ideas that embodied them. The ideas themselves were not being imposed on the students as the case was with the conventional mode of teaching that was used to teach the same topics in the control group. In the experimental groups, the theatre-in-education packages employed allowed the students to learn and become moral/virtuous individuals by imitating actions depicting moral ideologies in their plays. Since this was not possible in the control group, it is not surprising that the students' practice of the Yorùbá moral values improved in the experimental groups than in the control group.

Since, the theatre-in-education packages exposed students to embodied moral knowledge, the students in the experimental groups participated in the lessons than their counterparts in the control groups. The embodied moral knowledge is practical,

that is, it could be seen, felt, touched and even practiced in the classroom. Therefore, for such knowledge to be effectively delivered, the students must participate effectively in the lesson. Theatre-in-education packages employed made this possible in the experimental schools. Students were active participants in their own learning rather than mere passive knowledge consumers that their counterparts in the control group were. The students in the experimental group buttressed this during the FGD sessions. They reported that the packages employed in teaching them were effective self-learning tools and allowed them to be engaged actively in the lesson. Apart from the fact that the packages were educational through the moral plays therein, they were also highly students-centred. Therefore, the packages were more effective in improving students' practice of the Yorùbá moral values than the conventional mode of instruction.

The Theatre-in-Education Package Devised-by-students was found more effective than the Theatre-in-Education Package Devised-for-students in improving senior secondary school students' practice of the Yorùbá moral values in Ibadan metropolis. This could be as a result of the level of students' involvement in both packages. The moral plays in the Theatre-in-Education Package Devised-for-students came from the researcher to the students while the moral plays in the Theatre-in-Education Package Devised-by-students came from the students to themselves. As such, the students in the Theatre-in-Education Package Devised-by-students group went through creative processes of making theatrical moral plays. According to the qualitative findings earlier interpreted, the students creatively realised their moral plays through group brainstorming, adaptation, consultations and teachers' intervention.

These processes allowed them to experience morality and its ideologies more than their counterparts who received their plays from the researcher and by implication only had to reason in line with the moral ideologies the researcher schemed in the plays. Such students' freedom in discussing morality through the processes of creating their plays allowed them to be more active in the learning process than the students who received their plays from the researcher. The students in the Theatre-in-Education Package Devised-by-students group, therefore, were able to challenge long time moral ideologies that are no more relevant to their social realities. As such, they did not only create and discuss moral knowledge among themselves, they also were able to negotiate moral ideologies with their teachers.

Often time during the field work, the students were at the edge to challenge teachers' intervention, especially when it was about the moral ideologies being portrayed in their plays. This was not so much possible in the Theatre-in-Education Package Devised-for-students group, as the students received their plays from the researcher and had to perform it the way it was written. This was the reason some of the students in the Theatre-in-Education Package Devised-for-students group gave for the thematic inadequacies of their plays. According to them, they were incapacitated by the scripts already handed over to them by the researcher and could not so much bring in their own creativity in discussing the moral topics in the plays. By implication, the students in the Theatre-in-Education Package Devised-by-students group had more opportunity to imitate the Yorùbá moral values in their plays than the students in the Theatre-in-Education Package Devised-by-students group.

Another factor that could have contributed to the finding is the nature of the immediate students' feedback in the two packages. In the Theatre-in-Education Package Devised-by-students group, hot-seating technique to elicit immediate feedbacks from the students, while the forum theatre technique was used to elicit immediate feedbacks from students. The nature of the two techniques could be reason why the Theatre-in-Education Package Devised-by-students was more effective in improving students' practice of the Yorùbá moral values. The hot-seating technique allowed the student-audience to query and challenge the message of the plays created and performed by their colleagues in the Theatre-in-Education Package Devised-by-students. The hot seating gave the students (both the actors and audience) the opportunity to interact and dialogue on morality. During the hot-seating session, the student-actors most times had to tactfully defend the moral ideologies put forth in their play. In the process of doing so, the vicious and virtuous characters are identified in the plays and the moral lessons are brought out in a dialogic manner. This was not so much possible in the Theatre-in-Education Package Devised-by-students where the forum theatre technique was used to elicit immediate feedback from the students. In the group, the students who were *spect-actors* only had to suggest other means of resolving the moral conflict in the play by stepping into the performance and acting out the way out for the protagonist. Therefore, the students in the Theatre-in-Education Package Devised-by-students had more practical activities to discuss morality and its ideologies, therefore, having more opportunity to practice the same in the society.

The finding corroborates Elnada (2015) and Pearce and Hardiman, (2012) where it was reported that hot-seating technique was effective in enhancing students' practical business skills, commercial responsibilities, and assimilation of relevant academic theory. The practical business skills improved by the hot seating technique has a more affinity with the finding of this present study on the potentialities of Theatre-in-Education Package Devised-by-students to engage students in practical activities towards discussing morality and its ideologies, than Theatre-in-Education Package Devised-for-students. This is because the Theatre-in-Education Package Devised-by-students utilised hot seating technique to elicit immediate feedback from students. In essence, students in such experimental group had more opportunities to practically discuss and negotiate moral ideology than their counterpart in the Theatre-in-Education Package Devised-for-students group and the control group.

Generally, the use of theatre has also been reported in literature (Feng 2019; Yosuf, 2012; Anggraini and Kusniarti, 2016; Ejiofor and Ken-Aminikpo, 2016; Oladiti 2015b; Francis, 2013 among others) to have a significant impact on improving students' moral practices. In all the cited studies, various theatre/drama techniques were used to motivate positive moral practices. Feng (2019) established the workability of the integration of story-based drama into the existing school curriculum. This is due to the potentialities of the novel strategy towards improving students' citizenship education, imaginative development, and ability to reason dialogically. By implication, Feng's finding suggested that educational drama can promote gifted children's moral growth by developing their peer relationships and creative thinking abilities. This is closely related to Yosuf (2012) who submitted that drama and performance increased moral and social development of students to a great extent. This could explain why the two theatrical instructional packages devised in this study had significant main effect on the students' practice of the Yorùbá moral values.

The finding is also in line with the work of Anggraini and Kusniarti, (2016) who reported the use of empowerment theatre technique for reconstruction and implementation of character education in primary school. According to the report, the theatre technique used gave new experience to pupils towards developing better self-characters. By implication, theatre technique can influence self-character and moral behaviour among pupils and students, just as the theatre-in-education packages devised in this study positively influenced secondary school students' self-character and moral behaviour. Instructional theatre usually achieves this feat by taking the students

through a process of cultural and/or moral appreciation. This process will then culminate into practicing the cultural and/or moral values, since they have been well appreciated by the students. According to the finding of Ejiofor and Ken-Aminikpo, (2016) students who were taught using theatrical improvisation firstly demonstrated the appreciation of the traditional marriage rites before being tendential to practicing it in the society.

Oladiti (2015b) revealed that there was a significant main effect of treatment on street children's social competence in favour of children in the Shade Tree Theatre group. One of the ways in which social competence reflects is through the practice of the societal values. Therefore, theatre can improve students' moral practices as found in this present study as much it can improve students' social competence as found in Oladiti (2015). Similarly, Omasta (2011) found that theatre for young audiences has capacity to influence the value judgment as well as moral behaviour of adolescent spectators.

This present study also shows that the two-way interaction effect of treatment and motivation on secondary school students' practice of Yorùbá moral values was not significant. This implies that there was no significant difference in the post-practice of Yorùbá moral values among students based on the interaction effect of treatment and motivation. However, students with high motivation slightly benefited in the moral value lessons presented using TiE package Devised-for-Students and the conventional teaching mode more than students with low motivation in the same groups. Moreover, the study found that the two-way interaction effect of treatment and peer influence on secondary school students' practice of Yorùbá moral values was not significant. This implies that there was not a statistically significant difference in the students' post-practice of the Yorùbá moral values based on the interaction of the treatment applied and peer influence. In addition, the three-way interaction effect of treatment, motivation, and peer influence on secondary school students' practice of Yorùbá moral values was not significant. This implies that there was no significant difference in students' post-practice of Yorùbá moral values based on the interaction of treatment, motivation, and peer influence.

That the interaction effects of the treatment and the moderator variables were not significant is enough a justification to establish that the theatrical instruction can improve students' practice of the Yorùbá moral values without the interference of some other notable students' factor. By implication, theatrical instruction is capable of

nullifying reasons why students may not learn or practice what they learn but rather instill in them criticalities required in practicing their learning. This is consistent with the findings of Thambu and Balakrishnan (2014) and Francis (2013) where it was reported that theatre techniques enabled the students to practically, critically, and proactively help students in moral and social conflict.

4.4.8 Motivation and students' knowledge of Yorùbá orature

The study found that the main effect of motivation on students' knowledge of Yorùbá orature was not significant. This implies that there is no significant difference in the students' post-knowledge mean score in Yorùbá orature based on their motivational level. Therefore, motivation for Yorùbá orature did not cause so much difference in students' post-knowledge in Yorùbá orature. The finding is not unconnected with the fact that motivation all alone may not have the capacity to improve students' learning outcomes, except while motivation is taken into consideration with an instructional strategy. If the students are motivated to learn and what to learn is not available or well presented, students may not learn anything.

The finding corroborates Bakara, Tarmizia, Mahyuddina, Eliasa, Luana, and Ayuba (2010) and Ozen (2017) who reported that motivation had little or no effect on students' achievement. While Ozen (2017) found only low effect of motivation on students' achievement, Bakara et al (2010) found a negative correlation between motivation and students' achievement. By implication, both studies found that motivation was not so much important to students' achievement, just as this present study has established that motivation did not so much come to play a significant role in students' knowledge of Yorùbá orature. Ozen (2017) could have found a low-level positive effect of motivation on student achievement because of the nature of their study. Ozen's study was a meta-analysis and the effect of motivation reported was across many studies, hence, the effect seems to be an average effect of motivation on students' academic achievement over a period.

This result is significantly contrary to other studies (Adeyinka and Ilesanmi, 2016; Sivrikaya 2019; Lumanisa 2015) that have reported a significant high effect of motivation on students' achievement. Adeyinka and Ilesanmi (2016) reported that of the three psychological factors examined, motivation was the strongest in predicting students' achievement in Yorùbá language. This finding negates the finding of this present study because of the difference in the methodology of the two studies. While Adeyinka and Ilesanmi (2016) conducted a correlational study where some

psychological factors alongside motivation was correlated with students' achievement in Yorùbá language, the present study utilised motivation as a moderator variable and calibrated it into high and low in examining its effect on students' knowledge of Yorùbá orature. Another difference is found in the content of the two studies. While Adeyinka and Ilesanmi's study was on Yorùbá language, this present study focused on Yorùbá orature. Therefore, that motivation has been reported by Adeyinka and Ilesanmi to be influential on students' achievement in the Yorùbá language does not presume that it would also be influential on students' knowledge of Yorùbá orature.

The finding also negates the work of Sivrikaya (2019) which revealed that the motivation level of the selected students had a significant effect on their academic achievement. This is because as their motivation level increased, their achievement score in physical education also increased. Though this study also categorised motivation into levels as it was done in this study, the subject matter was different from that of this present study. While Sivrikaya (2019) studied the effect of motivational levels on students' achievement in physical education, this present study was interested in examining the effect of motivational level on students' knowledge of Yorùbá orature. This then contradicts the generalisation made by Lumanisa (2015) that motivation can go a long way in increasing students' academic achievement.

Although the main effect of motivation on students' knowledge of Yorùbá orature was not significant, the two-way interaction effect of motivation and peer influence on students' knowledge of Yorùbá orature was significant. This is due to the variance in students' post-knowledge of Yorùbá orature based on the interaction effect of motivation and peer influence. This implies that there was a significant difference in post-test mean scores in knowledge of Yorùbá orature across the two levels of each of motivation and peer influence. This could be because students' peer influence can motivate one another to learn more of Yorùbá orature and thereby increase their knowledge of the same. Therefore, when the positive peer influence is high, students could be motivated to learn and be at the top of their class.

The finding corroborates Ilesanmi (2018) who also found that all the psychosocial factors (motivation and peer influence inclusive) studied had significant joint contribution to achievement in Yorùbá value concepts. This is an indication that motivation can interact with other psychological factors such as peer influence to bring about a change in students' knowledge of Yorùbá orature.

4.4.9 Motivation and students' disposition to Yorùbá orature

The study found that there was no significant main effect of motivation on students' disposition to Yorùbá orature. This implies that there is no significant difference in the students' post-disposition mean score based on their motivational level. Although, the difference is not statistically significant, students with a slightly higher motivational level were more positively disposed to Yorùbá orature than students with low motivational level. This is an indication that if motivation increases, there are chances that students' disposition to Yorùbá orature would increase. This is because students need to be highly motivated for them to see the relevance of Yorùbá orature even in this globalised world, so that they are positively disposed to learn them.

The finding is not consistent with the findings of previous studies (Tasgin and Coskun 2018; Bakara, Tarmizia, Mahyuddina, Eliasa, Luana, and Ayuba 2010) available to this present writer on the effect of motivation on students' attitude/disposition. In the study conducted by Tasgin and Coskun (2018), there was a moderately positive and meaningful relationship between attitude towards learning and academic motivation. In essence, motivation and disposition to learning are positively related such that students who are highly motivated are likely going to show positive disposition to learning in contrary to their counterparts who may not be such highly motivated. However, this present study found that whether students were highly motivated or not, their disposition to Yorùbá orature was not affected. This negation could not be unconnected with the fact that Tasgin and Coskun's (2018) study was generally on a motivation and attitude to learning and not specific to a particular subject matter or learning situation as the case is in this present study.

Similarly, Bakara, Tarmizia, Mahyuddina, Eliasa, Luana, and Ayuba (2010) indicated a positive significant correlation between students' motivation and disposition towards learning and between students' disposition and academic achievement. This was also not specific to a subject matter or content; hence, such generalised findings are not upheld by the finding of this present study. Every subject matter should be treated uniquely when the question is to determine the effect of personal or psychology factors on students' learning outcomes. This is because students demonstrate varying affective to different subjects and content areas.

It was also found that the two-way interaction effect of motivation and peer influence was not significant on secondary school students' disposition to Yorùbá orature. This implies that there was no significant difference in the students' post-

disposition to Yorùbá orature based on the interaction of motivation and peer influence. Although the difference in their mean scores were not statistically significant, the result implies that students who are highly motivated and are highly peer influenced will have an increase disposition to Yorùbá orature. This could be due to the potency of positive peer influence to motivate students towards what they would ordinarily not want to learn. Therefore, if the peer influence among the students is positive, students' motivation to learn Yorùbá orature could increase and thereby improve their disposition to Yorùbá orature.

This finding is not consistent with the finding of Ilesanmi (2018), although the study was also on an aspect of Yorùbá – Yorùbá value system. In the study conducted by Ilesanmi (2018), all the psycho-social factors (motivation and peer influence inclusive) studied had significant joint contribution to students' attitude/disposition to Yorùbá value concepts. This pattern of analysis and result interpretation was different from what was conducted in this present study. While Ilesanmi (2018) ran a multiple regression to examine the joint contribution of motivation and peer influence alongside other factors on students' attitude to Yorùbá value system, this present study ran an analysis of covariance to determine the interaction effect of only motivation and peer influence on students' disposition to Yorùbá orature. Therefore, that the joint contribution of motivation and peer influence alongside other factors was significant on students' attitude to Yorùbá value concepts does not necessarily mean that the interaction effect of motivation and peer influence on students' disposition to Yorùbá orature should also be significant.

4.4.10 Motivation and students' practice of Yorùbá moral values

The study found that there is no significant main effect of motivation on students' practice of Yorùbá moral value. This implies that there is no significant difference in the students' post-practice of Yorùbá moral values based on their motivational level. However, the mean score of students with high motivation is slightly higher than the mean score of students with low motivation, although, the difference is not statistically significant. This implies that students with high motivation demonstrated a bit more practice of the Yorùbá moral values than their counterparts with low motivation.

The finding corroborates Igba, Ofem and Isu (2016) who reported that good guidance and counseling are good motivating strategies for restoring morality among youths within families. Therefore, guidance and counselling, in Igba, Ofem and Isu's

(2016) study, were found as motivating factors for moral practices among youths. This is an indication that youths who received guidance and counselling were motivated to exhibit moral behaviours than their counterparts who did not no matter how strong or weak the motivation seems. This is in tandem with the finding of this present study that students with a bit high motivation exhibited the practice of the Yorùbá moral values than their counterparts with rather low motivation.

The same goes with a qualitative study conducted by Shrivastava (2017) where it was found that parents, teachers, and institutions have motivating roles to play in inculcating the practice of moral values in school pupils and students. This serves as another insightful hint into the influence of motivation on the practice of moral values among students. That is, parents and teachers as well as institutions can put in place strategies that will motivate students to frequently practice moral values.

It was also found that the two-way interaction effect of motivation and peer influence on secondary school students' practice of Yorùbá moral values was not significant. This implies that there was no statistically significant difference in the students' post-practice of the Yorùbá moral values based on the interaction of motivation and peer influence. However, although the mean difference was not statistically significant, the result implies that students with high motivation who are also highly peer influenced can have a better practice of the Yorùbá moral values than other who are not. This finding negates the finding of Ilesanmi (2018) which established that motivation and peer influence alongside other factors has significant joint contribution on students' learning outcomes in Yorùbá values system. While Ilesanmi's learning outcomes were achievement in and attitude to Yorùbá value system, the learning outcome examining in this session is students' practice of the Yorùbá moral values. Therefore, while it may be possible for the joint contribution of motivation and peer influence to improve students' achievement in and attitude to Yorùbá value system, it does not necessary follow that the same will happen with the interaction effect of motivation and peer influence on students' practice of Yorùbá moral values. This is not only because of the difference in the learning outcomes but also a major difference in the type of analysis ran by the two studies.

4.4.11 Peer influence and students' knowledge of Yorùbá orature

The study found that peer influence did not have significant main effect on secondary school students' knowledge of Yorùbá orature. This implies that peer influence did not cause a significant change in the knowledge of Yorùbá orature

among secondary school students. However, the students with low peer influence had a slightly higher post-knowledge mean score than their counterparts with high peer influence. The finding corroborates Akhtar and Aziz (2011) who also found no effect of peer pressure on the achievement students.

However, the finding is inconsistent with the submission of other studies like Korir and Kikpemboi, (2014), Moldes, Biton, Gonzaga, and Moneva (2019), and Filade, Bello, Uwaoma, Anwanane and Nwangburuka, (2019). Korir and Kikpemboi's (2014) study established that peer influence made significant contribution to the students' academic performance, just as the study conducted by Moldes, Biton, Gonzaga, and Moneva (2019) also reported a positive significant correlation between peer influence and students' performance. Filade, Bello, Uwaoma, Anwanane and Nwangburuka, (2019) likewise demonstrated a significant influence of peer pressure on the students' performance. This present study could have established a contrary finding because of the nature of the variables studied and methodology.

Korir and Kikpemboi, (2014), Moldes, Biton, Gonzaga, and Moneva (2019), and Filade, Bello, Uwaoma, Anwanane and Nwangburuka, (2019) studied peer influence as an independent variable causing a change in the dependent variable – students' achievement. This present study however studied peer influence as a moderator variable. This I further gives insight into the fact that the methodologies of this present study is different from that of the cited studies. While this present study adopted a quasi-experimental design, the studies cited adopted survey design of correlational type. By implication, this present study categorised peer influence into two (high and low) to determine its effect on the dependent variables with the analysis of covariance, the studies cited on the other hand correlated peer influence with the dependent variable with the Pearson's Product Moment Correlation. Therefore, the finding of this present study is not methodologically expected to be consisted with that of the previous studies cited.

4.4.12 Peer influence and students' disposition to Yorùbá orature

The study found that there is no significant main effect of peer influence on secondary school students' disposition to Yorùbá orature. This implies that peer influence did not cause a significant change in the disposition to Yorùbá orature among secondary school students. However, the students with high peer influence had a slightly higher post-disposition mean score than their counterparts with low peer influence. This implies that students who are highly influenced by their peers

developed a bit more positive disposition to Yorùbá orature than their counterpart with low peer influence.

The finding is not in tandem with Ilesanmi (2018) and You (2011) who both found that peer influence was important influencer of students' attitude or disposition to learning. Although, this present study also established that students who are highly influenced by their peers had a bit higher disposition to Yorùbá orature than their counterparts, the difference in their mean score does not suggest a significant effect like the finding of Ilesanmi (2018) suggested. Ilesanmi (2018) found that peer influence had significant relationships with students' achievement in Yorùbá value concepts. Also, peer influence had a significant relative contribution to students' attitude to Yorùbá value concepts. This could be because Ilesanmi's study was a correlational study while this present study was an experimental study. Hence, while Ilesanmi ran a multiple regression, this present study categorised peer influence into two and ran the analysis of covariance. The same reason could be advanced for why the finding of this present study negates the finding of the study conducted by You (2011). Though You's (2011) finding that peers have an influence on the behaviour and development of adolescents confirms our findings that students who are highly influenced by their peers had a bit higher disposition to Yorùbá orature than their counterparts, the peer influence was not found statistically important in this study as it was found in You's study. However, You submitted that perceived support from peers can give students a sense of motivation and help students see the importance of pursuing academic success. Similarly, the same peers can affect students negatively.

4.4.13 Peer influence and students' practice of Yorùbá moral values

The study found that there is no significant main effect of peer influence on secondary school students' practice of Yorùbá moral values. This implies that peer influence did not cause a significant change in the practice of Yorùbá moral values among secondary school students. However, the students with high peer influence had a slightly higher post-practice mean score than their counterparts with low peer influence. This implies that students who are highly influenced by their peers exhibited the practice of Yorùbá moral values than students who were not highly influenced by their peers.

Though the peer influence was not found significant on students' practice of Yorùbá moral values, the study found that peer influence can exert some sort of effect of students' behaviour. This finding corroborates extant studies (Faustine 2013; Anasi,

2010; Omode and Odiba, 2010) which have established that peers become an important influence on the behaviour of young people and that peer influence can be regarded as the hallmark of youth experience. However, while this present study found that the effect of peer influence was not significant, other studies (Menka 2016; Lukman and Kamadi 2014; Bezuidenhout 2013; Gitome, Katola and Nyabwari, 2013; Omollo and Yambo 2017) have argued that peer influence significantly contributed to students' delinquency and exhibition of social vices.

4.4.14 Findings in relation to the theatre-for-development model

The findings of this study, in terms of the effects of theatre-in-education packages on students' learning outcomes in Yorùbá orature and moral values, uphold the principles of the Theatre-for-development (TfD) model. The major tenet of TfD is to communicate development on its participants. As such, TfD could help mobilise development in the education sector by helping to develop the child holistically – the child's cognition, affective (feelings) and behaviour (Dandaura, 2011). The findings of this study have lent credence to this because it has established that theatre-in-education packages devised and implemented through the instrumentality of the TfD improved the students' knowledge (cognition) of Yorùbá orature, students' disposition (affective) to Yorùbá orature and students' practice (behaviour) of the Yorùbá moral values. These findings are consistent with literature, as studies (Fesochukwu 2017; Nwadiuwe, 2012) on TfD have established its effectiveness in mobilising community members for development related issues.

The TfD model achieves this feat using either the migrant approach or the homestead approach (see 2.1.1 for details). In this present study, the homestead approach was adopted. This enabled the students to be fully involved in the total production, either by devising the package themselves (in the case of the students in the devised-by-students package group) or by rehearsing and presenting the package devised for them (in the case of the students in the devised-for-students package). Apart from the pre-devised script that was given to the students in the devised-for-students package group, nothing was coming to the students without their knowledge. Therefore, the theatre devised were fully home grown. The homestead approach allowed the students to own their learning from start to finish. This justifies why the two packages devised were more beneficial than the conventional mode of teaching in improving students' learning outcomes in Yorùbá orature and moral values.

The homestead approach allowed the students in the experimental groups to be involved in knowledge creation and negotiation process before, during and after the instructional delivery. This was not possible in the control group where the teacher independently prepared his lesson through the knowledge, he/she has acquired through schooling and experience. However, students in the experimental group had to come together in groups to create the knowledge they would disseminate in their plays, hence, they actively participated in the preparation of the lesson. Even in the experimental group where the researcher gave prepared plays to the students, the students during rehearsal (while preparing for the class) had much input in whatever the content of the plays were. Therefore, in both experimental groups, the students participated in the preparation of the lesson. During the lesson as well, the students in the experimental groups were both the active giver and receiver of the instruction, as teachers were only present as facilitators. Therefore, it was possible for the students challenge the status quo and improve knowledge through negotiation. However, students in the control group were rather passive receiver of instruction being delivered by the teacher.

Therefore, the theatre-in-education packages were able to improve learning outcomes as such because of the homestead approach of the TfD model that was adopted. This incorporated the students into every stage of the instructional delivery, and it was therefore more beneficial than using a theatre troupe to carry out theatre-in-education programme through the process of devising a play outside the school and migrating into the school to perform it – a methodological procedure that was prominent in literature prior to this study (Uju, 2019; Praveen and Devi, 2015; Idogho, 2013; Jackson, 2011).

4.4.15 Findings in relation to the Affective dispositional theory

The findings of this study on the significant effects of treatment on students' disposition to Yorùbá orature uphold the tenets of the Affective Dispositional Theory. The study found that the two theatre-in-education packages improved students' disposition to Yorùbá orature. This could be explained using the principles of the Affective Dispositional theory. In the experimental groups, students were both the “giver” and “receiver” of the “edutainment” content of the packages, since students were used to carry out the theatre-in-education programme rather than a theatre troupe that was prominent in literature prior to this research. In this process, the students must have formed disposition to both the content and the role/character they play

themselves. Their disposition to the orature content and characters of the plays was then translated into their real-life disposition to Yorùbá orature as a means of entertainment and socialisation. This also went into the findings on students' practice of the Yorùbá moral values because the positive disposition to Yorùbá orature that the packages ensure propelled the students to be positively disposed to practising the moral values portrayed in the orature. Similarly, the process of disposition formation also included students forming disposition to moral and amoral characters in the plays, hence, such disposition to their own characters and of others can propel them to practice the Yorùbá moral values represented by the characters.

This process of forming disposition is in stages as explained by the theory. In the first stage, the students went through the perception and assessment of the characters in the play. This was done through observation, after which the students moved to the moral judgement stage. At this stage, the students started to evaluate the appropriateness/morality or otherwise of the characters' actions and inactions. It is at this stage that they began a polarisation of their disposition – the moral and amoral route. Affective disposition is the next stage when the students formed positive affect/disposition towards a moral character and otherwise to an amoral character. The students then anticipated, in the next stage, that a moral character has a positive outcome and not otherwise, while an amoral character has a negative outcome and not otherwise. After this, the students saw the outcome and attached emotion to it. The next stage was to decide response to their outcome/emotion, that is to decide as to what their feelings are about the contents and characters. The final stage was to pass moral judgement.

It is certain that students passed through the above stages in forming disposition because of the observations made by the researcher about the students' spontaneous responses during the presentation of the plays. Students were passing comments as they acted and watched the plays. Apart from this, the immediate feedback occasioned by the use of forum theatre and hot seating techniques also justified that the students must have passed through some affective processes of forming disposition while acting and watching the plays. Students gave response that suggested that they have assessed each character, both moral and amoral, and that they have married a particular outcome with a particular character. Therefore, when the contrary happened in the case of some play, they students gave a fierce criticism to the student-group who acted the play during the hot seating session.

It is therefore not a gainsaying to aver that the same processes of forming disposition explained by the Affective Disposition Theory were the processes the students in the experimental groups passed through. This accounts for why they had an improved disposition to Yorùbá orature and practice of Yorùbá moral values. This is totally different with the students in the control group where such processes could not be put in place by the conventional mode adopted.

4.4.16 Findings in relation to the Àṣùwàdà theory of sociation

The findings of this study regarding the effect of treatment on students' practice of the Yorùbá moral values uphold the principles of the Àṣùwàdà Theory of Sociation. The study found that treatment had a significant effect on students' practice of the Yorùbá moral values. This finding could be explained in the light of the Àṣùwàdà Theory of Sociation firstly because the realisation of the theatre packages followed keenly the Àṣùwàdà principle and secondly because the process of imparting the moral instruction in the classroom was a joint task of all the students, with the teacher also acting as a facilitator.

The participation of students in devising and/or rehearsing the play content of theatre-in-education packages was philosophically hinged on the principle of Àṣùwàdà. The students came together and co-exited in class groups (*ṣùwà*) to create and/or prepare (*da*) a play that served their common good – the teaching, re-orientation, and practice of the Yorùbá moral values among themselves. This made it easier for them to imbibe the Yorùbá moral values and improve their practice of the same. Similarly, the task of imparting the moral values was a joint task as the Àṣùwàdà principles posit. The teachers were only present as facilitators while the students jointly discussed and negotiated moral ideologies among themselves. This was not possible in the control group where the teacher activities in imparting moral values dominated the instruction.

4.4.17 Situational negotiation theory of moral behaviour: a new theoretical perspective

Arising from the findings of this study, what precipitated students/adolescents to behaving morally in today's modern society goes beyond following the extant moral values blindly. Importantly, the opportunity to jointly discuss the Yorùbá moral ideologies before, during and after the play presentations permitted students to negotiate the extant Yorùbá moral values in the light of their current realities. Although there are extant morals and the students recognised them, the students seemed to be challenging some of the status quo in the practice of the Yorùbá moral

values. The students were found negotiating the moral values situationally, as evident in their objections to the teachers' view and sometimes imposition of what is moral and immoral in a particular situation. This was observed in their plays and through their responses during the focused group discussion. Although there are extant morals, the students opined that there is more to upholding what is right and wrong in a particular situation, especially when a party has already violated the extant morals and would like to take an advantage of the other party. The other party then need to negotiate the extant moral with the current situation both intra and interpersonally.

An example of this pattern of negotiation was presented by one of the students in an experimental group. The students criticised and rejected respect and/or honour for elders at times and cited a situation in which an older man wanted to take an advantage of a teenage girl by harassing her sexually. In such situation, the elder has already breached the extant moral of integrity and discipline, hence, the girl should not by the way of honour or respect allow the indisciplined man to harass her. On this note, the Yorùbá moral values in today's reality are totally based on some situational principles, because an individual may choose to violate an extant principle and still act morally right based on the prevailing situation. Therefore, this situational negotiation theory explains practicing the Yorùbá moral values in this modern society, especially among school children and adolescent.

The theory follows the Yorùbá philosophical stance on situations. Among the Yorùbá people, situations dictate the act/behaviour and such behaviour cannot be judged as morally right or morally wrong outside the situations that birthed them. This situational principle of behaviour, in this situational negotiation theory of moral bahaviour, is deeply rooted in many Yorùbá proverbial sayings, examples of which are:

- i. B́ ẹyẹ bá ẹ fò la ẹ é sọ òkò ẹ
(The manner at which the bird flies determines how stone will be thrown at it)
- ii. Akèrèngbè ni yóò júwe ọ̀nà okùn
(The gourd describes how rope will be used on it)
- iii. B́mọ bá tí rí la ẹ́ ń ẹ́ àna rẹ́
(The situations surrounding a child determines how their bride price is paid)

The situation surrounding a particular thing or occurrence determines the outcomes in the above three proverbs. In this same way, individuals take moral decision when faced with situation. The prevailing situation determines their moral decision (outcomes). However, between the situation and the outcome, there is a negotiation going on intra-personally (within each of the parties involved) and inter-personally (between each of the parties involved). As proven by the qualitative data collected and analysed in this study, intra-personal negotiation happens within the individual who is faced with the challenge of taking moral decision. However, to be able to carry out this intra-personal negotiation very well, the individual must be in sane/sound mind psychologically and must be aware of what is moral and amoral in the situation he/she has found him/herself.

This negotiation principle therefore holds that an amoral situation may attract an amoral decision from such individual and the resultant behaviour cannot but be said to be moral. Similarly, a moral situation may attract a moral decision by an individual and the resultant behaviour cannot be said to be amoral. A good instance is a situation where an extant moral has already been violated and an individual is being influenced to join or facilitate the violation, such individual may violate another moral value if persuasion would not help to break-free from such influence. It therefore follows that while the individual psychologically carry out an intra-personal negotiation considering the situation, he/she also alongside sociologically carry out an inter-personal negotiation with other party. By implication, this new theoretical perspective holds that a moral decision and by extension moral behaviour is a result/outcome of a psycho-social negotiation with the situation, oneself and the other party involved. It thus appears as though no individual take a decision about what is moral and amoral in any situation without passing through this process. This situational negotiation principle is represented in Figure 4.9:

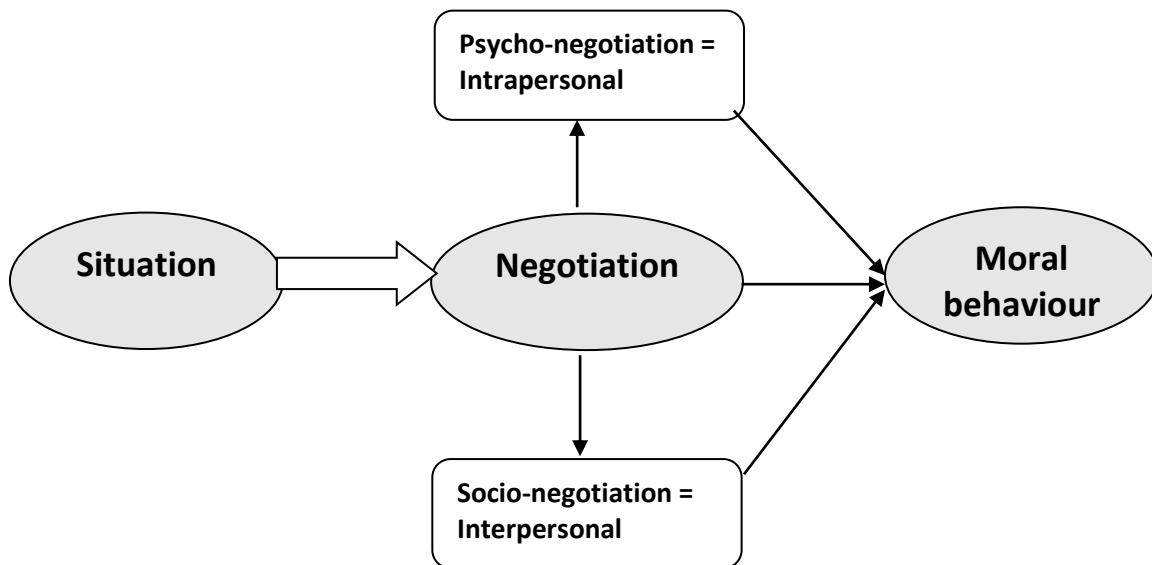


Figure 4.9: Framework for the Situational Negotiation Theory of Moral Behaviour

It is necessary to note that this negotiation principle does not preclude following the extant moral values in the Yorùbá society. Hence, it is not an excuse to be totally individualistic in rationally deciding on what is moral and amoral. If it follows such pattern, then the theory is not different from the western science of morality which emphasises individualism and rationalism. However, the extant Yorùbá moral values are cognitively and psychologically needed in the negotiation process put forth by this new theoretical perspective. In this wise, the individual negotiation intra-personally need to have the knowledge of Yorùbá moral values and be able to critically evaluate the present situation with it. Similarly, in negotiating interpersonally with the other party, the individual needs the knowledge of the extant Yorùbá moral values to be able to identify the moral gap provided by the other party.

Therefore, these situational negotiation processes are rigorous psycho-socio thinking processes, hence, educational processes should develop the ability needed for such exercise in students. Through such education, the students will be morally self-reliant without bastardising the communal values that are held in high esteem in the Yorùbá society. Arising from the findings of the present study, the cultural edutainment processes are proposed for developing situational negotiation ability in students.

Cultural edutainment is seen as any information that is directed towards entertaining the audience and educating them about their tradition and values. Traditionally in the Yorùbá society, there is no art/entertainment for art/entertainment sake. Every form of entertainment either has education fore/backgrounded. In fact, when the Yorùbá people says “*eré là á fọmọ ayò ẹ*” (which literarily means that games are only meant for play and/or entertainment), this does not totally mean that there are no cultural/traditional education to receive through that mode of playing. For instance, the board game (*ayò ọlópón*) among the Yorùbá is saddled with the responsibility of training people’s cognitive skills in terms of mathematics as well as verbal ability because the game gets more entertaining with the various side comments and jokes linguistically displayed by both the competitors and audience. In addition, the occasion of this game competition also opportune citizens to satirise societal ills and be trained as socio-political commentators.

In the same vein, every other entertainment form such as songs, chants, dance, drama etc. that are indigenous to the Yorùbá has a dual purpose of entertaining and educating audience. However, entertainment may be foregrounded while education

backgrounded in many instances. Therefore, Yorùbá orature and theatrical practices are cultural edutainment modes. These modes have been experimented in this study and found effective in developing moral negotiation in students. This is because theatre (whether it is devised for or by students) gave the students the opportunity to be confronted with many real-life situations that require them solving some moral puzzles. Just as it happens in the real-life, students had the opportunity to take moral decision while acting, through their spontaneous negotiation of the situation intra- and interpersonally. These processes have the potentiality of psychologically and sociologically preparing students for real-life negotiation of situations for taking moral decisions or disposition.

In conclusion, the situational negotiation theory of moral behaviour, as emanating from the findings of this present study, explains the psycho-social processes individuals pass through in negotiating the extant Yorùbá moral values with the prevailing situations before taking a moral decision or placing a moral judgement. In doing this, it has been established that individuals follow two principles – the situational principle and the negotiation principle. Since education has a central role to play in the self-development of every individual in all ramifications, this study sees cultural edutainment through theatre (devised for/by students) as a means through which students can develop the abilities and skills required for adequate moral negotiation and eventually moral decision, disposition and behaviour.

4.5 Summary of the findings

Findings emanating from the results are hereby summarised below:

1. The level of senior secondary school students' knowledge of Yorùbá orature was low.
2. The selected senior secondary school students had a positive disposition to Yorùbá orature.
3. The senior secondary school students selected for the study had high practice of the Yorùbá moral values. The students did practise moral values like greetings, respect/honour for elders/parents, discipline and kindness/caring for the disabled. However, the students gave morally wrong or undecided responses to integrity/truthfulness, being peaceful, helping friends and discipline in the vignette test administered.
4. The level of students' stage/class performance of the plays in the theatre-in-education packages was average.

5. Students in the TiE packages Devised-by-Students' groups wrote the contents of their plays creatively through brainstorming, consultations, teachers' intervention and adaptations.
6. Structure, language use and thematic preoccupation emerged as the differences in the plays created by the students and the plays created by the researcher.
7. Teachers in both the Devised-for-Students and Devised-by-Students groups perceived the packages as effective learning tool, relevant to the society and an inspiration to co-curricular/club activity. However, they also perceived the use of the packages as time consuming.
8. The students' positive perception about the packages are that they are educative, they boost their self-confidence and inspire co-curricular/club activities in their schools. However, their negative perception towards the use of theatre-in-education packages in teaching Yorùbá orature and moral values is the thematic inadequacies of some plays in the theatre-in-education package devised-for-students.
9. There was a significant main effect of treatment on secondary school students' knowledge of Yorùbá orature in favour of students taught with TiE Package Devised-for-Students followed by the students exposed to the TiE package Devised-by-Students and then the students taught with conventional mode of teaching.
10. There was a significant main effect of treatment on secondary school students' disposition to Yorùbá orature in favour of students taught with TiE Package Devised-for-Students followed by the students exposed to the TiE package Devised-by-Students and then the students taught with conventional mode of teaching.
11. There was a significant main effect of treatment on secondary school students' practice of Yorùbá moral values in favour of students taught with TiE Package Devised-by-Students followed by the students exposed to the TiE package Devised-for-Students and then the students taught with conventional mode of teaching.
12. The main effects of motivation on students' knowledge of Yorùbá orature, disposition to Yorùbá orature and practice of Yorùbá moral values were not significant.

13. Peer influence did not have significant main effects on secondary school students' knowledge of Yorùbá orature, disposition to Yorùbá orature and practice of the Yorùbá moral values.
14. The two-way interaction effects of treatment and motivation on students' knowledge of Yorùbá orature and practice of Yorùbá moral values was not significant. However, treatment and motivation had significant two-way interaction effect on secondary school students' disposition to Yorùbá orature, in favour of students with high motivation in both the TiE package Devised-by-Students and Conventional Teaching Mode groups, and in favour of students with low motivation in the TiE package Devised-for-Students.
15. The two-way interaction effects of treatment and peer influence on students' knowledge of Yorùbá orature, disposition to Yorùbá orature and practice of Yorùbá moral values were not significant
16. The two-way interaction effect of motivation and peer influence on students' knowledge of Yorùbá orature was significant. In the group of students with high motivation, students with high peer influence had the higher mean score while in the group of students with low motivation, students with low peer influence had the higher mean score. However, the two-way interaction effects of motivation and peer influence was not significant on secondary school students' disposition to Yorùbá orature and practice of Yorùbá moral values.
17. The three-way interaction effects of treatment, motivation, and peer influence on students' knowledge of Yorùbá orature, disposition to Yorùbá orature and practice of Yorùbá moral values were not significant.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

The study was aimed at developing two theatre-in-education packages and testing their effectiveness on the senior secondary school students' learning outcomes in Yorùbá orature and moral values. The learning outcomes selected were knowledge of Yorùbá orature, disposition to Yorùbá orature and practice of the Yorùbá moral values. The justification for developing the two theatre-in-education packages and for the selection of the learning outcomes were given in the background to the study presented in the chapter one of the thesis. Being the introductory chapter, the chapter one also entailed the problem of the research, the research objectives, questions and hypotheses, the scope and significance of the study as well as the operational definitions of terms.

The review of relevant literature followed the introductory chapter. The review done covered theories, concepts, studies around which the theses of this study are woven. The homestead approach of the Theatre-for-development model provided the theoretical foundation for explaining how the researcher developed the plays in the packages in conjunction with the students. The Affective Dispositional Theory was advanced to explain the possible effect of theatre-in-education on the affective domain of students while the Àṣùwàdà Theory of Sociation gave the theoretical orientation for explaining formation and practices of moral values among the Yorùbá people. Concepts around theatre/drama for and in educational practices, Yorùbá orature, Yorùbá moral values were reviewed as the conceptual review of literature. To solidify the literature review, empirical studies on Yorùbá orature and moral values, theatre-in-education and the moderator variables (motivation and peer influence) were reviewed. The empirical review of literature conducted revealed that more empirical evidence was needed to establish the effect of theatre-in-education, especially in first language situation. This therefore further justified the need for carrying out this study.

To carry out the study, the mixed (QUAN + qual) methods research design of the embedded concurrent type was adopted. The justification for adopting this

methodology alongside the selection of participant, selection of contents, research instruments, research procedure and methods of data analysis were discussed in the chapter three of the thesis. The result of the analysis conducted mainly revealed that the experiment was efficacious in improving students' learning outcomes in Yorùbá orature and moral values. The findings were presented and discussed in chapter four.

5.2 Conclusion

Based on the findings of the study, it could be concluded that the theatre-in-education packages in this study have the potentialities to improve students' learning outcomes in Yorùbá orature and moral values. This is in tandem with the ethos of theatre-in-education as a sub-field of applied theatre. This is because theatre-in-education, when the students are utilised as both the actors and audience, creates an atmosphere of edutainment in the classroom. Although, the students get entertained in the process, the theatrical practices provide an embodied knowledge formation and acquisition. This form of mimetic process can increase students' feelings and enthusiasm for practising the Yorùbá moral values, especially the ones they theatricalised in the classroom. Such embodied knowledge cannot be made possible with the use of the conventional mode of teaching.

Similarly, theatre-in-education packages developed in this study allowed for active students' participation, involvement, and engagement in their own learning. In both packages, students were active creators of the knowledge to be disseminated through the theatrical plays. This further confirms that theatre-in-education as an applied theatre sub-field is a participatory and student-centred instructional mode. In such instructional mode, the teacher performs the role of a facilitator rather than a dictator of instruction. This has been advanced as a reason why the theatre-in-education package devised-by-students was the most influential on students' practice of the Yorùbá moral values. By the feature of the package, the students in the group were more free to determine what is morally right and wrong that they would portray in their plays. It could therefore be averred that theatre-in-education is a methodology that can create education or learning freedom for the students. It is through such well-managed educational/learning freedom that beneficiaries of education can become functional members and problem solvers in the society where they live. Certainly, it is when this is achieved that the goal of education is achieved.

5.3 Implications of the findings

The findings of this study imply that Yorùbá orature and moral values instructions presented using the theatre-in-education packages were more participatory and engaging for the students than the ones presented using conventional mode of teaching. The findings further confirm that theatre is not only meant for entertainment but also socialisation/education. However, while other forms of theatre may foreground entertainment, education/learning is foregrounded in theatre-in-education. This was specifically made possible in this study because the students themselves were used as the actors, unlike what theatre-in-education used to be where a theatre troupe prepares a theatre piece outside the school and migrates into the school to implement it. The use of students as the actors made the focus of the theatre piece to be more educational than entertainment because the students were not professional theatre artists that could add aesthetical flavours and effects to their plays. Therefore, the findings of the study imply that theatre-in-education is better when students are both the actors and audience.

In essence, the findings of this study have implications for the teaching and learning of Yorùbá orature and moral values in senior secondary schools. Teachers who utilise theatrical devices tend to involve their students more in the lesson than teachers who do not. Similarly, moral value discourse among the students can best be carried out using theatrical instructional devices like the packages developed in this study. This is different and more effective than the use of the conventional mode of teaching in imparting the practice of moral values into students. In addition, since Yorùbá orature is performative in nature, it is more beneficial to adopt the use of theatrical means in its teaching. Students who are involved in theatrical plays where Yorùbá orature are performed tend to gain more knowledge of its concepts and have positive disposition to them.

5.4 Limitations to the study

A few constraints limited the study. One was the inadequacies of resources in terms of time, performance space, props, and costumes in the experimental schools. Since the study was to be incorporated into the Yorùbá language instructional periods in schools, there was limited time for the students to rehearse their plays before presentation in class. Also, the structure of the students' classrooms was not designed to accommodate theatrical performances just as props and costumes were not adequately available in the schools. However, the researcher ensured that the students

were encouraged/motivated to spend most of their break/leisure times rehearsing their plays. The researcher also ensured performance space, props, and costumes were created/improvised in the schools. These were done so that the purpose of the study would not be impeded. Also, the study was constrained by the truancy of students who were playing key roles in the devised plays. When this was firstly observed, the students spontaneously decided to nominate a replacement for the truant so that the play could be perform on the set date. However, the researcher ensured that there was not a repeat of the same by encouraging the various student-groups to ensure that more than one student rehearsed a role.

The study was also limited to the use of students as both the actors and audience. Therefore, the theatre piece devised and presented by the students could not be fully theatrical if the technicalities of theatre are put into consideration, since the students were not professional theatre practitioners and are not being trained to be. However, the researcher ensured that the minimum necessary technicalities in terms of the use of a performance space, props, and costumes as well as the directorial elements patterning to voicing and character development were put in place. Hence, the major purpose of the research was not defeated by this limitation.

5.5 Recommendations

Based on the findings of the study, the following recommendations are made:

1. Yorùbá language teachers should adopt the use of theatre-in-education package devised-for-students in teaching Yorùbá orature so that they can strategically position the oral literature forms in theatrical plays.
2. Yorùbá language teacher should adopt the use of the theatre-in-education package devised-by-students in teaching the Yorùbá moral values so that students can be allowed to engage in moral discourse and negotiation that would gear them towards adequate moral practices.
3. School management should make necessary resources (time, performance space, props, and costumes) available for effective implementation of students' theatre.
4. School management should facilitate the establishment of the Yorùbá Poetry and Drama Club that could be readily used for instructional purposes whenever the need arises.
5. Yorùbá language teachers should be encouraged to attend (theatre) research workshops, seminars, and conferences where they would gain knowledge about

various ways of implementing theatre-in-education for culture and moral education purposes.

6. The Yorùbá Teachers Association of Nigeria (Ègbé Akómólédè àti Àsà Yorùbá) and the Yorùbá Studies Association of Nigeria (Ègbé Onímò Èdè Yorùbá) should constantly organise workshops, seminars, and in-service training for Yorùbá language teachers on the use of theatre and drama (especially the theatre-in-education packages this study developed) for Yorùbá culture and moral education purposes.
7. The ministry of education should facilitate the revision of the Yorùbá language curriculum for senior secondary school to accommodate theatre-in-education as a methodological approach for teaching Yorùbá orature and moral values.

5.6 Contributions to knowledge

This study has added theatre-in-education packages (devised-for-students and devised-by-students) to the pool of innovative teaching modes that could be adopted to improve students' learning outcomes in Yorùbá orature and moral values. The study successfully developed the packages using the homestead approach of the theatre-for-development model and tested its effectiveness in the teaching of Yorùbá orature and moral values.

The study has also established that theatre-in-education can be effective without the use of a theatre troupe as it is dominantly used in literature. The present study utilised the students as both the actors and audience in carrying out theatre-in-education and the findings of the study to a great extent were in line with literature. Therefore, this study opens up a new dimension on furthering the prospect of theatre-in-education as a field of applied theatre.

Furthermore, the study established that theatre-in-education well conducted is also beneficial in first language situation and not only in second language situation that previous studies have heavily reported. This study established that the potencies of theatre-in-education can also be harnessed towards improving the learning outcomes of students in orature and moral values of their mother tongue and/or first language.

In addition, theatre-for-development model is traditionally meant for studies with community members on rural development. However, since students and schools are a part of the community, this study adopted theatre-for-development model to develop students' cognitive and affective domains and came up with interesting

evidence that could be used to further substantiate the principles of the theatre-for-development model.

5.7 Suggestions for further studies

Further studies on theatre-in-education should compare the use of theatre troupe with the use of students in carrying out theatre-in-education programmes, to determine which is more effective. Also, further studies should be conducted on the Yorùbá moral discourse and negotiation among secondary school students using grounded theory approach to either fully substantiate the situational negotiation theory of moral behaviour already puts forth in this present study. In addition, social skills could be examined as a moderator variable in future studies where students will be used as actors in theatre-in-education programmes. Finally, motivation and peer influence that were used as moderator variables in this study should be examined as independent variables that could predict students' learning outcomes in Yorùbá orature and moral values.

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APPENDIX I
DEPARTMENT OF ARTS AND SOCIAL SCIENCES EDUCATION
UNIVERSITY OF IBÀDÀN, ÌBÀDÀN
YORÙBÁ ORATURE KNOWLEDGE TEST (YOKT)

ÀSÌKÒ: Ogóji Ìṣéjú

Ìpín A: Mú ìdáhùn tí o bá rò pé ó tònà jùlọ fún àwọn ibéèrè wònyí nínú ìdáhùn A-E

1. Ègè jẹ àpẹẹrẹ ewi alòhùn láàrin àwọn (A) Ègbá (B) Òyó (D) Ìbàdàn (E) Ìjèbú
2. Kíkọ ni ti orin, ni ti ìjálá? (A) sísín (B) sísun (D) jíjá (E) kíkọ
3. “Òkú ewúré tí n fòhùn bí èyàn” jẹ oríkì (A) awọ (B) ilù (D) agogo (E) fèrè.
4. Èwo ni kì í ṣe ohun-èèlò orin nínú ìwònyí? (A) awọ (B) ilù (D) agogo (E) fèrè.
5. Irúfẹ ewi alohùn tí àwọn ọḍe máa n ṣe àgbékalẹ rẹ láti ṣípà ọkan nínú wọn ni
(A) Ìjálá (B) Èsà (D) Ìṣípà (E) Ìrèmòjé.
6. Irúfẹ àlọ tí ó máa n ní orin àti itàn akónilógbòn ni a mò sí..... (A) Àlọ àpagbè (B) àlọ àpamò (D) Àlọ arúmọlójú (E) Àlọ akónilógbòn
7. Èkún iyawó jẹ mó ayeyẹ igbéyàwó, jẹ mó orò ikeyin ọḍe. (A) Ìjálá (B) Òkú pípè (D) Ìdàrò ọḍe (E) Ìrèmòjé
8. Èwo ni kì í ṣe àpẹẹrẹ iwé lítírésò àpilẹkọ tó jẹ mó alohùn nínú ìwònyí? (A) Àwọn Oríkì Orílẹ̀ Mètàdínlògbòn (B) Ìyá Àtàtá (D) Ìrèmòjé Eré Ìṣípà Ọḍe (E) Ègè dídá
9. Àwọn ọḍe ló ni ìjálá, ló ni èsà. (A) Àwọn eléégún (B) Àwọn eḷégún (D) Àwọn akígbe ọba (E) Àwọn alágbẹ
10. Gbogbo òwe wònyí jẹ mó àṣà isinkú, àyàfí (A) Adirẹ iràná, kì í ṣohun àjẹgbé (B) Bá mi na ọmọ mi, kò dénu ọlọmọ (D) Báa kú láà dèrè, èniyàn ò sunwòn láàyè (E) Ikú ò dójó, àrùn ò dósù
11. Ewì alohùn tí ó wópò láàrin àwọn Ìjèbú ni (A) Dadakúàdá (B) Ṣàngó pípè (D) Apepe (E) Orin Etíyerí
12. Ewì alohùn tí ó wópò láàrin àwọn Ìgbómìnà ni (A) Dadakúàdá (B) Ṣàngó pípè (D) Apepe (E) Orin Etíyerí
13. Òrìṣà tí Yorùbá n kì ní “...òbàtáàṣà, ọba takuntakun òde ọrun” ni (A) Òrúnmilà (B) Èsù (D) Òbátálá (E) Sàngó

14. “Akítì ló le jà o

Ìjà ló le jà o...”

Àyọ̀lò òkè yìi jẹ̀ àpẹ̀ẹ̀rẹ̀ orin eré idárayá wo? (A) Ayò (B) Ìjàkadì (D) Bojúbojú
(E) Bòòlù gbígba

15. Irúfẹ̀ àlò tí ó máa n kún fún ibéèrè àti idáhùn ni (A) Àlò
àpagbè (B) àlò àpamò (D) Àlò arúmọ̀lọ̀jú (E) Àlò akónilọ̀gbón

Ìpín B: Parí òwe wònyí

1. Bí ọ̀mọ̀dé bá şubú a wo iwájú

2. Ọ̀gèdè dúdú ò yábùsán

3. Olóòótó ilú

4. Àgbà tó gbin èèbù ìkà

5. Adìrẹ̀ iràná

Ìpín D: Oríkì Orílẹ̀

1. Oríkì orílẹ̀ wo ni o mò?

2. Ko ilà márùn-ún nínú oríkì orílẹ̀ náà

.....
.....
.....
.....
.....

Ìpín E: Orin Ìbílẹ̀ Yorùbá

Kọ̀ àpẹ̀ẹ̀rẹ̀ orin ìbílẹ̀ Yorùbá kan tí o mò

.....
.....
.....
.....
.....

APPENDIX II
DEPARTMENT OF ARTS AND SOCIAL SCIENCES EDUCATION
UNIVERSITY OF ÌBÀDÀN, ÌBÀDÀN
QUESTIONNAIRE ON STUDENTS' DISPOSITION TO YORÙBÁ ORATURE
(QSDYO)

Dear Student,

This questionnaire is designed to elicit responses about your feelings, beliefs and mindsets about Yorùbá oral literary forms as means of entertainment and socialisation, especially in this westernised century. Kindly respond to the items with maximum sincerity, as your responses would be held with high confidentiality and used for research purposes only.

Ìfẹ́olúwa Theophilus, Akínşólá.

Section A: Demographic Information

School:

Class:

Gender: Male [] Female []

Age (in years only):

Section B: Students' Disposition to Yorùbá Orature

Instruction: kindly select one of *Strongly Agree (SA)*, *Agree (A)*, *Disagree (D)*, *Strongly Disagree (SD)* as it applies to you.

S/N	ITEMS	SA	A	D	SD
1.	I like the Yorùbá oral poems.				
2.	I enjoy Yorùbá oral literature lessons more than other aspects of the Yorùbá studies.				
3.	There is nothing worth learning in Yorùbá oral literature.				
4	If I have my way, I will remove oral literature from the Yorùbá curriculum.				
5.	I find Yorùbá songs very informative				
6.	I consider the Yorùbá chants as being useful for rituals and traditional festivals alone.				
7.	I do not need to learn the Yorùbá oral literature as a secondary school student.				

8.	I find the Yorùbá oral literary forms very educative.				
9.	I always try to avoid learning Yorùbá oral literature.				
10.	I consider learning the Yorùbá oral literature as a waste of time.				
11.	I normally use the Yorùbá proverbs in my conversation with people.				
12.	I listen to musics on Yorùbá chant.				
13.	I deliberately do not pay attention whenever I am being taught the Yorùbá oral literature.				
14.	I enjoy listening to radio programmes where Yorùbá oral literary forms are presented.				
15.	I learn many moral values from the Yorùbá oral literature lessons.				
16.	Yorùbá songs and chants are too local for me				
17.	I normally do not bother to understand proverbs when they are spoken to me.				
18.	I do not like the Yorùbá folktales and riddles at all.				
19.	I like to participate in school cultural activities where Yorùbá oral literature features.				
20.	Yorùbá oral artists should be invited to schools regularly.				

THE YORÙBÁ VERSION

**ÀTÒJỌ-ÌBÈÈRÈ-ÌWÁDÌÍ LÓRÍ ÌHÀ TÍ ÀWỌN AKÈKỌỌ KỌ SÍ LÍTÍRÉSỌ
ALOHÙN YORÙBÁ**

Akékọọ Ọwọ́n,

A pilẹ̀ ẹ̀ ẹ̀ àtòjọ-ìbèèrè-ìwádíí yíí láti ẹ̀ àkọjọ ẹ̀sì rẹ̀ nípa àwọn ìmòsílára, ìgbàgbọ̀ àti ẹ̀rò-ọkàn tí o ní sí onírúurú lítírẹ̀sọ alohùn Yorùbá gégé ọ̀nà ìdàrayá àti ifara-mòwà-àwùjọ, pàápàá jùlọ láyẹ̀ ọ̀de-òní. Jọwọ̀ dáhùn àwọn ìbèèrè nàá pẹ̀lú ọ̀ótọ̀ inú tó peléke, nítorí pé a ó pa àwọn ìdáhùn rẹ̀ mó gidigidi, a ó sì lò wọ́n fún ìwádíí lásán.

Ìfẹ̀olúwa Theophilus, Akínşolá.

Abala A: Nípa Ara Ẹ̀ni

Ilé-Ẹ̀kọ́:

Kílaásì:

Akọ-n-bábo: Ọ̀kúnrin [] Obìnrin []

Ojọ-ori: (kọ iye ọ̀dún lásán):

Abala B: Ìhà tí akékọọ kọ sí lítírẹ̀sọ alohùn Yorùbá

Àkíyèsì: Jọwọ̀ yan ọ̀kan tí ó bá ẹ̀rò rẹ̀ mu jùlọ nínú *Mo fara mó ọ̀n gan-an, Mo fara mó ọ̀n, N kò fara mó ọ̀n, N kò fara mó ọ̀n rará.*

S/N	Ìbèèrè	<i>Mo fara mó ọ̀n gan-an</i>	<i>Mo fara mó ọ̀n</i>	<i>N kò fara mó ọ̀n</i>	<i>N kò fara mó ọ̀n rará</i>
1.	Mo fẹ̀ràn àwọn ewì alohùn Yorùbá.				
2.	Mo máa n gbádùn ìdánìlẹ̀kọ́ lítírẹ̀sọ alohùn Yorùbá ju àwọn ẹ̀ka Yorùbá yòókù lọ.				
3.	Kò sí ohun tí ó yẹ̀ ní kíkọ́ nínú lítírẹ̀sọ alohùn Yorùbá.				
4.	Bí a bá gbà mí láàyè, màá yọ lítírẹ̀sọ alohùn kúrò nínú kọ̀ríkúlọ̀mù Yorùbá.				
5.	Àwọn orin Yorùbá kún fún ìfitónilétí.				
6.	Ìjọsin òrìṣà àti ayẹyẹ̀ ìbílẹ̀ nìkan ní lítírẹ̀sọ alohùn Yorùbá wúlò fún.				
7.	Gégé bí akékọọ sẹ̀kóndíri, n kò nílò				

	láti kọ nípa lítírẹ̀ṣọ̀ alohùn Yorùbá.				
8.	Mo rí lítírẹ̀ṣọ̀ alohùn Yorùbá gégé bí ohun tó kún fún ẹ̀kọ̀.				
9.	Mo máa n sáà gbiyànjú láti yàgò fún kíkọ̀ lítírẹ̀ṣọ̀ alohùn Yorùbá.				
10.	Mo ka kíkọ̀ lítírẹ̀ṣọ̀ alohùn Yorùbá sí ifàsikòsòfò.				
11.	Mo máa n sáà lo òwe Yorùbá nínú ìtàkuròsọ̀ mi pẹ̀lú àwọn èniyàn.				
12.	Mo máa n gbọ̀ àwọn àwo orin Yorùbá ajẹmọ̀sàré.				
13.	Mo máa n mọ̀mọ̀ má kọ̀biara sí i nígbà tí a bá n kọ̀ mi ní lítírẹ̀ṣọ̀ alohùn Yorùbá.				
14.	Mo máa n gbádùn àwọn ètò orí rẹ́dídò níbi tí wọn ti máa n ẹ̀ àgbékalẹ̀ àwọn lítírẹ̀ṣọ̀ alohùn Yorùbá.				
15.	Mo máa n kọ̀ ìwà <i>Omọ̀lúàbí</i> lóríṣíríṣi nínú kíláàsì lítírẹ̀ṣọ̀ alohùn Yorùbá.				
16.	Àwọn orin àti isàré (ohùn pípè) Yorùbá ti luko jù fún mi.				
17.	N kì í sáà ẹ̀ akitiyan láti ní òye àwọn òwe Yorùbá nígbàkúùgbà tí a bá sọ̀ ọ̀ sí mi.				
18.	N kò fẹ̀ràn àlọ̀ onítàn àti àpamọ̀ Yorùbá rárá.				
19.	Mo fẹ̀ràn láti máa kọ̀pa nínú àwọn ayẹ̀yẹ̀ ajẹmọ̀sà ní ilé-ẹ̀kọ̀ níbi tí wọn á ti lo ewi alohùn Yorùbá.				
20.	Ó yẹ̀ kí á máa pe àwọn òṣẹ̀ré alohùn Yorùbá wá sí ilé-ẹ̀kọ̀ lóòrè-kóòrè.				

APPENDIX III
DEPARTMENT OF ARTS AND SOCIAL SCIENCES EDUCATION
UNIVERSITY OF ÌBÀDÀN, ÌBÀDÀN
QUESTIONNAIRE ON STUDENTS' PRACTICE OF YORÙBÁ MORAL VALUES
(QSPYMV)

Dear Student,

This questionnaire is designed to elicit how often you practise and observe the Yorùbá values of *Ọmọlúàbí* in your daily social interaction. Kindly respond to the items with maximum sincerity, as your responses would be held in high confidentiality and used for research purposes only.

Ìfẹ́olúwa Theophilus, Akínşọlá.

Section A: Demographic Information

School:

Class:

Gender: Male [] Female []

Age (in years only):

Section B: Students' Practice of Yorùbá Moral Values in the Society

Instruction: Kindly indicate how often you do the following

S/N	ITEMS	<i>Always</i>	<i>Someti mes</i>	<i>Rarely</i>	<i>Never</i>
1	I speak the truth even if I will be punished				
2	I prostrate/knee down while greeting all elderly persons				
3	I do not wear dresses that will reveal my nakedness.				
4	I stand up for an elderly person to sit on my seat				
5	I tell lies to get out of punishment				
6	I assist elders in carrying their loads				
7	I take hard drugs where nobody				

	can see me				
8	I copy from my note or friends during class work/test or examinations, so that I can pass				
9	I obey all my teachers' instructions				
10	I help my friends who are in need				
11	I take things that are not mine in order to be comfortable				
12	I use vulgar/offensive/abusive words with my friends				

Section C: Vignettes' Moral Test

Instruction: Briefly indicate what you are likely to do if you find yourself in the following situations:

1. You have not eaten for three days because your parents have no money. You got to school very early in the morning and you were the first person to come. You found a huge sum of money in the school compound. Nothing is on it to trace the owner of the money.....
.....
.....
2. You have been warned from home not to talk to strangers on your way to school. You see an old woman about 90 years old struggling to lift her luggage.....
.....
.....
3. You did not prepare for English language examination but have the opportunity to cheat in the examination hall.....
.....
.....
4. Students in your school have paid a certain fee to the school management for WAEC before the government announced its intention to make it free. As the senior boy/girl, students are pressing you to disturb the peace of the school in order to get a refund.....

-
5. You see a brilliant student in an examination hall soliciting to borrow pen with the permission of the invigilator because her/his pen stops working. You have an extra pen but you have not written enough while he/she is almost through.....
.....
 6. You see a girl/boy laughing when he/she realizes his/her friend's father is a gateman who dresses shabbily.....
.....
 7. You see a senior student smoking cigarette in the school toilet. He or she entices you to join.....
.....
 8. You find money in the pocket of your dad's cloth he asked you to wash.
.....
 9. You see a blind person struggling to cross a busy road all alone.....
.....
 10. You see your parent(s) first thing in the morning.....
.....

THE YORÙBÁ VERSION

**ÀTÒJỌ-ÌBÉÈRÈ-ÌWÁDÌÌ LÓRÍ ÌŞE ÌWÀ ỌMỌLÚÀBÍ YORÙBÁ LÁÀRIN
ÀWỌN AKÉKỌ**

Akékọ Ọwọn,

A pilẹ ẹ àtòjọ-ìbèèrè-ìwádìí yí látí ẹ àkọjọ bí o ẹ n fi àwọn ìwà ọmọlúàbí Yorùbá sí ìşe sí lówùjọ. Jòwọ dáhùn àwọn ìbèèrè nàà pẹlú òótó inú tó peléke, nítorí pé a ó pa àwọn ìdáhùn rẹ mọ gidigidi, a ó sì lò wọn fún ìwádìí lásán.

Ìfẹolúwa Theophilus, Akínşolá.

Abala A: Nípa Ara Ẹni

Ilé-Ẹkọ:

Kíláàsì:

Akọ-n-bábo: Ọkúnrin [] Obìnrin []

Ọjọ-orí: (kọ iye ọdún lásán):

Abala B: Lóri Ìşe Ìwà Ọmọlúàbí Yorùbá Láàrin àwọn Akékọ

Àkíyèsì: Jòwọ ẹ àfihàn bí o ẹ n ẹ àwọn wọnyí sí

S/N	Ìbèèrè	Ní <i>gbogbo</i> <i>ìgbà</i>	Láwọn <i>ìgbà</i> <i>kan</i>	Léékọ <i>ọkan</i>	Rára
1.	Mo máa n sọ òtító kódà bí yòò bá fa ìjìyà fún mi.				
2.	Mo máa n dọbálẹ/kúnlẹ nígbà tí mo bá n kí àgbàlagbà				
3.	N ò kì í múra dáadáa, pàápàá jùlọ nígbà tí n ò bá sí ní ilé-èkọ.				
4.	Mo máa n dide fún àgbàlagbà látí jókòó láàyè mi.				
5.	Mo máa n pa irọ látí bọ lówọ ìjìyà.				
6.	Mo máa n ran àwọn àgbàlagbà lówọ látí gbé ẹrù wọn.				
7.	Mo máa n mu òdògùn olóró níbi tí ẹnikẹni kò ti lè rí mi.				

6. Ó rí ọmọkùnrin/ọmọbínrín kan tó ń rẹ̀rìn-ín nígbà tí ó rí i pé bàbá ọ̀rẹ́ ọ̀un jẹ́ aṣọ̀nà-ilé tí ó múra pálapàla.....

7. O rí akékòọ̀ àgbà kan nílẹ̀-ìgbònsẹ̀ ilé-ẹ̀kọ́ rẹ̀, tó ń mu sìgá. Èni náà sì ń pè ọ́ kí o dara pọ̀ mọ́ ọ̀un.....

8. O bá owó ní àpò aṣọ̀ bàbá rẹ̀ tí wọ̀n ní kí o bá àwọ̀n fọ̀.....

9. Ó rí afọ̀jù kan tó ń làkàkà láti dá fo títi ọ̀lọ̀pọ̀ èrò.....

10. Ó fi àwọ̀n òbí rẹ̀ fún ìgbà àkọ́kọ́ lówùúrò.....

APPENDIX IV

DEPARTMENT OF ARTS AND SOCIAL SCIENCES EDUCATION

UNIVERSITY OF ÌBÀDÀN, ÌBÀDÀN

MOTIVATION FOR YORÙBÁ ORATURE QUESTIONNAIRE (MYOQ)

Dear Student,

This questionnaire is designed to measure your motivation for Yorùbá oral literary forms. Kindly respond to the items with maximum sincerity, as your responses would be held in high confidentiality and used for research purposes only.

Section A: Demographic Information

School:

Class:

Gender: Male [] Female []

Age (in years only):

Section B: Students' Motivation for Yorùbá Orature

Instruction: kindly select one of *Strongly Agree*, *Agree*, *Disagree*, *Strongly Disagree* as it applies to you.

S/N	ITEMS	<i>Strongly Agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Strongly Disagree</i>
1.	I am being forced to attend Yorùbá oral literature lessons, because it is of no use to my future ambition and career.				
2.	I put energy to the study of Yorùbá orature because it could earn me more marks in Yorùbá examinations.				
3.	Learning more about the Yorùbá orature is important to achieving my goal in life.				
4.	My desire to become a renowned Yorùbá creative writer always drives me to put more energy to the learning of Yorùbá orature.				
5.	When I see people chant Yorùbá oral poems, I feel like learning it				

	too.				
6.	I deliberately do not participate in various school programmes on Yorùbá orature because I will not gain anything from them.				
7.	I do not need the knowledge of Yorùbá orature to succeed in life.				
8.	I am motivated to learn more about Yorùbá oral literary forms.				
9.	I am determined and committed to learning the Yorùbá orature, so as to be a good ambassador of the Yorùbá culture.				
10.	I am not always eager to learn the Yorùbá oral poems.				
11.	I do not need to study Yorùbá orature, since it will not yield any monetary gain.				
12.	I do not need an in-depth study of the Yorùbá orature, since I do not want to study Yorùbá in higher institution.				
13.	Popular Yorùbá oral artists do inspire me to learn more about the Yorùbá oral literature.				
14.	I do not receive adequate encouragement from my parent(s) to learn Yorùbá orature.				
15.	In-depth study of Yorùbá orature could help me develop my theatrical/entertaining talent.				

**THE YORÙBÁ VERSION
ÒTÉ-ÌGBÉLÉWỌN KÓRÍYÁ TÍ ÀWỌN AKÈKỌỌ NÍ SÍ LÍTÍRÉSỌ
ALOHÙN YORÙBÁ**

Akẹkọọ Ọwọ́n,

A pilẹ ẹ ẹ àtòjọ-ìbèèrè-ìwádìí yìí láti ẹ ẹgbélẹwọ́n kóríyá tí o ní fún ẹkọ́ lítírésọ́ alohùn Yorùbá. Jọwọ́ dáhùn àwọ́n ìbèèrè nàà pẹ̀lú òtótó inú tó pelẹke, nítorí pé a ó pa àwọ́n ìdáhùn rẹ mọ́ gidigidi, a ó sì lò wọ́n fún ìwádìí lásán.

Ìfẹ́olúwa Theophilus, Akínşọlá.

Abala A: Nípa Ara Ẹ̀ni

Ilé-Ẹ̀kọ́:

Kíláásì:

Akọ-n-bábo: Ọ̀kúnrin [] Obìnrin []

Ọ̀jọ́-orí: (kọ́ iye ọ̀dún lásán):

Abala B: Kóríyá akẹkọọ́ nínú lítírésọ́ alohùn Yorùbá

Àkíyèsí: Jọwọ́ yan ọ̀kan tí ó bá èrò rẹ́ mu jùlọ́ nínú *Mo fara mọ́ ọ́n gan-an, Mo fara mọ́ ọ́n, N kò fara mọ́ ọ́n, N kò fara mọ́ ọ́n rará.*

S/N	Ìbèèrè	<i>Mo fara mọ́ ọ́n gan-an</i>	<i>Mo fara mọ́ ọ́n</i>	<i>N kò fara mọ́ ọ́n</i>	<i>N kò fara mọ́ ọ́n rará</i>
1.	Bí ẹgbà tí wọ́n n fí ipá mú mí lọ sí ìdánilẹkọ́ lítírésọ́ alohùn Yorùbá ni, nítorí pé kò wúlò fún ohun tó wù mí láti dà lójọ́ iwájú.				
2.	Mo máa n fí akitiyan sí ẹkọ́ lítírésọ́ alohùn Yorùbá nítorí tí ó lè fún mí ní máàkì púpọ́ nínú ìdánwò.				
3.	Kíkọ́ nípa lítírésọ́ alohùn Yorùbá ẹ pàtàkì sí mí mú ifojúsùn mí láyé wá sí ẹ.				
4.	Ìfẹ́ inú mí láti di ọ̀jìnmì ònkòwé alátinúdá Yorùbá máa n sáà tì mí láti sa ipá sí i nínú kíkọ́ lítírésọ́ alohùn Yorùbá.				
5.	Nígbà tí mo bá rí i tí àwọ́n èniyàn n kẹ̀wì/pohùn, ó máa n wu èmi nàà				

	látí kọ ọ.				
6.	Mo máa ní mọ́mọ má kópa nínú àwọn ètò tí wọ́n gbé kalẹ́ lórí lítírẹ̀ṣọ́ alohùn Yorùbá ní ilé-ẹ̀kọ́, nítorí pé n kò ní jèrè ohun kankan nínú wọ́n.				
7.	N kò nílò ìmọ́ lítírẹ̀ṣọ́ alohùn Yorùbá látí ẹ́ aṣeyọ́rí láyé.				
8.	Ara mi máa ní yá gágá látí kọ́ síwájú sí i nípa àwọn oríṣíríṣi lítírẹ̀ṣọ́ alohùn Yorùbá				
9.	Mo ní ìpinnu àti ìfarajìn látí kọ́ lítírẹ̀ṣọ́ alohùn Yorùbá, kí n lè baà jé aṣojú rere fún àṣà Yorùbá.				
10.	Ara mi kì í sáà yá gágá látí kọ́ nípa àwọn ewi alohùn Yorùbá.				
11.	N kò nílò látí kọ́ nípa lítírẹ̀ṣọ́ alohùn Yorùbá, níwọ́n ìgbà tí kò ní èrè owó nínú.				
12.	N kò nílò ẹ̀kọ́ lítírẹ̀ṣọ́ alohùn Yorùbá tó jinlẹ́, níwọ́n ìgbà tí n kò fẹ́ látí yan Yorùbá láàyò ní ilé-ẹ̀kọ́ gígá.				
13.	Àwọn gbajúgbajà ọ̀sẹ̀ré alohùn Yorùbá máa ní mí sí mi látí kọ́ nípa lítírẹ̀ṣọ́ alohùn Yorùbá sí i.				
14.	N kò rí kóríyá tó tó gbà látí ọ̀dọ́ àwọn ọ̀bí mi fún kíkọ́ lítírẹ̀ṣọ́ alohùn Yorùbá.				
15.	Ẹ̀kọ́ ìjìnlẹ́ nípa lítírẹ̀ṣọ́ alohùn Yorùbá lè ràn mí lówó látí mú ẹ̀bùn iṣẹ̀ré/ídánílárayá mi dàgbà sí.				

APPENDIX V
DEPARTMENT OF ARTS AND SOCIAL SCIENCES EDUCATION
UNIVERSITY OF ÌBÀDÀN, ÌBÀDÀN
STUDENTS' PEER INFLUENCE QUESTIONNAIRE (SPIQ)

Dear Student,

This questionnaire is designed to measure the extent to which you are being influenced by your classmates, friends and peers. Kindly respond to the items with maximum sincerity, as your responses would be held with high confidentiality and used for research purposes only.

Section A: Demographic Information

School:

Class:

Gender: Male [] Female []

Age (in years only):

Section B: Students' Peer Influence

Instruction: kindly select one of *Strongly Agree, Agree, Disagree, Strongly Disagree* as it applies to you.

S/N	ITEMS	<i>Strongly Agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Strongly Disagree</i>
1.	I like to always be on my friends' good side.				
2.	I always care about what others think about me.				
3.	It is more important for me to be who I am.				
4.	My friends' decisions are unimportant to me.				
5.	How I act when I am alone is not different from how I act in the presence of my friends.				
6.	I am not ashamed to let my friends know my personal opinions and views about				

	things.				
7.	It is hard for my friends to change my opinion about anything.				
8.	I do things to earn more respect from my friends.				
9.	I do not consider any advice from my friends as being harmful.				
10.	I do not do things just to be famous among my friends.				
11.	I can skip classes to please my friends.				
12.	I do not like to dress in order to belong.				
13.	I do not consider any of my friends' behaviours as being immoral.				
14.	I do my things differently.				
15.	I follow my friends' advice to the letter.				

THE YORÙBÁ VERSION

ÒTÉ-ÌGBÉLÉWỌN IPA ẸGBÉ ÒUN ỌGBÀ LÓRÍ ÀWỌN AKÉKỌ

Akékọ Ọwọ,

A pilẹ ẹ àtòjọ-ìbèèrè-ìwádìí yí látí ẹ òdiwọn iye ipa tí àwọn ọrẹ, akẹgbé àti ọgbà ẹ ní lórí ẹ. Jọwọ dáhùn àwọn ìbèèrè nàà pẹlú òtótó inú tó peléke, nítorí pé a ó pa àwọn ìdáhùn ẹ mọ gidigidi, a ó sì lò wọn fún ìwádìí lásán.

Ìfẹolúwa Theophilus, Akinşola

Abala A: Nípa Ara Ẹni

Ilé-Ẹkọ:

Kíláàsì:

Akọ-n-bábo: Ọkúnrin [] Obìnrin []

Ọjọ-orí: (kọ iye ọdún lásán):

Abala B: Ipa ẹgbé àti ọrẹ lórí akékọ

Àkíyèsí: Jọwọ yan ọkan tí ó bá èrò ẹ mu jùlọ nínú *Mo fara mọ ọn gan-an, Mo fara mọ ọn, N kò fara mọ ọn, N kò fara mọ ọn rará.*

S/N	Ìbèèrè	<i>Mo fara mọ ọn gan- an</i>	<i>Mo fara mọ ọn</i>	<i>N kò fara mọ ọn</i>	<i>N kò fara mọ ọn rará</i>
1.	Mo fẹràn látí máa ní ojú rere àwọn ọrẹ mi ní gbogbo ìgbà.				
2.	Mo máa n sáà ro ohun tí àwọn ẹlòmíràn rò nípa mi wò.				
3.	Ó ẹ pàtàkì jùlọ fún mi látí jẹ ẹni tí mo jẹ.				
4.	Ipinnu àwọn ọrẹ mi kò ẹ pàtàkì sí mi.				
5.	Ìwà mi nígbà tí mo bá dá wà kò yàtò sí ìwà mi níwájú àwọn ọrẹ mi.				
6.	Ojú kì í tì mí látí jẹ kí àwọn ọrẹ mi mọ èrò àti ipinnu mi nípa nńkan.				
7.	Ó niran fún àwọn ọrẹ mi látí yí èrò mi padà lórí ohunkóhun				
8.	Mo máa n hùwà látí rí ọwọ gbà sí lówọ				

	àwọn ọ̀ré mi.				
9.	N kò ka ìmòrán ọ̀ré mi kankan sí ohun tó léwu.				
10.	N kì í hùwà láti gbajúmò láàrin àwọn ọ̀ré mi.				
11.	Mo lè pa kíláàsì jẹ láti tẹ àwọn ọ̀ré mi lórùn.				
12.	N kò fẹ̀ràn láti máa mura fún bíbá egbé mu.				
13.	N kò ka ìwà yòówù tí ọ̀ré mi hù gégé bí ìwà àìtọ̀.				
14.	Mo máa n ẹ̀ nńkan lónà tó yàtọ̀.				
15.	Mo máa n tẹ̀lé ìmòrán àwọn ọ̀ré mi dé ojú àmì.				

APPENDIX VI
DEPARTMENT OF ARTS AND SOCIAL SCIENCES EDUCATION
UNIVERSITY OF ÌBÀDÀN, ÌBÀDÀN

STUDENTS' PLAY PERFORMANCE RATING SCALE (SPPRS)

S/N	Items	Excellent (5)	Very Good (4)	Good (3)	Fair (2)	Poor (1)
Preparation and Interpretation						
1	Students show adequate preparation of/from text/script.					
2	Students show adequate interpretation of the text/script.					
3	There is a subtle approach to materials such as props and costumes.					
Character Development						
4	There is evidence of appropriate acting technique for character development.					
5	Students show clear understanding of play's objectives through their characters.					
6	Students' emotional engagements are appropriate to character/story.					
Vocal Quality						
7	The students' vocal choices are well-articulated.					
8	Students' voices are well					

	paced.					
9	The students' vocal choices consistently reflect their characters.					
Body Movement						
10	The students' body movement reflects their character.					
11	Students show physical commitment to the story.					
12	Students' movements do not mask one another on the stage.					
Scene Presentation						
13	Students demonstrate an understanding of scene tempo.					
14	Students demonstrate an understanding of stage technicalities.					
15	Performance demonstrates strong actor engagement through clear directorial elements.					
Cultural Matrices						
16	Students show adequate understanding of the cultural context of the play.					
17	Students' preparation of/from script/text shows adequate knowledge of the Yorùbá culture.					
18	Students' actions show a					

	proper interpretation of the Yorùbá moral values contained in the scripts/texts.					
19	Students adequately incorporate/present Yorùbá oral literature in their plays.					
20	Students use oral literature to buttress the cultural/moral messages of their play.					

THE YORÙBÁ VERSION
ÒTÉ ÌGBÉLÉWỌN ÌSÈRÉ ÀWỌN AKÉKỌỌ

S/N	Ìbèèrè	Ìfakọ yọ (5)	Ó dára gan-an (4)	Ó dára (3)	Kò dára tó (2)	Kò dára rárá (1)
Ìmúrasílẹ̀ fún àti Sísẹ̀ Ìtumọ̀ Eré						
1	Àwọ̀n akékọ̀ọ̀ fí ìmúrasílẹ̀ tó tẹ̀wọ̀n hàn láti inú ìwé eré.					
2	Àwọ̀n akékọ̀ọ̀ ẹ̀ ẹ̀fihàn ìṣètumọ̀ ìwé eré lónà tó tẹ̀wọ̀n.					
3	Ètẹ̀ ilà̀nà ìṣàmúlò àwọ̀n èròjà bí gáréétà àti aṣọ̀ eré fara hàn.					
Ìdàgbàsókè Ẹ̀dà-ìtàn						
4	Ẹ̀rí ilò ilà̀nà ìṣèrè tó tọ̀nà fún ìdàgbàsókè ẹ̀dà-ìtàn fara hàn.					

5	Àwọn akékòò se àfihàn òye tó já gaara nípa èròngbà eré nípasè àwọn èdá-ìtàn wọn.					
6	Ìmòsílára àwọn akékòò bá èdá-ìtàn/ìtàn mu.					
Dídára Ohùn						
7	Ohùn tí àwọn akékòò yàn já gaara.					
8	Ìwéhùn àwọn akékòò se régí.					
9	Ohùn tí àwọn akékòò yàn se àfihàn àwọn èdá-ìtàn wọn nígbàkùùgbà.					
Ìfarasí						
10	Ìfarasí àwọn akékòò fi èdá-ìtàn wọn hàn.					
11	Àwọn akékòò se àfihàn ìfarajìn sí itàn.					
12	Ìfarasí àwọn akékòò kò dí ara wọn lójú/lówó lórí itàgé.					
Àgbékalè Ìran						
13	Àwọn akékòò se àfihàn níní òye iyára ìran.					
14	Àwọn akékòò se àfihàn níní òye ìse itàgé					
15	Ìṣèré se àfihàn ìse òṣèré tó lágbára nípasè àwọn ilàna ìdarí-eré tó já gaara.					
Àwọn Àkóónú Ajemàsà						
16	Àwọn akékòò se àfihàn níní òye tó kún nípa àsà tí					

	eré náà dálé.					
17	Ìmúrasílẹ̀ àwọn akẹ̀kọ̀ọ́ nípa kíko àti láti inú ìwé eré ẹ̀ ẹ̀ àfihàn níní ìmọ̀ tó kún nípa àṣà Yorùbá.					
18	Ìṣe àwọn akẹ̀kọ̀ọ́ ẹ̀ àfihàn ìṣe-ìtumò àwọn ìwà omolúàbí Yorùbá tó sodo nínú eré.					
19	Àwọn akẹ̀kọ̀ọ́ ẹ̀ àfihàn lítírésọ̀ alohùn nínú àwọn eré wọn.					
20	Àwọn akẹ̀kọ̀ọ́ ẹ̀ àmúlò lítírésọ̀ alohùn láti kín àlàyé wọn nípa àṣà/ìwà omolúàbí Yorùbá léyìn nínú eré wọn.					

APPENDIX VII
DEPARTMENT OF ARTS AND SOCIAL SCIENCES EDUCATION
UNIVERSITY OF ÌBÀDÀN, ÌBÀDÀN
FOCUSED GROUP DISCUSSION GUIDE

This instrument is self-constructed to guide the focused group discussion sessions with students of the two experimental groups.

PART ONE: FGD with Students in the Theatre-in-Education Package Devised-by-Students Group

Section A: Introduction

Moderator: This discussion is aimed at receiving information from you about:

- ways in which you realised/created your content/story-line.
- your experiences during rehearsals and presentations; and
- how you perceive/view the package devised by your group and other groups.

The following rules will guide our discussion:

- No answer, opinion or view will be regarded as being right or wrong
- One person shall talk at a time since we are recording.
- It is not necessary you agree with others but kindly listen to others as they share their views.
- Avoid derogatory language when disagreeing with someone's view.
- My role in this discussion is to guide. As such, I will not express my opinion about any question.

Section B: FGD Questions

1. How has your prior knowledge of the Yorùbá orature and moral values aided the content/story creation of your package?
2. What extra research/effort did you put into creating content/story for your package and why?
3. Briefly share your experiences from the rehearsals and presentation sessions?
4. Briefly share your views about the play produced and presented by your group.
5. Briefly share your views about the plays produced and presented by other groups in your class.
6. What were the challenges you encountered in the process and how did you tackle them?

PART TWO: FGD with Students in the Theatre-in-Education Package Devised-for-Students Group

Section A: Introduction

Moderator: This discussion is aimed at receiving information from you about:

- how you perceive/view the package devised for you to rehearse and present in class;
- your experiences during rehearsals and presentations.

The following rules will guide our discussion:

- No answer, opinion or view will be regarded as being right or wrong
- One person shall talk at a time, since we are recording.
- It is not necessary you agree with others but kindly listen to others as they share their views.
- Avoid derogatory language when disagreeing with someone's view.
- My role in this discussion is to guide. As such, I will not express my opinion about any question.

Section B: FGD Questions

1. Briefly share your views about the play produced and presented by your group.
2. Briefly share your views about the plays produced and presented by other groups in your class.
3. If you were asked to write/create the content/story yourself, what would you do differently?
4. What were your experiences from the rehearsals and 365resentation sessions?
5. If you were asked to direct the rehearsals and presentation session yourself, what innovation would you bring into it?
6. What were the challenges you encountered in the process and how did you tackle them?

THE YORUBÁ VERSION
ÌLÀNÀ FÚN ÌJÍRÒRÒ A-DÓJÚ-LÉGBÉ

A dá ẹ irinṣẹ yìi láti tóni sònà nínú ìjíròrò a-dójú-légbé pèlú ìsòrí àwọn akékòò ilé-ẹkó méjì tí a lò fún ìwádìí.

APÁ KÌN-ÍN-NÍ: Ìjíròrò a-dójú-légbé pèlú àwọn akékòò Ìdì Tíátà-Nínú-Ìkòni Àpilẹṣe-Láti-Qwó-Akékòò

Abala A: Ìfáàrà

Adarí: èròngbà ìjíròrò yìi ni láti rí àlàyé gbà lówó yín nípa:

- Àwọn ọ̀nà tí ẹ gbà ẹ̀dà àkóónú/ítàn eré yín;
- Àwọn ìrírí yín lásìkò àwọn ìgbàradì àti àgbékalẹ eré wọn; àti
- Bí ẹ ẹ rí ìdì tíátà tí ìsòrí ẹ àti àwọn ìsòrí yòókù sí.

Àwọn òfin wònyí ni yòò darí ìjíròrò wa:

- Kò sí ìdáhùn, èrò tàbí ìwòye tí a máa kà sí ohun tó tònà tàbí ohun tí kò tònà.
- Nítorí pé à n gba ohun sílẹ, ẹ̀nikan ṣoṣo ni yòò sòrò lẹ̀ẹkan ṣoṣo.
- O kò nílò láti gba ohun tí àwọn ẹ̀lómíràn sọ, sùgbón jòwó tétí sí wọn bí wọn ẹ n fí èrò wọn hàn.
- Yàgò fún ọ̀rò àlùfànsá nígbà tí o bá n tako èrò ẹ̀lómíràn.
- Ojúṣe mi nínú ìjíròrò yìi ni láti tònà. Nítorí náà, n kò ní fí èrò tẹ̀mi hàn nípa àwọn ìbèèrè.

Abala B: Àwọn ìbèèrè fún ìjíròrò

1. Báwo ni ìmò àtẹ̀yìnwá yín nípa lítíréṣò alohùn àti ìwà ọ̀mọ̀lúàbí Yorubá ẹ ran síṣẹ̀dà àkóónú/ítàn eré yín lówó?
2. Kín ni ó jẹ akítíyan/ìwádìí tí o fí kún síṣẹ̀dà àkóónú/ítàn eré yín lówó àti pé kín ni ìdí?
3. Njẹ o lè ṣàlàyé àwọn ìrírí ẹ nínú ìgbàradì àti àgbékalẹ eré yín?
4. Ní ṣókí, ṣàlàyé àwọn èrò ẹ nípa eré tí ìsòrí/òwó ẹ ẹ àgbékalẹ ní kílààsì.
5. Ní ṣókí, ṣàlàyé àwọn èrò ẹ nípa eré tí àwọn ìsòrí/òwó mìíràn ẹ àgbékalẹ ní kílààsì.
6. Àwọn ìṣòro wo ni ẹ dojú kọ nínú ìṣẹ̀ yìi àti báwo ni ẹ ẹ borí rẹ?

APÁ KEJÌ: Ìjíròrò a-dójú-légbé Pèlú Àwọn Akékòò Ìdì Tíátà-Nínú-Ìkòni Àpilẹṣe-Fún-Akékòò

Abala A: Ìfáàrà

Adarí: Èròngbà ìjíròrò yìi ni láti rí àlàyé gbà lówó yín nípa:

- Bí ẹ̀ se rí ìdí eré tí a sètò fún yín láti gbarádi fún àti gbékalẹ̀ ní kíláàsì;
- Àwọn ìrírí yín lásìkò ìgbáradì àti àgbékalẹ̀ rẹ̀ ní kíláàsì.

Àwọn òfin wònyí ni yóò darí ìjíròrò wa:

- Kò sí ìdáhùn, èrò tàbí iwòye tí a máa kà sí ohun tó tònà tàbí ohun tí kò tònà.
- Nítorí pé à ñ gba ohùn sílẹ̀, ẹ̀nikan soṣo ni yóò sòrò lẹ̀ẹkan soṣo.
- O kò nílò láti gba ohun tí àwọn ẹ̀lòmíràn sọ, sùgbón jòwọ̀ tẹ́tí sí wọn bí wọn se ñ fi èrò wọn hàn.
- Yàgò fún ọ̀rọ̀ àlùfànsá nígbà tí o bá ñ tako èrò ẹ̀lòmíràn.
- Ojúṣe mi nínú ìjíròrò yí ni láti tònà. Nítorí náà, n kò ní fi èrò tẹ̀mi hàn nípa àwọn ibéèrè.

Abala B: Àwọn ibéèrè fún ìjíròrò

1. Ní sókí, sàlàyé àwọn èrò rẹ̀ nípa eré tí ìsòrí/òwọ̀ rẹ̀ se àgbékalẹ̀ rẹ̀.
2. Ní sókí, sàlàyé àwọn èrò rẹ̀ nípa eré tí àwọn ìsòrí/òwọ̀ mìíràn se àgbékalẹ̀ ní kíláàsì.
3. Bí a bá ní kí ẹ̀ kọ eré/ítàn náà fúnra rẹ̀, kín ni wà á se yàtò?
4. Njẹ o lè sàlàyé àwọn ìrírí rẹ̀ nínú ìgbáradì àti àgbékalẹ̀ eré yín?
5. Bí a bá ní kí ẹ̀ darí àwọn ìgbáradì àti àgbékalẹ̀ eré yín fúnra yín, ohun tuntun wo ni wà á mú wò ọ̀?
6. Àwọn ìṣòro wo ni ẹ̀ dojú kọ nínú ìṣe yí àti báwo ni ẹ̀ se borí rẹ̀?

APPENDIX VIII
DEPARTMENT OF ARTS AND SOCIAL SCIENCES EDUCATION
UNIVERSITY OF ÌBÀDÀN, ÌBÀDÀN
IN-DEPTH INTERVIEW GUIDE

Interview Questions for Teachers in the Theatre-in-Education Package Devised-for-Students

1. Can I meet you? Your name, qualification, and years of experience in the teaching of Yorùbá language.
2. Briefly share your views about the play produced and presented by each group of students.
3. If you were asked to write/create the content/story yourself, just as the researcher did, for the students, what would you do differently?
4. Briefly share your experiences with students from the rehearsals and presentation sessions?
5. How receptive were your students to the Theatre-in-Education Package devised-for-students?
6. What were the challenges encountered in the process and how did/can you address them as a teacher?

Interview Questions for Teachers in the Theatre-in-Education Package Devised-by-Students

1. Can I meet you? Your name, qualification, and years of experience in the teaching of Yorùbá language.
2. Briefly share your views about the content/story-line/play created, produced and presented by each group of students in your class.
3. If you were asked to write/create the content/story for them, what would you do differently?
4. How interested were your students in creating and producing the play?
5. What were the challenges encountered in the process and how did/can you address them as a teacher?

THE YORUBÁ VERSION

ÌLÀNÀ FÚN ŞÍŞE ÌFÒRÒWÁNILÉNUWÒ

Àwọn ibéèrè ìfòròwánilénuwò pèlú àwọn olùkó ọwọ̀ Ìdì Tíátà-Nínú-Ìkóni Àpilèşe-Fún-Akékòọ̀

1. Njé a lè mò yín? Orúkọ yín, oyè èkó àti iye ọdún tí ẹ ti lò lenu isé kíkó èdè Yorùbá?
2. Ní sọkí, ẹ şàlàyé èrò yín nípa eré tí àwọn isòrí/ọwọ̀ àwọn akékòọ̀ kòòkan pèsè fún igbékalè ní kíláàsì.
3. Bí a bá ní kí ẹ şedá/kọ àkóónú/ítàn eré náà fún àwọn akékòọ̀, gégé bí olùwádíí ti şe, kín ni ẹ máa şe lónà ọ̀tò?
4. Njé ẹ lè şàlàyé irírí tí ẹ ní pèlú àwọn akékòọ̀ lásìkò igbàradì àti agbékalè eré ní kíláàsì?
5. Báwo ni ọkàn àwọn akékòọ̀ yín şe wà nílẹ sí pèlú ìdì eré tí a pèsè fún wọn?
6. Àwọn isòro wo ni ẹ dojú kọ nínú isé yíí àti báwo ni ẹ şe borí rẹ?

Àwọn ibéèrè ìfòròwánilénuwò pèlú àwọn olùkó ọwọ̀ Ìdì Tíátà-Nínú-Ìkóni Àpilèşe-Láti-Ọwọ̀-Akékòọ̀

1. Njé a lè mò yín? Orúkọ yín, oyè èkó àti iye ọdún tí ẹ ti lò lenu isé kíkó èdè Yorùbá?
2. Ní sọkí, ẹ şàlàyé èrò yín nípa eré/ítàn/àkóónú tí isòrí/ọwọ̀ àwọn akékòọ̀ kòòkan şedá tí wọn sì gbàradì fún igbékalè ní kíláàsì.
3. Bí a bá ní kí ẹ şedá/kọ àkóónú/ítàn eré náà fún àwọn wọn, gégé bí olùwádíí ti şe, kín ni ẹ máa şe lónà ọ̀tò?
4. Báwo ni àwọn akékòọ̀ yín şe ní ifẹ sí şíşedá àti pípèsè eré náà?
5. Àwọn isòro wo ni ẹ dojú kọ nínú isé yíí àti báwo ni ẹ şe borí rẹ?

APPENDIX IX

CONSENT FORM

INTRODUCTION

Your consent is being sought to participate in a PhD research study. Carefully go through and understand the terms and conditions before signing the form. Please, ask the researcher if there is any aspect of the form or the research you need clarifications on. Thank you!

TITLE: Theatre-in-Education Packages and Learning Outcomes in Yorùbá Orature and Moral Value Concepts among Secondary School Students' in the Ìbàdàn Metropolis, Nigeria

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Department Department of Arts and Social Sciences Education

University of Ìbàdàn

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OBJECTIVES OF THE STUDY

The objectives of the study include the following:

- To devise two packages for carrying out theatre-in-education programmes that will address secondary school students' knowledge of and disposition to Yorùbá orature and practice of Yorùbá moral values;
- To implement the two packages among students in public secondary schools in Ìbàdàn metropolis;
- To test for the effectiveness of the packages on students' learning outcomes in Yorùbá orature and moral values.

CONFIDENTIALITY

Your response in this research is anonymous. As such, no aspect of the instrument requires your name or other means of identity. Please, DO NOT write your name at all

on any of the instruments. Besides, the information/data (responses to questionnaires, audio/video recordings of interview and FGD sessions, photos/videos of the theatre intervention sessions) to be collected will be protected with high confidentiality. In other words, none of the information will be used for other purposes different from the presentation and publication of the research findings. The researcher will make all possible effort to ensure your confidentiality is preserved. For instance, only code names/numbers will be used for participants in the researcher's field notes, documents, interview and FGD transcriptions.

VOLUNTARY PARTICIPATION

It is up to you to decide whether to take part in this study. If you decide to take part in this study, you will be asked to sign a consent form. After you sign the consent form, you are still free to withdraw at any time and without giving a reason.

Contact the researcher or the supervisor of this study for any further information or clarifications.

CONSENT

I have been properly briefed about the research (Its objectives, procedures, foreseeable risks and expected outcomes) and I understood the provided information. I had been given the opportunity to ask questions. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving a reason and without cost. I understand that I will be given a copy of this consent form. I voluntarily agree to take part in this study.

Participant's Name _____ Signature and Date _____

Parent's Name _____ Signature and Date _____

Yorùbá Teacher's Name _____ Signature and Date _____

Researcher's Name _____ Signature and Date _____

THE YORÙBÁ VERSION
FỌMÙ ÌFI-GBA-ÌYỌNDA LỌWỌ AKÓPA

Ìfáárà

A n gba iyònda rẹ láti jẹ akópa nínú iwádíí ijìnlẹ PhD kan. Ka iwé yí pèlú ikíyèsára, kí o sì ní òye àwọn ohun tí ó rọ mọ ọn kí o tó bu ọwọ lù ú. Jọwọ bèèrè lọwọ olùwádíí bí o bá ní agbọn fọmù tàbí iwádíí yí tí o ti nílò àlàyé. Ẹ seun!

ÀKOLÉ: Ìdí-àkànṣe Ajẹmọ Tíátà-nínú-Ìkóni Àti Ìhà Àwọn Akékọọ Ilé-ẹkọ Sẹkóndíri kọ sí Lítírẹsọ Alohùn Yorùbá Àti Híhu Ìwà Ọmọlúàbí Yorùbá Ní Ìgboro Ìbàdàn, Nàìjíríà

OLÙWÁDÌÌ: Ìfẹolúwa Theophilus AKÍNSỌLÁ
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ALÁBÒÓJÚTÓ: Ọjògbón A.A. Adéyínká
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ÀWỌN ÈRỌNGBÀ IṢÉ ÌWÁDÌÌ YÌÍ

Ìwọnyí ni àwọn èròngbà iṣé-ìwádíí yí:

- Láti ṣe àgbékalẹ̀ idì-àkànṣe méjì fún gbígbé ètò ajẹmọ tíátà-nínú-ẹkọ kalẹ̀ lónà tí yòò gbà mójú tó ìhà tí àwọn akékọọ kọ sí lítírẹsọ alohùn Yorùbá àti híhu iwà ọmọlúàbí Yorùbá;
- láti ṣe ìmúse idì-àkànṣe méjì nàà láàrin àwọn akékọọ ilé-ẹkọ sẹkóndíri ti ijọba ní ìgboro ìbàdàn;
- Láti ṣe àyèwò ìmúyányán àwọn idì-àkànṣe nàà lóri ìhà tí àwọn akékọọ kọ sí lítírẹsọ alohùn àti iwà ọmọlúàbí Yorùbá.

ÌPA-ÀṢÍRÍ-MỌ

Àwọn idáhùn rẹ nínú iwádíí yí jẹ aláìlólúwa. Nítorí nàà, kò sí agbọn kankan nínú irinṣe iwádíí yí tó bèèrè fún orúko rẹ tàbí ohun idánimò miíràn. Jọwọ, máṣe kọ orúko rẹ rárá sórí irinṣe kankan. Yàtò sí èyí, àwọn àlàyé/déétà tí a ó gbà gbogbo ni a ó pa ní àṣírí mọ dáadáa. Kò sí èyí tí a ó lò fún ohun miíràn nínú wọn yàtò sí fífi wọn jábò iwádíí yí. Olùwádíí yòò sa gbogbo ipá rẹ láti rí pé a pa àṣírí rẹ mọ. Bí àpẹrẹ, orúko alárokò/ñońbà nìkan ni a ó lò láti tọka sí àwọn akópa nínú àkọsilẹ olùwádíí gbogbo lóko iwádíí, àti ninu idàko ifòròwánilẹnuwò àti ijíròrò adójú-lẹgbé.

ÌKÓPA ONÍWỌFÚN

Ọwọ rẹ ni ó wà láti pinnu bóyá láti kópa tàbí má kópa nínú iṣẹ̀ yìí. Bí o bá pinnu láti kópa nínú iṣẹ̀ yìí, wà á ní láti bu ọwọ̀ lu ìwé/fọ̀mù yìí. Lẹ́yìn tí o bá ti bu ọwọ̀ lù ú, o sì tún ní òmìnira láti sọ pé o kò ṣe mọ̀ láìfún wa ní ìdí kankan.

Ẹ̀ kàn sí olùwádìí tàbí alábòójútó iṣẹ̀ yìí fún àlàyé síwájú sí i.

ÌYỌ̀NDA

Mo ti ka àlàyé tí ẹ̀ pàsè yìí, wọn sì yé mi. Wọn ti fún mi ní ànfààní láti bèèrè ibèèrè. Ó yé mi pé wọ̀nfún ni ìkópa mi, mo sì lè kò láti tèsíwájú nígbàkúùgbà tó bá wù mí láìsí pilẹ̀ sí ìdí kankan, láìsí ná mi ní ǹnkankan. Ó yé mi pé wọn á fún mi ní ẹ̀dà fọ̀mù yìí kan. Mo gbà láti ọkàn mi láti kópa nínú iṣẹ̀ ìwádìí yìí.

Orúkọ Akópa _____ Ipa kíkó nínú iṣẹ̀ yìí _____

Ìbuwólù Akópa _____ Déètì _____

Ìbuwólù Olùwádìí _____ Déètì _____

APPENDIX X
THEATRE-IN-EDUCATION PACKAGE DEVISED-FOR-STUDENTS
(ÌDÌ TÍÁTÀ-NÍNÚ-ÌKÒNÌ ÀPILÈŞE-FÚN-AKÉKÒÓ)

ÒSÈ KÌN-ÌN-NÍ

Olùwádìí ṣàlàyé èròngbà iṣe-ìwádìí fún àwọn akékòó àti ipa tí wọn yóò kó. Pèlú ìrànlọ́wọ́ olùkó, ó pín àwọn akékòó sí ọ̀wọ́ méfà ó sì fún ọ̀wọ́ kòòkan ní ìwé eré tí a ti pèsè sílẹ́ fún wọn. Àwọn akékòó jókòò pèlú ara wọn ní ọ̀wọ̀ọ̀wọ́, wọn sì bèrẹ́ sí ní ka ìwé eré nàà nígbà olùkó àti olùwádìí n lẹ́ káàkiri láti rí i pé wọn pe ọ̀rọ́ kòòkan dáadáa. Lẹ́yìn èyí, olùkó ran àwọn akékòó lówọ́ láti yan ipa tí akékòó kòòkan yóò kó ní ọ̀wọ́ kòòkan fún un.

ÒSÈ KEJÌ

Ọ̀wọ́ àwọn akékòó kòòkan ṣe ìgbàradì eré wọn. Olùwádìí àti olùkó ṣe ìdàrí àwọn ìgbàradì nàà. Àwọn akékòó fi iṣe inú eré nàà kóra. Wọn sì dáábáá oríṣíríṣi ọ̀nà tí wọn lè gbà ṣe eré nàà tí yóò fi dùn ju bí a ṣe kọ́ ọ́ lẹ́. Bákan nàà wọn ṣe àkòṣilẹ́ àwọn ohun-èlò tí wọn yóò nílò fún eré nàà wọn sì pín ojúṣe wíwá wọn láàrin ara wọn.

ÒSÈ KETA

ÒTÍTÓ LÉRÈ

ÌGBÉSÈ KÌN-ÌN-NÍ (ÌFÁÁRÀ/ÈRÒNGBÀ)

Olùkó/Olùwádìí yóò ṣe àwọn nṁkan wònyí ní ìgbésè yìí:

I. Tọ́ka sí àkólẹ́ àgbékalẹ́ eré nàà (Òtító léré)

II. Tọ́ka sí àwọn èròngbà àgbékalẹ́ nàà:

Kí àwọn akékòó gbọ̀dọ́ lè:

1.6.1 Sọ iṣepàtàkì síṣọ́ òtító ní gbogbo ìgbà;

1.6.2 Ní ifẹ́ sí orin àti ewi alòhùn Yorùbá gégé bí akòmọ́nìwà;

1.6.3 Maa sọ òtító nígbà gbogbo.

III. Sísẹ́ àfihàn ìsọ̀rì àwọn akékòó tí yóò ṣe àgbékalẹ́ eré nàà

ÌGBÉSÈ KEJÌ (ÌŞÍDE)

Orin

Lílẹ́: Omólúàbí ni wá, omọ́ Yorùbá

Omólúàbí ni wá o, a mọ̀wà

A mọwà ire é wù lówùjọ èniyàn

Ègbè: Ọmọlúàbí ni wá, ọmọ Yorùbá

Ọmọlúàbí ni wá o, a mọwà

A mọwà ire é wù lówùjọ èniyàn

Lílé: Ọmọlúàbí ni wá, a kì í parọ

Òtító la fi n bára wa lò

A mọwà ire é wù lówùjọ èniyàn

Ègbè: Ọmọlúàbí ni wá, ọmọ Yorùbá

Ọmọlúàbí ni wá o, a mọwà

A mọwà ire é wù lówùjọ èniyàn

Ohùn pípè

Bí irọ bá lọ lógún ọdún

Ọjọ kan lòóótọ ó bá

A-túrọ-tà bí èlùbọ

Máa gbọrọ ẹnu mi lọ

Purọ n níyì ẹtẹ ní í já sí

Ẹtẹ ilé, ẹtẹ òde

Títẹ lówọ ọmọdé

Títẹ lówọ àgbàlagbà

Òtító lè mi ó máa sọ

Torí òtító lérè

Ó sì tún léyẹ

Òtító ní gbé orílẹ̀-èdè lékè

Orin

Lílé: Ọmọlúàbí ni wá, a kì í parọ

Òtító la fi n bára wa lò

A mọwà ire é wù lówùjọ èniyàn

Ègbè: Ọmọlúàbí ni wá, ọmọ Yorùbá

Ọmọlúàbí ni wá o, a mọwà

A mọwà ire é wù lówùjọ èniyàn

ÌGBÉSÈ KETA

Olùkọ/olùwádíí yòò sẹdà ìṣẹ̀lẹ̀ tí ó tọka sí àkóónú eré nàà, ó sì pe àwọn akẹ̀kọ̀ọ̀ nǐjà láti máa fi ọkàn bá eré nàà lọ.

ÌGBÉSÈ KẸRIN (ÀGBÉKALÈ ERÉ)

(Ọba ilú Òtító-Léré wọ orí itàgé pèlú Akígbe rẹ, tí ó n kí í ní mèsàn-án mẹwàá)

Akígbe: Ọba Aládé
Ọbá ilú àwa
Òtító-Léré
Ọba nílá
Ọba olókíkí
Mo sún mọba níwòn ebè kan
Mo jìnnà sọbá níwòn ẹgbẹfà
Ọba má pa mí
Aróbafín...

(Kábíyèsí ju irùkèrè sí Akígbe, ó sì dákẹ. Kábíyèsí bá gúnwà sọrí àpèrè rẹ. Bí Kábíèsí ẹ gúnwà tán, ni Akígbe ẹ Kábíèsí ooo...)

Akígbé: (Ó dọbálẹ) Kábíèsí oooo

Kábíyèsí: (Ó tún ju irùkèrè sí i) O káre láé. Àwọn alálẹ á gbè ó o.

Akígbé: Àş Kábíèsí (Ó tún dọbálẹ)

Kábíyèsí: Gbéra sọ. Tara şaşà bá mi pe àwọn akẹkọọ méjì tó wà ní gbàgede wá.

Akígbé: Ó dáa Kábíèsí, mo dé tán

(Akígbe jáde, òun pèlú àwọn akẹkọọ méjèèjì wólẹ, wọn múra bí akẹkọọ Yunifásítì, wọn sì gbé ìwé lówó. Gbogbo wọn wólẹ láti kí Kábíèsí)

Gbogbo Wọn: Kábíèsí oo

Kádé pé lórí

Kí bàtà pé lẹsẹ o

(Kábíèsí ju irùkèrè sí wọn)

Kábíyèsí: E káre láé. Òtító inú á gbè yín. E şeun, ẹ káàbò. Èmi ni mo ní kẹẹ wálẹ láti yunifásítì yín láti rí mi. Gégé bí ẹ ẹ mọ pé ọdọdún ni a máa n ran ọmọ ilú yìi kan lọ sókè-òkun láti lọ kàwé sí i. Lódún yìi, ẹyin méjèèjì lẹ kún ojú òsùnwòn şùgbón ẹnìkàn ni a fẹ mú. (Kábíèsí dátọ mì, ó wọjú àwọn méjèèjì, ó sì mí kanlẹ)

Gbogbo Wọn: Kábíèsí oo

Kábíyèsí: (Ó n bá ọrò rẹ lo) Nítorí nàà, ìdánwò kan wà tí n ó fún yín ẹ. Mo fẹ wo bí ẹ ẹ já fáfá sí nínú işẹ àgbè tí í ẹ işẹ ilẹ wa. (Kábíèsí kojú sí Akígbe) Akígbe, bá mi gbé ìgò àgbàdo tó wà lẹyinkùlẹ yẹn wá. (Akígbé jáde, ó wólẹ padà pèlú ìgò àgbàdo kékeré kan)

Akígbé: (Ó gbé ìgò nàà fún kábíèsí) ohun rẹ é Baba

Kábíyèsí: Káre! (Kábíèsí kọ jú sí àwọn ọ̀dọ̀ méjéèjì, ó sì n bu àgbàdọ̀ lé wọn lówó). Bíólá, tiẹ̀ rẹ̀ é. Jàre, ìwọ̀ nàà gbà. Mo fẹ́ kẹ́ẹ̀ lọ gbìn ín. Lẹ̀yìn oşù mẹrin, ẹ̀ kórè kẹ́ ẹ̀ máa kó o bọ̀ láàfin. Èyí la ó fi mọ̀ ẹnì tí ẹ̀kọ̀-ọ̀fẹ́ tọ̀ sí.

(Gbogbo wọn şe kábíèsí, wọn n jáde lọ. Kábíèsí nàà n jáde lọ, Akígbe sì tún n kì í bí işe rẹ̀)

(Láipé, Kábíèsí, Akígbe, Bíólá àti Jàre wọ̀ orí ìtágé padà. Bí wọn şe n wọ̀ orí ìtágé ni ayọ̀ hàn lójú Bíólá, ó kó àgbàdọ̀ bí mélòó kan lówó, Jàre kò rí èrè kankan ó sì bojú jẹ. Akígbe n kì Kábíyèsí bí işe rẹ̀)

Akígbe: Kábíèsí òdòdò

Ọ̀ba Ọ̀títọ̀-Lérè

Ọ̀nì lojọ̀ pé

Ọ̀nì loşù pé...

(Kábíyèsí ju ìrùkèrẹ̀ sí wọn, Akígbe dáké. Kábíyèsí jókòó lórí itẹ̀ rẹ̀, gbogbo wọn sí wólẹ̀ wọn şe kábíèsí ooo)

Kábíèsí: Ẹ̀ şeun, ẹ̀ kú akitiyan. Bíólá, báwo lo şe işe sí?

Bíólá: Kábíèsí ooo. Háà! Işe àgbẹ̀ ò rọ̀rùn. Mo lààgùn, mo şe lààlàá kí n tó lè rí èrè diẹ̀ yí kábíèsí. Ẹ̀ dákun, ẹ̀ gbà mí bí mo ti rí o.

Kábíèsí: Jàre, báwo ni işe oko şe rí o?

Jàre: (Ó n şe omijé lójú, ohùn rẹ̀ sì n gbọ̀n) Kábíèsí, ẹ̀ jọ́ọ̀ ẹ̀ gbà mí. N ò mọ̀ ohun tó şelẹ̀ o. Mo roko, mo kọ̀bẹ̀, mo gbìngbàdọ̀ şùgbọ̀n àgbàdọ̀ kọ̀ kọ̀ kúkú hù (Bíólá bú sẹ̀rìn-ín, ó n fi şe yẹ̀yẹ̀).

Kábíèsí: (ó súnmọ̀ Jàre, ó fi ìrùkèrẹ̀ jù ú lórí, ó sì mí kanlẹ̀. Èrù ti fẹ̀ bẹ̀rẹ̀ sí ní ba Bíólá). O kú òtọ̀ inú, Jàre. Bí o bá kúkú gbìyànjú láti ònì dọ̀la, àgbàdọ̀ tí mo fún yín kò ní í hù. Ọ̀wọ̀ Abọ̀rẹ̀ ni mo ti gbà á, ojúbọ̀ òrìşà Ọ̀títọ̀ ni Abọ̀rẹ̀ sì ti parí işe sí i lára. Ìwọ̀ lo yege nitori ti o fi òtọ̀ inú şe işe tí a gbé fún ọ̀. Ibi tí Bíólá ti rí àgbàdọ̀ tiẹ̀ ni kó wí fún wa, bí kò bá fẹ́ kí á pe Abọ̀rẹ̀ wá láti dá sẹ̀rìà fun. (Ayọ̀ ti bẹ̀rẹ̀ sí í hàn lójú Jàre nígbà tí inú Bíólá n bàjẹ̀)

Bíólá: (Ó n şe omijé lójú, ohùn rẹ̀ sì n gbọ̀n) Ẹ̀ forí jìn mi. N ò mọ̀ pé bá yí ni yòó şe rí. Mo ra àgbàdọ̀ lójà lónìí ni nígbà tí mo rí i pé mo gbìyànjú tí tí àgbàdọ̀ tẹ̀ẹ̀ fún wa ò hù.

Kábíèsí: Ọ̀títọ̀ lérè, ọ̀títọ̀ ló pé. Ìrọ̀ ò pé. Jàre ni a ó rán lọ sí òkè-òkun fún ẹ̀kọ̀-ọ̀fẹ́.

(Inú Jàre dùn. Akígbe tún bẹ̀rẹ̀ sí ní kì kábíèsí, gbogbo wọn sì n jáde lọ)

ÌGBÉSÈ KARÙN-ÚN (ÈSÌ OJÚ-ÈSÈ)

Olùkó/olùwádíí pe àwọn akékòó kíláàsì láti dábàá àwọn ọ̀nà mìíràn tí eré nàà kò bá gbà parí yàtò sí èyí tí ó gbà parí.

ÌGBÉSÈ KẸFÀ (ÌKÁDÌÌ)

Olùkó/Olùwádíí darí kíláàsì láti kọ orin tí wọn fi síde.

Orin

Lílé: Ọmọ́lùàbí ni wá, ọmọ Yorùbá

Ọmọ́lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

Ègbè: Ọmọ́lùàbí ni wá, ọmọ Yorùbá

Ọmọ́lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

Lílé: Ọmọ́lùàbí ni wá, a kì í paró

Òtító la fi n bára wa lò

A mọ̀wà ire é wù lówùjọ èniyàn

Ègbè: Ọmọ́lùàbí ni wá, ọmọ Yorùbá

Ọmọ́lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

ÌGBÉSÈ KEJE (ÌGBÉLÉWỌN)

Àwọn akékòó yóò tọka sí àwọn èkọ tí wọn kọ nínú àgbékalẹ eré nàà nípasẹ̀ síso:

- a. Ìsepàtàkì òtító síso ní gbogbo ìgbà;
- b. Ìfẹ̀ wọn sí orin àti ewì alòhùn Yorùbá gégé bí akọmọ́níwà;
- c. Ìpinnu wọn láti máa sọ òtító nígbà gbogbo.

ỌSÈ KẸRIN

ÌBỌWỌFÁGBÀ

ÌGBÉSÈ KÌN-ÍN-NÍ (ÌFÁÁRÀ/ÈRÒNGBÀ)

Olùkó/Olùwádíí yóò ẹ̀ àwọn nńkan wọnyí ní ìgbésẹ̀ yí:

I. Tọka sí àkọlé àgbékalẹ eré nàà (Ìbọ̀wọ̀fágba)

II. Tọka sí àwọn èròngbà àgbékalẹ nàà:

Kí àwọn akékòó gbọ̀dọ̀ lè:

- a. Sọ ìsepàtàkì bíbọ̀wọ̀ fágba ní gbogbo ìgbà;

- b. Ní ifẹ sí orin àti ewì alòhùn Yorùbá gégé bí akómọníwà;
 c. Mára fi ìbọwọ hàn fún àgbà nígbà gbogbo.

III. Síse àfihàn ìsọrí àwọn akẹkọọ tí yòò se àgbékalẹ eré náà
ÌGBÉSÈ KEJÌ (ÌŞÍDE)

Orin

Lílẹ: Ọmọlúàbí ni wá, ọmọ Yorùbá

Ọmọlúàbí ni wá o, a mọwà

A mọwà ire é wù lówùjọ èniyàn

Ègbè: Ọmọlúàbí ni wá, ọmọ Yorùbá

Ọmọlúàbí ni wá o, a mọwà

A mọwà ire é wù lówùjọ èniyàn

Lílẹ: Ọmọlúàbí ni wá, a mọyàn án kí

Tòwòtòwò là n kí àwọn àgbà

A mọwà ire é wù lówùjọ èniyàn

Ègbè: Ọmọlúàbí ni wá, ọmọ Yorùbá

Ọmọlúàbí ni wá o, a mọwà

A mọwà ire é wù lówùjọ èniyàn

Ohùn pípè

Ọlá àbàtà ní í módò ó sà̀n láyé

Ọlá àgbààgbà lómọdé fi n yan fandafanda

Èyin ọmọdé éé

È jé á máa bọwọ fàgbà

Ìrírí làgbà á ní

Ọgbón orí ni wón fi í jé baba

Èyin ọmọdé é

È fàgbà sáàyè ọwọ

Ohun ojú àgbà rí tó fi jìn kòtò

Bó bá sojú ọmọdé, fífó ni

Èrù orí àgbà gbé tée pá

Bó bá sorí ọmọdé, awo á ti lọ

Èyin ọmọdé é

È fàgbà sáàyè ọwọ

Orin

Lílẹ: Ọmọlúàbí ni wá, a mọyàn án kí

Tòwòtòwò là n kí àwọn àgbà

A mọwà ire é wù lówùjọ èniyàn

Ègbè: Ọmọlúàbí ni wá, ọmọ Yorùbá

Ọmọlúàbí ni wá o, a mọwà

A mọwà ire é wù lówùjọ èniyàn

ÌGBÉSÈ KETA

Olùkó/olùwádií yóò sẹ́dà iṣẹ̀lẹ̀ tí ó tọ́ka sí àkóónú eré náà, ó sì pe àwọn akẹ̀kọ̀ọ̀ nǐjà láti máa fi ọ̀kàn bá eré náà lọ.

ÌGBÉSÈ KẸRIN (ÀGBÉKALÈ ERÉ)

(Akin àti Adé n lọ sí ifòròwánilẹ̀nuwò fún iṣẹ̀ kan. Wọn múra dáadáa bí eni tí n wá iṣẹ̀. Wọn sì gbé fáìlì kọ̀ọ̀kan dá ní. Bí wọn se dé orí itàgé wọn bá bàbá-àgbà kan tí ó múra pàlapàla, ó di igi àti erù dígbòndígbòn sílẹ̀, bí wọn se fẹ̀ kojá, wọn fẹ̀sẹ̀ kọ̀ erù yìí, wọn sì fẹ̀rẹ̀ ṣubú tán).

Adé: Hábà! Irú erù ọ̀sì wo le tò sílẹ̀ báyií? Èyin bàbá àgbà iyà, adàgbà má da nú. Lóníí tí mò n lọ se ‘interview’. Akin, àbí oò tiẹ̀ máa rí ǹnkan ni? (Adé pa kuuru mọ̀ bàbá yìí ó fẹ̀ gbá a létí)

Akin: (Ó fà á padà) Adé! Kín lo fẹ̀ se? Àgbàlagbà! Hábà! Sẹ̀ oò ri pé àgbàlagbà ni eni yìí ni? Àbí iwọ̀ náà ò fẹ̀ dàgbà ni?

Bàbá-àgbà: (ó n bẹ̀bẹ̀) E dákun, èyin ọmọ mi, ẹ̀ ràn mí lówó. Ọ̀dọ̀ ọmọ mi ni mò n lọ, erù yìí sì ti pọ̀ ju agbára mi lọ. Ọ̀kọ̀ èrò ló já mi síbí.

Adé: (pẹ̀lú ibínú) irú irànlówó wo niyẹn? Taa ní ‘interview’ láago mẹ̀wàá. Akin, se ò n gbọ̀?

Akin: kò sí ohun tó burú níbẹ̀, aago méjọ̀ ló sẹ̀sẹ̀ lù. A lè ràn wọn lówó ká sì má pàdánù ‘interview’ wa. (Adé fi Akin sílẹ̀ níbẹ̀ pẹ̀lú ibínú, ó n sọ̀rò fatafata lọ. Akín dúró, ó bá bàbá yìí gbé erù wọn. Wọn sì jáde lọ.)

(Lóri itàgé, ọ̀gá ilé-iṣẹ̀ wọlé. Ó kó fáìlì dání, ó sì jókòó. Adé wọlé, ó kí ọ̀gá yìí. Ọ̀gá sì ní kí ó jókòó sí ọ̀kan nínú àga méjì tí ó wà níwájú rẹ̀. Adé jókòó. Ọ̀un àti Ọ̀gá sì bèrẹ̀ sí ní sọ̀rò wúyẹ̀wúyẹ̀ nígbà tí a gbọ̀ ohùn bàbá-àgbà àti Akin tí n bọ̀ lóri itàgé. Àsé, ọ̀gá ilé-iṣẹ̀ yìí ni ọmọ̀ tí bàbá àgbà yìí n bọ̀ wá kí. Bí ó se gbọ̀ ohùn bàbá rẹ̀, ó dìde, ó sì lọ pàdé wọn. Ó dọ̀bálẹ̀, ó sì gbìyànjú láti gba erù tí Akin bá bàbá rẹ̀ gbé sùgbón Akin kò jálẹ̀. Ẹ̀nu bèrẹ̀ sí ní ya Adé. Bàbá jókòó, ó kó ejó̀ ó rò fún ọmọ̀ rẹ̀)

Bàbá-àgbà: ọmọ mi, bó o bá n wá ọmọlúàbí láyé, ọmọlúàbí ni Akin. Ọ̀pẹ̀ rẹ̀, ọ̀pẹ̀ Ọ̀lórùn ni mo se fi ojú kàn ọ̀ lóníí. Wọn ní àwọn n lọ sí ifòròwánilẹ̀nuwò, n ò tilẹ̀ mò

pé ọ̀dò rẹ̀ ni wọ̀n n̄ bọ̀. Adé tí ò n̄ wò yíí (ó nawó sí i) kì í ẹ̀ ọ̀mọ̀. Ó fẹ̀rẹ̀ nà mí nítorí pé wọ̀n kọ̀sẹ̀ láti ẹ̀rù mi

Ọ̀gá: Ó dáa. Ọ̀rò ti sọ ara ẹ̀. Ìfọ̀rọ̀wánilẹ̀nuwò ti parí. Akin, tó bá di ojó Ajé tó n̄ bọ̀, wá á wọ̀sẹ̀. E ẹ̀sun o. (Eṣẹ̀ Adé wọ̀lẹ̀ jáde kúrò lórí itàgé. Ó n̄ fi ọ̀wọ̀ họ orí. Akín dúpé lówó baba àti ọ̀mọ̀ rẹ̀, wọ̀n sì fi ìdùnnú jáde kúrò lórí itàgé).

ÌGBÉSÈ KARÙN-ÚN (ÈSÌ OJÚ-ẸSÈ)

Olùkó/olùwádíí pe àwọn akékòó kíláàsì láti dábàá àwọn ọ̀nà mìíràn tí eré nàà kò bá gbà parí yàtò sí èyí tí ó gbà parí.

ÌGBÉSÈ KẸFÀ (ÌKÁDÌÍ)

Olùkó/Olùwádíí darí kíláàsì láti kọ orin tí wọ̀n fi síde.

Orin

Lílẹ̀: Ọ̀mọ̀lùàbí ni wá, ọ̀mọ̀ Yorùbá

Ọ̀mọ̀lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

Ègbè: Ọ̀mọ̀lùàbí ni wá, ọ̀mọ̀ Yorùbá

Ọ̀mọ̀lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

Lílẹ̀: Ọ̀mọ̀lùàbí ni wá, a mọ̀yàn án kí

Tòwòtòwò là n̄ kí àwọn àgbà

A mọ̀wà ire é wù lówùjọ èniyàn

Ègbè: Ọ̀mọ̀lùàbí ni wá, ọ̀mọ̀ Yorùbá

Ọ̀mọ̀lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

ÌGBÉSÈ KEJE (ÌGBÉLÉWỌ̀N)

Awọn akékòó yòò tọka sí àwọn ẹ̀kọ̀ tí wọ̀n kọ̀ nínú àgbékalẹ̀ eré nàà nípasẹ̀ síso:

- Ìṣepàtàkì bíbọ̀wọ̀ fágba ní gbogbo ìgbà;
- Ìfẹ̀ wọ̀n sí orin àti ewì alòhùn Yorùbá gégé bí akọ̀mọ̀nìwà;
- Ìpinnu wọ̀n láti máa bọ̀wọ̀ fágba nígbà gbogbo.

Ọ̀SÈ KARÙN-ÚN

ÌRÈLÈ

ÌGBÉSÈ KÌN-ÍN-NÍ (ÌFÁÁRÀ/ÈRÒNGBÀ)

Olùkó/Olùwádíí yòò ẹ̀ àwọn n̄hkan wọ̀nyí ní ìgbésẹ̀ yíí:

- I. Tóka sí àkólé àgbékalè eré nàà (Ìrèlè)
- II. Tóka sí àwọn èròngbà àgbékalè nàà:
Kí àwọn akékòó gbodò lè:
- Sọ ìsepàtàkì ìrèlè ní gbogbo ìgbà;
 - Ní ìfẹ́ sí orin àti ewì alòhùn Yorùbá gégé bí akòmòníwà;
 - Máa fi ìrèlè hàn nígbà gbogbo.
- III. Sísẹ̀ àfihàn ìsòrí àwọn akékòó tí yóò ẹ̀ àgbékalè eré nàà

ÌGBÉSÈ KEJÌ (ÌŞÍDE)

Orin

Lílé: Ọmọ́lúàbí ni wá, ọmọ Yorùbá

Ọmọ́lúàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

Ègbè: Ọmọ́lúàbí ni wá, ọmọ Yorùbá

Ọmọ́lúàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

Lílé: Ọmọ́lúàbí kì í gbéraga rárá

Ìrèlè Ìrèlè ẹ́ sá ni tàwa

A mọ̀wà ire é wù lówùjọ èniyàn

Ègbè: Ọmọ́lúàbí ni wá, ọmọ Yorùbá

Ọmọ́lúàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

Ohùn pípè

Alágẹmọ́ tí ń ẹ̀ jẹ́jẹ́ ikú ń pa á

Bèlèntàsẹ̀ ọ̀pọ̀lọ́ tí ń gbéra rẹ̀ sánlẹ̀

Èyin ọ̀mọ̀dé òòò

È máşẹ̀ gbàgbé pé

Ìgbéraga nìgbérasánlẹ̀ o jàre

Ìrèlè ló ẹ̀ é gbáyé

Ìgbéraga kò ẹ̀ é lògbà jìnnà

Ìrèlè ní gbéni í ga

Ìrèlè ní fún ni níyì láyé

Ìgbéraga ò já mọ̀ nńkankan

Ìrèlè ni ẹ̀ jẹ́ á ní gbogbo mütúmùwà.

Orin

Lílẹ̀: Ọmọ́lùàbí kì í gbéraga rárá

Ìrẹ̀lẹ̀ Ìrẹ̀lẹ̀ sá ni tàwa

A mọ̀wà ire é wù lánwùjọ ènìyàn

Ègbè: Ọmọ́lùàbí ni wá, ọmọ Yorùbá

Ọmọ́lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lánwùjọ ènìyàn

ÌGBÉSÈ KẸTA

Olùkọ́/olùwádíí yòó sẹ́dà ìṣẹ̀lẹ̀ tí ó tọ́ka sí àkóónú eré nàà, ó sì pe àwọn akẹ́kọ̀ọ̀ nǐjà láti máa fi ọkàn bá eré nàà lọ.

ÌGBÉSÈ KẸRIN (ÀGBÉKALÈ ERÉ)

(Báyò àti Ọlọ́lọ́ ọ̀rẹ̀ rẹ̀ jọ wà ní Yunifásítì. Wọn wá wo èsì ìdánwò wọn lójú pátákó. Ọlọ́lọ́ ẹ̀ se dáadáa sùgbọ̀n Báyò fi ìdí rẹ̀mi díẹ̀)

Ọlọ́lọ́: (pẹ̀lú yẹ̀yẹ̀) Àwá mọ̀wé ni. Èmi igi ìwé fún ra mi. (Ó sáá n sàkọ́ ó sì n fi ọ̀rẹ̀ rẹ̀ ẹ̀ se yẹ̀yẹ̀)

Báyò: (ojú rẹ̀ kọ̀rẹ̀ lówó díẹ̀) Sebí èmi nàà kàwé díẹ̀?

Ọlọ́lọ́: (ó tún bú sí ẹ̀rín) Àwa ò nílò láti kàwé now.

(Bí wọn ẹ̀ se n sọ̀rò yìí lówó, ọ̀kan nínú àwọn olùkọ́ wọn bá wọn lẹ̀nu rẹ̀)

Olùkọ́: Báyò, Ọlọ́lọ́, báwo lèsi ìdánwò ọ̀dún kìn-ín-ní yín?

(Ọlọ́lọ́ ni ó kọ̀kọ́ dáhùn)

Ọlọ́lọ́: Olùkọ́, èyin nàà mò mí lánàà kó tó dòní now. A lópòlópò làwá gbà, àwọn ọ̀rẹ̀ wa ni ẹ̀ bi. (Ó tún rẹ̀rìn-ín, olùkọ́ bá kojú sí Báyò)

Báyò: Ó dáa díẹ̀ sà.

Olùkọ́: Ó dáa gba èyin méjéèjì nímọ̀ràn pé kí ẹ̀ múra o. Ọ̀dún kìn-ín-ní ni ẹ̀ sì wà. Àti èni tí ó yege àti èni tí ó kù díẹ̀ káàtọ́ fún lósi lè ẹ̀ se dáadáa sí i. ẹ̀ jára mò ìṣẹ̀ yín o.

Báyò: (Ó dọ̀bálẹ̀) Ẹ̀ ẹ̀ seun sà. A ti gbọ́ sà!

Ọlọ́lọ́: (Ó tún n wú) àwa mà ni!

(olùkọ́ fi wọn sílẹ̀ lórí ìtágé, Báyò ní kí Ọlọ́lọ́ jẹ́ kí àwọn jọ lọ kàwé papọ̀ sùgbọ̀n yẹ̀yẹ̀ ni ó n fi í ẹ̀ se pé àwọn kì í ẹ̀ se ègbé nínú ìwé kíkà. Àwọn méjéèjì bá jáde. Láti ìgbà yìí ni Báyò ti n múra sí ìwé rẹ̀ tí Ọlọ́lọ́ sì n ẹ̀ se ìgbéraga kiri. Bí i kó rí Báyò nìbí tí ó ti n kàwé, kí ó sì máa fi ẹ̀ se yẹ̀yẹ̀. Lẹ̀yìn èyí, ọ̀dún kan parí sí i. Báyò ti wá di ọ̀jìnmì nínú ìwé nígba tí Ọlọ́lọ́ ti jábọ̀. A rí àwọn méjéèjì lódò olùkọ́ fún ìmọ̀ràn)

Olùkọ́: (Ó kojú sí Ọlọ́lọ́) Mo sọ́ fún ọ́ lójọ́ kìn-ín-ní àná pé ẹ̀ sẹ̀sẹ̀ bèrè ni, ò n ẹ̀ se ìgbéraga. (Ọlọ́lọ́ n wò ilẹ̀, kò lè gbé ojú sókè) Ní báyí, Báyò tí gba ipò kìn-ín-ní. Àwọn

ògá-àgbà sì ti ní kó máa ràn wá lówó láti tó àwọn akékòó tó bá kù diẹ fún lówó nínú èkó wọn. nítorí ìdí èyí, Báyo ni yòò máa kó ọ ní àwọn ohun tí kò bá ti yé ọ, bí ìgbéraga rẹ bá máa jẹ. Báyo, o kú orí-ire.

(Olùkó bọ Báyo lówó, Sọlá fẹsẹ wọlẹ jáde)

ÌGBÉSÈ KARÙN-ÚN (ÈSÌ OJÚ-ÈSÈ)

Olùkó/olùwádíí pe àwọn akékòó kíláàsì láti dábàá àwọn ọ̀nà mìíràn tí eré nàà kò bá gbà parí yàtò sí èyí tí ó gbà parí.

ÌGBÉSÈ KẸFÀ (ÌKÁDÌÍ)

Olùkó/Olùwádíí darí kíláàsì láti kọ orin tí wón fi síde.

Orin

Lílé: Ọmọ́lúàbí ni wá, ọmọ Yorùbá

Ọmọ́lúàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ ènìyàn

Ègbè: Ọmọ́lúàbí ni wá, ọmọ Yorùbá

Ọmọ́lúàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ ènìyàn

Lílé: Ọmọ́lúàbí kì í gbéraga rárá

Ìrẹ̀lẹ̀ Ìrẹ̀lẹ̀ sá ni tàwa

A mọ̀wà ire é wù lówùjọ ènìyàn

Ègbè: Ọmọ́lúàbí ni wá, ọmọ Yorùbá

Ọmọ́lúàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ ènìyàn

ÌGBÉSÈ KEJE (ÌGBÉLÉWỌN)

Awọn akékòó yòò tọka sí àwọn èkó tí wón kó nínú àgbékalẹ̀ eré nàà nípasẹ̀ síso:

- a. Ìṣepàtàkì ìrẹ̀lẹ̀ ní gbogbo ìgbà;
- b. Ìfẹ̀ wọn sí orin àti ewì alòhùn Yorùbá gégé bí akómọ̀níwà;
- c. Ìpinnu wọn láti máa fi ìrẹ̀lẹ̀ hàn nígbà gbogbo.

ỌSÈ KẸFÀ

OORE SÍŞE

ÌGBÉSÈ KÌN-ÍN-NÍ (ÌFÁÁRÀ/ÈRÒNGBÀ)

Olùkó/Olùwádíí yòò ṣe àwọn nṁkan wọ̀nyí ní ìgbésẹ̀ yíí:

I. Tọka sí àkọlé àgbékalẹ̀ eré nàà (Oore Síşe)

II. Tọka sí àwọn èròngbà àgbékalẹ̀ nàà:

Kí àwọn akékòó gbọ̀dọ̀ lè:

- a. Sọ iṣepàtàkì oore síṣe;
- b. Ní ifé sí orin àti ewì alòhùn Yorùbá gégé bí akòmọníwà;
- c. Mára ṣe oore nígbà gbogbo.

III. Síṣe àfihàn ìsòrí àwọn akékòò tí yòò ṣe àgbékalẹ̀ eré nàà

ÌGBÉSÈ KEJÌ (ÌṢÍDE)

Orin

Lílẹ̀: Ọmọ̀lúàbí ni wá, ọmọ̀ Yorùbá
 Ọmọ̀lúàbí ni wá o, a mọ̀wà
 A mọ̀wà ire é wù lówùjọ̀ èniyàn

Ègbè: Ọmọ̀lúàbí ni wá, ọmọ̀ Yorùbá
 Ọmọ̀lúàbí ni wá o, a mọ̀wà
 A mọ̀wà ire é wù lówùjọ̀ èniyàn

Lílẹ̀: Oore síṣe ló pé, ìkà ò má pé
 Ọmọ̀lúàbí kan kì í mà í ṣẹ̀kà
 A mọ̀wà ire é wù lówùjọ̀ èniyàn

Ègbè: Ọmọ̀lúàbí ni wá, ọmọ̀ Yorùbá
 Ọmọ̀lúàbí ni wá o, a mọ̀wà
 A mọ̀wà ire é wù lówùjọ̀ èniyàn

Ohùn pípè

Oore ló pé ìkà ò pé
 Ojọ̀ èsan níí tó yé ni
 Pé oore ló yẹ ká mára ṣe
 Àgbà tó gbin èèbù ìkà lójósí
 Orí ọmọ̀ rẹ̀ ló gbé wù
 Má ṣẹ̀kà fọ̀mọ̀ ẹ̀lòmí
 Oore ni kóo mára ṣe
 Ká rẹ̀ni tébi n pa
 Ká fúnrù wọn lóunje
 Ká ṣe rere fónílé fálejò
 Àti sẹ̀ni tí n robí í sí wa
 La fi n jómọ̀lúàbí èniyàn.

Orin

Lílẹ̀: Oore síṣe ló pé, ìkà ò má pé
 Ọmọ̀lúàbí kan, kì í mà í ṣẹ̀kà

A mọwà ire é wù lówùjọ èniyàn

Ègbè: Ọmọlúàbí ni wá, ọmọ Yorùbá

Ọmọlúàbí ni wá o, a mọwà

A mọwà ire é wù lówùjọ èniyàn

ÌGBÉSÈ KẸTA

Olùkọ/olùwádíí yóò sẹdà ìṣẹ̀lẹ̀ tí ó tọka sí àkóónú eré nàà, ó sì pe àwọn akẹ̀kọ̀ọ̀ nǐjà láti máa fi ọkàn bá eré nàà lọ.

ÌGBÉSÈ KẸRIN (ÀGBÉKALÈ ERÉ)

(Àṣàkẹ̀ àti ìyá rẹ̀ n sọ̀rọ̀, bí Àṣàkẹ̀ ẹ̀ se múra tán láti máa lọ sí ilé-ẹ̀kọ̀)

Àṣàkẹ̀: Ìyá mi, ẹ̀ se n ò tún ní jeun lọ sí ilé-ẹ̀kọ̀ lónìí?

Ìyá Àṣàkẹ̀: Kì í kúkú ẹ̀ se pé ó wu èmi nàà láti máa fi ebi pa ọ. Owó tí ò sí yìí nàà ni...sùgbón mo mò pé ebi kì í pa igún dalẹ̀. Kí o tó ti ilé-ẹ̀kọ̀ dé, n ó ti wá nńkankan sílẹ̀.

Àṣàkẹ̀: (bí ó tilẹ̀ jẹ̀ inú rẹ̀ ò dún, ó gbé báàgì rẹ̀, ó n lọ) ó dáa ìyá. Ó dàbò o.

Ìyá Àṣàkẹ̀: Ó dàbò ọmọ mi. Ẹ̀ máa bá tísà jà o

(Ní ojú-ọ̀nà ilé-ẹ̀kọ̀, kò tì rìn jìnnà, ó rí àpamọ̀wọ̀ kékeré kan nílẹ̀. Ó mú u, ó sí i wò. Owó díẹ̀ àti àwọn káàdì ìdánimò ẹ̀ni tí ó ni apamọ̀ nàà ló wà nǐbẹ̀)

Àṣàkẹ̀: (ó n dá sọ̀rọ̀) háà, ọ̀dúúrún náírà péré ló tilẹ̀ wà nínú ẹ̀. Ó yẹ̀ kí èyí nàà tó èmi àti ìyá mi jeun lónìí...Ẹ̀ dúrò ná, kìn ni kí n ẹ̀ se sí àwọn káàdì yìí ná? Àwọn káàdì yìí mà wúlò púpọ̀ ooo...káàdì ìrinnà sí òkè-òkun tilẹ̀ wà nǐbẹ̀...àbí kí n gbiyànjú bóyá mo lè rí olúwa rẹ̀ ni? (ó sàré síwájú sẹ̀yìn, kò rí ẹ̀ni tó ni ní)...bí mo bá kó owó ibẹ̀ tí mo fi àpamọ̀ sílẹ̀ ńkọ̀? Kí ni mo mò tó lè ẹ̀ se àwọn káàdì nàà kí olúwa rẹ̀ tó padà wá...n ó kúkú jókòó nǐbí bóyá ẹ̀ni tó sọ̀ ọ̀ nù á tọpa rẹ̀ wá.

(Ó jókòó, láipẹ̀, arákùnrin kan sàré wólẹ̀, ó n wò bí ẹ̀ni tó sọ̀ nńkan nù. Àṣàkẹ̀ fì ọgbón yẹ̀ káàdì nàà wò, ó sì rí pé olúwa rẹ̀ ni. Ó fì fún. Inú ọ̀kùnrin nàà sì dùn dáadàa, Àṣàkẹ̀ sọ̀ bí ojú ẹ̀ se n pọ̀n òun àti ìyá òun tó àti bí ebi ẹ̀ se n ẹ̀ se ọmọ ìyá òun. ọ̀kùnrin yìí sì ẹ̀ se ilé rí ohun rere fún un. Ó ẹ̀ se ipinnu láti fún Àṣàkẹ̀ ní ẹ̀kọ̀-ọ̀jẹ̀ dé ìpele tí ó bá wù ú. Ó tún fún lówó púpọ̀ díẹ̀ láti inú apamọ̀ mìíràn tí ó gbé lówó. Inú Àṣàkẹ̀ dùn, ó sì n fì ayọ̀ gba ọ̀nà ilé-ẹ̀kọ̀ rẹ̀ lọ).

ÌGBÉSÈ KARÙN-ÚN (ÈSÌ OJÚ-Ẹ̀SÈ)

Olùkọ/olùwádíí pe àwọn akẹ̀kọ̀ọ̀ kíláàsì láti dábaà àwọn ọ̀nà mìíràn tí eré nàà kò bá gbà parí yàtò sí èyí tí ó gbà parí.

ÌGBÉSÈ KẸFÀ (ÌKÁDÌÍ)

Olùkọ/Olùwádíí darí kíláàsì láti kọ orin tí wọn fi síde.

Orin

Lílé: Ọmọ́lùàbí ni wá, ọmọ Yorùbá

Ọmọ́lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

Ègbè: Ọmọ́lùàbí ni wá, ọmọ Yorùbá

Ọmọ́lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

Lílé: Oore síse ló pé, ìkà ò má pé

Ọmọ́lùàbí kan kì í mà í sèkà

A mọ̀wà ire é wù lówùjọ èniyàn

Ègbè: Ọmọ́lùàbí ni wá, ọmọ Yorùbá

Ọmọ́lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

ÌGBÉSÈ KEJE (ÌGBÉLÉWỌN)

Awọn akẹkọọ yòò tọka sí àwọn ẹkọ tí wọn kọ nínú àgbékalẹ̀ eré nàà nípasẹ̀ síso:

- a. Ìṣepàtàkì oore síse ní gbogbo ìgbà;
- b. Ìfẹ̀ wọn sí orin àti ewì alòhùn Yorùbá gégé bí akọmọníwà;
- c. Ìpinnu wọn láti máa ẹ oore nígbà gbogbo.

ỌSÈ KEJE

ŞÙÚRÙ ÀTI ÌPAMÓRA

ÌGBÉSÈ KÌN-ÍN-NÍ (ÌFÁÁRÀ/ÈRÒNGBÀ)

Olùkọ/Olùwádíí yòò ẹ àwọn nńkan wọnyí ní ìgbésẹ̀ yí:

I. Tọka sí àkọlé àgbékalẹ̀ eré nàà (şùúrù àti ìpamóra)

II. Tọka sí àwọn èròngbà àgbékalẹ̀ nàà:

Kí àwọn akẹkọọ gbọdò lè:

a. Sọ ìṣepàtàkì şùúrù àti ìpamóra lówùjọ;

b. Ní ifẹ̀ sí orin àti ewì alòhùn Yorùbá gégé bí akọmọníwà;

c. Máa fi şùúrù àti ìpamóra ẹ ohun gbogbo.

III. Síse àfihàn ìsọrí àwọn akẹkọọ tí yòò ẹ àgbékalẹ̀ eré nàà

ÌGBÉSÈ KEJÌ (ÌŞÍDE)

Orin

Lílé: Ọmọ́lùàbí ni wá, ọmọ Yorùbá
Ọmọ́lùàbí ni wá o, a mọwà
A mọwà ire é wù lówùjọ èniyàn

Ègbè: Ọmọ́lùàbí ni wá, ọmọ Yorùbá
Ọmọ́lùàbí ni wá o, a mọwà
A mọwà ire é wù lówùjọ èniyàn

Lílé: Şùúrù, ìpamóra làwa ní
A kì í kánjú lábẹ̀ gbóná
A mọwà ire é wù lówùjọ èniyàn

Ègbè: Ọmọ́lùàbí ni wá, ọmọ Yorùbá
Ọmọ́lùàbí ni wá o, a mọwà
A mọwà ire é wù lówùjọ èniyàn

Ohùn pípè

Má kánjú tulú ọrán
Igba rẹ̀ kò tó şè lóbẹ̀
Oníşùúrù èyàn ló lè fún wàrà kinniún
Şùúrù la fi í gbáyé pé
Ìpamóra la fi í rígbà ló
Má kánjú ọlá
Má kánjú owó
Fi şùúrù şohun gbogbo
Şùúrù a máa şókúta jinná
Şùúrù a sì máa májere tutù
Jumú ajá lọ
A kì í fi wádùwádù lábẹ̀é gbóná
Àfi ká şe şùúrù.

Orin

Lílé: Şùúrù, ìpamóra làwa ní
A kì í kánjú lábẹ̀ gbóná
A mọwà ire é wù lówùjọ èniyàn

Ègbè: Ọmọ́lùàbí ni wá, ọmọ Yorùbá

Omọlúàbí ni wá o, a mọwà
A mọwà ire é wù lówùjọ ènìyàn

ÌGBÉSÈ KETA

Olùkó/olùwádíí yòò sẹdà ìṣẹlẹ tí ó tọka sí àkóónú eré nàà, ó sì pe àwọn akẹkọọ níjà láti máa fi ọkàn bá eré nàà lọ.

ÌGBÉSÈ KẸRIN (ÀGBÉKALÈ ERÉ)

(Orogún ni Àṣàbí àti Àyìnkẹ. Àṣàbí ni ìyàálé. Àìrọbí ni baálé wọn ẹ fẹ Àyìnkẹ lé e. Àyìnkẹ ò sì tî lo ìgbà díẹ tí ó fi ń ẹ abiyamo ní tirẹ. Gbogbo ìgbà ni ó ń fi èyí bú ìyàálé rẹ tí òun nàà yòò sì máa wami lójú bí egbére)

Àyìnkẹ: (Ó ń kọrin bu ìyàálé rẹ) Kókóró owó
Yàrá mi ló wà
Àpótí owó
Yàrá mi ló wà
ọkọ tí ẹ ń kú lé lórí
Yàrá mi ló sùn
Òtútù ni yòò peni tí ò lóko ò.

(Bí ó bá ti kọrin díẹ, á tún bú u díẹ, Àṣàbí sáa ń wa ẹkún mu bí gaàrí ni. Àfi ìgbà tí inú ru òun nàà ló bá fi orin dá a lóhùn)

Àṣàbí: O ó padà síbi o ti kọkọ o
O ó padà síbi o ti kọkọ
Wòròwòrò tí o ń wò yí
Ilé lo fẹ tú
Pàkòpàkò tí o ń wò yí
Ilé lo fẹ kó
O ó padà síbi o ti kọkọ

(Bí ó ẹe dá a lóhùn yí ni ó di ìjà ranto. Baálé wọn bá wọlé, ó sì pàṣẹ fún àwọn méjéjèjì láti gba inú ilé lọ).

(ó dàbí ìgbà tí ọrò yí ti fẹrẹ sù Àṣàbí. Ló bá gba oko aláwo lọ. Babaláwo fún un ní òdògùn kan bí àdó pé bí ìyàwó rẹ bá tún ti bèrẹ, kí ó ju òdògùn yí ẹnu. Bá yí ni Àṣàbí ẹe é leraléra tí tí gbígbé ẹnu dáké fi mó ọn lára nígbà tí Àyìnkẹ bá ń wá ìjà rẹ. Nígbà tí kò fún un lésì mó ni Àyìnkẹ pàápàá bá sọ ọ di àwàdà. Ọpẹ ni Àṣàbí lọ dú lówó baba awo, àlàyẹ ni baba bèrẹ sí ní ẹe fún un pé kò sí òdògùn sùúrù ju sùúrù lọ. Lópò ìgbà tí fi gbígbó ẹe aláìgbó ní í jẹ sùúrù àti ìpamóra.)

ÌGBÉSÈ KARÙN-ÚN (ÈSÌ OJÚ-ÈSÈ)

Olùkó/olùwádíí pe àwọn akékòó kíláàsì láti dábàá àwọn ọ̀nà mìíràn tí eré nàà kò bá gbà parí yàtò sí èyí tí ó gbà parí.

ÌGBÉSÈ KẸFÀ (ÌKÁDÌÍ)

Olùkó/Olùwádíí darí kíláàsì láti kọ orin tí wọn fi síde.

Orin

Lílé: Ọmọ́lùàbí ni wá, ọmọ Yorùbá

Ọmọ́lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

Ègbè: Ọmọ́lùàbí ni wá, ọmọ Yorùbá

Ọmọ́lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

Lílé: Sùúrù, ìpamóra làwa ní

A kì í kánjú lábè gbóná

A mọ̀wà ire é wù lówùjọ èniyàn

Ègbè: Ọmọ́lùàbí ni wá, ọmọ Yorùbá

Ọmọ́lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

ÌGBÉSÈ KEJE (ÌGBÉLÉWỌN)

Awọn akékòó yóò tọka sí àwọn èkọ́ tí wọn kọ́ nínú àgbékalẹ́ eré nàà nípasẹ́ síso:

- a. Ìṣepàtàkì sùúrù àti ìpamóra;
- b. Ìfẹ́ wọn sí orin àti ewì alòhùn Yorùbá gégé bí akómọ́níwà;
- c. Ìpinnu wọn láti máa fi sùúrù ṣe ohun gbogbo.

ÒSÈ KẸJỌ

ÌTÉLÓRÙN

ÌGBÉSÈ KÌN-ÌN-NÍ (ÌFÁÁRÀ/ÈRÒNGBÀ)

Olùkó/Olùwádíí yóò ṣe àwọn nńkan wọnyí ní ìgbésẹ́ yí:

- I. Tọka sí àkọlé àgbékalẹ́ eré nàà (Ìtélórùn)
- II. Tọka sí àwọn èròngbà àgbékalẹ́ nàà:

Kí àwọn akékòó gbọ̀dò lè:

- a. Sọ ìṣepàtàkì ìtélórùn sí ìgbésíayé wọn;
- b. Ní ìfẹ́ sí orin àti ewì alòhùn Yorùbá gégé bí akómọ́níwà;

c. Maa fi itelórùn hàn lówùjọ.

III. Sise afihan iseri awon akékòó tí yòò se agbèkalè eré náà

ÌGBÉSÈ KEJÌ (ÌŞÍDE)

Orin

Lílè: Omólúàbí ni wá, omọ Yorùbá
Omólúàbí ni wá o, a mọwà
A mọwà ire é wù lówùjọ èniyàn

Ègbè: Omólúàbí ni wá, omọ Yorùbá
Omólúàbí ni wá o, a mọwà
A mọwà ire é wù lówùjọ èniyàn

Lílè: Ojú kòkòrò àwa kò mà ní
Ìtelórùn sòhun loba iwà wa
A mọwà ire é wù lówùjọ èniyàn

Ègbè: Omólúàbí ni wá, omọ Yorùbá
Omólúàbí ni wá o, a mọwà
A mọwà ire é wù lówùjọ èniyàn

Ohùn pípè

Olójú u kò-mú-ò-lọ
Maa gbòrò ẹnu mi
Olójú kòkòrò
Wá gbọ orin itelórùn
Ìtelórùn loba iwà
Ìwà sì loba àwúre
Ohun taa bá ni
Şebí ó yẹ kó tó ni
Ìtelórùn la fi leè gbádùn
Má tojú bowó olówó
Má torí owó olówó bura máşọ
Rántí itelórùn oba iwà.

Orin

Lílè: Ojú kòkòrò àwa kò mà ní
Ìtelórùn sòhun loba iwà wa
A mọwà ire é wù lówùjọ èniyàn

Ègbè: Omólúàbí ni wá, omọ Yorùbá

Ọmọlúàbí ni wá o, a mọwà
A mọwà ire é wù lówùjọ ènìyàn

ÌGBÉSÈ KĒTA

Olùkó/olùwádìí yòd sẹdà ìṣẹlẹ tí ó tọka sí àkóónú eré nàà, ó sì pe àwọn akẹkọọ níjà láti máa fi ọkàn bá eré nàà lọ.

ÌGBÉSÈ KĒRIN (ÀGBÉKALÈ ERÉ)

(Bàbá-àgbà kan wọ orí ìtágé pẹlú àwọn ọmọ rẹ méjì kan. Bàbá nàà n lọ sí ìrìn-àjò kan, ó sì fẹ pín dúkiá rẹ fún àwọn ọmọ sẹ méjéèjì)

Bàbá-àgbà: Èyin ọmọ mi. Mò n lọ sí sí ìrìn-àjò. Mo sì fẹ kí a máa ṣe àkóso àwọn nṁkan ìní mi kí n tó dé. Ọgba ọgba ni n ó sì pín in fún yín. Mo sì fẹ kí ẹnikòòkan mójú tó èyí tó bá kàn án. Ọláléré, gégé bí ẹgbón, iwọ ni kí o mójú oko tó wà ní òkè òdò, kí àbùrò rẹ mójú tó èyí tí ó wà ní tòsí ilé. Mò n lọ o.

Ọláléré: Ó dáa bàbá mi. Ìpàdé wa bí oyin o. (*Gbénga, àbùrò Ọláléré, bá baba gbé ẹrù jádé. Ó ku Ọláléré nikan sórí ìtágé, ó n dá sọrò*). Kí èmí pẹlú àbùrò mi jọ máa gba ọgún kan nàà. Sẹ kò yẹ kí ti èmi ju tirẹ lọ? Bó bá yá, wón á ní èyàn ò nítẹ̀lórùn. Ó dáa, sẹ ó burú bí baba bá fi mí ṣe àkóso gbogbo rẹ? Èmi sàà ni ẹgbón. Ó dáa, yóó ṣe ọjú èmi pẹlú ẹ (ó tàka sí àbùrò rẹ, ó sì bínú jáde).

(Fágbénró kan wọ orí ìtágé. Ó n kọrin ifá bọ)

Fágbénró: Bíkú bá n pagi láyé
Mo níkú ò ní pọpẹ
Bíkú bá n pagi láyé ò
Mo níkú ò ní pọpẹ
Àníkú ò ní pẹ ni tó bá n ṣefá

(Bí ó ṣe jókòó tán ni Ọláléré wọlé. Ó sì kí baba)

Ọláléré: Àbọrúboyè baba o

Fágbénró: Ogbó á tọ o

(Ọláléré jókòó, ó sì bèrẹ sí ní í rojọ mọ àbùrò rẹ lésẹ. Ó ní àbùrò òun fi èèrú gba àwọn dúkiá tó jẹ ti òun àti wí pé kí baba ran òun lówọ láti rí i gbà padà.

Fágbénró: (ó n dífá) iwájú ọpọn ọ gbọ o, èyin ọpọn ọ gbọ o, olùmú lótùn-ún, ọlòkànran losì. Ààrin ọpọn nità ọrun o. Wà á lògiri í ta o. Ọyèlàààà. Hun-un! (baba mí kànle. Kàkà kí ó ṣe òògùn fún un nṣe ni ó n wààsù itẹ̀lórùn fun. Ọláléré bá họra jáde. Babaláwo fi ọrọ nípa itẹ̀lórùn ọba iwà parí eré. Ọun nàà sì fi orí ìtágé sílẹ)

ÌGBÉSÈ KARÙN-ÚN (ÈSÌ OJÚ-ẸSÈ)

Olùkó/olùwádíí pe àwọn akékòó kíláàsì láti dábàá àwọn ọ̀nà mìíràn tí eré náà kò bá gbà parí yàtò sí èyí tí ó gbà parí.

ÌGBÉSÈ KEFA (ÌKÁDÌÍ)

Olùkó/Olùwádíí darí kíláàsì láti kọ orin tí wón fi síde.

Orin

Lílé: Ọmọ́lùàbí ni wá, ọmọ Yorùbá

Ọmọ́lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

Ègbè: Ọmọ́lùàbí ni wá, ọmọ Yorùbá

Ọmọ́lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

Lílé: Ojú kòkòrò àwa kò mà ní

Ìtẹ̀lórùn sòhun loba iwà wa

A mọ̀wà ire é wù lówùjọ èniyàn

Ègbè: Ọmọ́lùàbí ni wá, ọmọ Yorùbá

Ọmọ́lùàbí ni wá o, a mọ̀wà

A mọ̀wà ire é wù lówùjọ èniyàn

ÌGBÉSÈ KEJE (ÌGBÉLÉWỌ̀N)

Àwọn akékòó yòò tọ́ka sí àwọn èkó tí wón kọ nínú àgbékalẹ̀ eré náà nípasẹ̀ síso:

- a. Ìṣepàtàkì itẹ̀lórùn nínú ìgbésíayé ọmọ èdá;
- b. Ìfẹ̀ wọn sí orin àti ewì alòhùn Yorùbá gégé bí akọmọ́níwà;
- c. Ìpinnu wọn láti máa ní itẹ̀lórùn nínú ohun gbogbo.

APPENDIX XI
PLAYS WRITTEN BY STUDENTS IN THE THEATRE-IN-EDUCATION
PACKAGE DEVISED-BY-STUDENTS GROUP
(ERÉ TÍ ÀWỌN AKÉKỌỌ KỌ NÍNÚ ỌWỌ ÌDÌ TÍÁTÀ-NÍNÚ-ÌKỌNI
ÀPILÈŞE-LÁTI-ỌWÓ-AKÉKỌỌ)

1. OORE ŞIŞE

Àwọn Olú Èdá Itan

Ọjẹdiran Ibrahim ni Ajani

Kọlawọle Yusuf ni Alabi

Ambali Basit ni Ayinla

Akinwale Anat ni Ajọkẹ

Adejumọ Mujeeb ni Ayinde

Rasaq Aishat ni Asake

Akineye Alim ni Akano

Oore şise jẹ şokan gboogi ninu awọn Yorùbá nitori pe ẹni ti o ba şe oore ni ọlọrun
feran ju nile

aye o korira ẹni ti n şe ibi, gbogbo nkan ti ẹni ti n şe oore ba ti dawọle maa n yori si
rere nitori

naa ni emi anat ọmọ ọmọ Akinwale şe n fi asiko yii sọ fun yin pe oore şise dara puo

Ajani: Ajọkẹ, Akano

Akano ati Ajọkẹ: o o o baba mi E kaarọ

Ajani: E kaarọ, eyin ọmọ mi, ejire oyilakin edun pelege loriigi, ọkan-n-ba-bi eji lo
wọle to mi wa, o sọ ilé alákìsà dionigba aşo

Aşake: E kaarọ eyin ọmọ mi, emi ati baba yin n lo si ode mo fi owo sí orí tabili ti e ba
şe tan ki e lo ra ounje ti e o je ni aarọ yii

Akano ati Ajọkẹ: O daabọ maami ati baami, e o wọle layo

Akano: Ajọkẹ jẹ ka lo ra ireşi tutu ki a se e ni aarọ yii ebi ti n pa mi

Ayinla: Ẹni Ọlọrun ba bun ko bun mi, e şaanu mi nitori Ọlọrun, ẹni to ba şe mi loore,
yoo ri oore gbà

Akano: Ahh, Ajọkẹ jẹ ki a yo waso ninu apo kan ti o wa lowo wa ki a fun onibara yii

Ajọkẹ: mo ro bi ori rẹ o ti ẹ pe, o yẹ ko wa gba owo lọwọ mi ni, hanhann jagba rara o, fo mọ, ẹni to lẹsẹ to lapa , işe wa ni igboro ko ri i şe afi ko maa gbegba bara kakakiri

Akano: Gbenu dake, ọrọ yẹn pọ ju, baba ẹ gba waso

Ajọkẹ: (o ja a gba) Ẹ ba mi mu owo jọ, ẹyin atoku maku, amona ọrun malọ, Oloşì ẹ mọ nnkan ti awon egbe yin maa n şe , wọn maa n lọ pokunso ni

Ayinla: Iwọ omọ yii, o si beru Ọlọrun

Ajọkẹ: beru ọlọrun kini o sọ, oloşì ahh osunkun, oni kii şe ojo ẹkun rẹ, oponu agba

Ajani ati Aşake: Ẹ ku ile, ẹyin omọ mi

Akano ati Ajọkẹ: Ẹ kaabo

Akano: Ẹ kaabo baami ati maami, şe oko o j'epo, mo mọ loro pataki ti mo fe ba yin so ni

Aşake: Ehn ehn, kin ni ọrọ pataki naa

Ajani: Wo a şeşẹ de ni p ọrọ ti, Ajọkẹ bo o ni şe daadaa lo wa

Aşake: Ẹ jọ mi o fe yẹn, ẹ tun ti bere, mo n gbọ ọrọ ti ẹ Akano

Akano: Iya mi, ọrọ Ajọkẹ ni mo fe fi sun yin, Ajọkẹ ni ikoriira, ko ki n şe oore, ko si mọ pe oore lo pe ati pe oore şise dara pupọ

Ajọkẹ: Eeh, gbenu dake, maa wa wahala , mo ti sọ fun o o pe ko gbenu ẹ soun oloşì okunrin si ni i tuletule, elejo iya, elejo ofo, oponu

Aşake: Gbenu oşì ẹ un soun, abara juju, elete pelebe, n gbọ o ki n şe oore, ahh, aanu rẹ lo n şe mi o mọ pe oore şise daa ni ile Yorùbá abi ẹni a wi fun o ba je o gboloro rẹ, ẹni a si sọ fun, o ba je o gba

Ajani: Ehh Ẹ jọ ẹ maa ba omọ mi wi ba yẹn o, Ajọkẹ wo o, oore niwon ma şe oore fun enikankan, oore şise ko dara

Ajọkẹ: Mo ti gbọ baba mi, ẹ şe pupọ

Alabi: Ayinde ani owo ti won fi ran mi nişẹ mo ti sounu

Akano: O gbọ ọrọ ti awon omọ yẹn sọ ni, emi o ba ni ka fun won ni owo ọwọ wa

Ajọkẹ: hhhmmnn ati igba ti mo ti ri pe o da mi duro ni mo ti i pe oloşì ni o, pe ọrọ oşì lo fe sọ, oponu, ode, oloşì, ahhh Ahh, Akano o ba jọ emi Ajọkẹ inu mi o ba dun (O pose)

Ayinla: Abi o gbọ ọrọ ti won wi ni

Akano: Mo gbọ wi pe ẹ sọ owo nu, ẹ gba owo yii

Alabi: Ẹ şe o o

Ajoké: ‘È ʃe o’ ʃe owo si sonu loṣo re bayii

Akano: Gbenu e dake

Ajoké: korogba lenu e fun nkan to so yen

Akano: Lemi naa, e jo e maa lo ni tiyin

Ajoké: È duro nibe, ki won maa lo abi ki ni mo gbo to so lenu ti ko dun, eyin oloṣi,
eyin naa gba owo, oṣi arata moṣayọ

Alabi: Emi loṣo yen soṣo si ba yen, ti ko ba ʃe ohun to de to ni kawa wo oun

Ayinde: wo o mo mo nnkan ti a o ʃe , ti adiyẹ ba da ni loḡḡun nù, èniyàn a máa fo
leyin ni, so mo pe baba ni pé kí a mú ọkùnṛín tàbí obìnrin wá taá fi sòḡḡun owó
bóyá kálo jí àwọn méjèjé gbé.

Àlàbí: Rára má jé kí á ʃe béyẹn. Èyí ọkùnṛin ʃe wá loore jé kí a lo èyí obìnrin yen.

Àlàbí àti Àyìndè: È dúró nìbè.

Àyìndé: Taa niyẹn àbí orí eniyẹn burú ni?

Àjoké: È jòṣo e dákun

Àlàbí: Ìwo lo mo èniyàn bú elètè peḡbe, wòṣo arákùnṛin ooré tí ó ʃe fún wa ní a ó fí ó
sílè àmò ìwo ò ʃe ooré fún wa, ó di dandan kí fi ó ʃe òḡḡun owó.

Àjoké: N ó fún yín lówó n ó máa soore

Àlàbí: Ó tibó

Àkànó: Ahhh owó owúna ó wá padà rí ná è jòwó e bámi fí sílè

Àyìndé: Ó yá máa lo tí ó tún iilé ayé wá ó máa soore.

Àkànó: Màmí wón ti pa Àjoké, wón ní kì í soore fún àwọn

Àṣàkè: Ahhh Àjàní tí kó bá mi, mo sì so fún-un tó pé kó yé só fún Àjoké kí ó má soore

Àjàní: Ahh Oḡḡe lópé ìkà ò pé èyin ará e fi ọṣo mi kógbón oore ʃiṣe dáa, oore ʃiṣe
sunwón ahh Oore ʃiṣe, torí oore ʃiṣe Àkóké kú èyin ará oore ʃiṣe dára e máa
soore

2. ERE NIPA ITELORUN

Alhaji dapọ fe iyawo meji, iyálé kò sí rí ọmọ bí, iyàwó bí ọmọ kan dando tí kò sí rí
òmíràn bí

mọ. Alhaji gba kámú ʃùgbón ó ʃe ilérí pé òun yòḡ tójú Adé bólánlé, ọmọ yìí n dàgbà
iyálé nàa sí n tójú rẹ gégé bí ọmọ inú rẹ, iyawo ati Alhaji Ò tì e jẹ kí ó mọ àlá, léyìn
ọpòlọpò ọdún ọmọ yìí di dókítà ní ilú ọyìnbó ti ó n gbé tí a mọ sí Améríkà, kò rí ibi
wálé bẹẹ ni nígbà nàa kò sí nnkan tí ó n jẹ ọnà tí ó lè fi owó ránṣe sí ilé . kí létà tí wón
fi ránṣe kí ó tó wolé yòḡ pé. Ọṣe Bólánlé tí n jẹ Ọṣe Olúwa

3. ÌBỌWỌFÁGBÀ

Ní òwúrò kùtùkùtù ojú ajé latirí Adéolá àti bólúwatifé tí wọn takùròsọ lọ sí ilé eko wọn, bí wọn tí n ló ní wón pàdé bàbà àgbàlagbà kan lònà tí boluwa sì kí bàbà nàà sùgbón ẹ ni Adéolá n wo bàbà yìí bí igba to je pe ko gbá wọn ní etí sùgbón ọtun daro o sì faa bólúwatifé lowo tó sì n ja lọ ní bólúwatifé bàa sọ wí pé:

Bólúwatifé: haba! Adéolá iwà tó hù sí bàbà yẹn kò jọ tí iwà ọmọlúwàbí rará bá wo ni o se ni kí àwọn àgbàlagbà (ó já ọrò gbà mo ní enu)

Adeola: Da kún dálè níbi tó sọrò dé hun ojà re se bàbà tí o ti di agbàyà tí gbogbo ara wọn tí dọtí yẹn ni máa máa kí, bàbà tó jé wípé wọn tí n rún lai tî kú, Dákun mo bá mi sọ irú oro hun mo láyé láyé ẹ sọ tí gbó mi yé

Bólúwatifé: Dákun kini tí ẹ ní mon gùn o gálègálè nàà tó mọ n ẹ bí pé ojú bá yíí nàà lọ n o sii fẹ fẹ jọ ẹ sún iya wa ti abadele tó rí wọn kọ iwọ lọ fe gba ẹkó, ẹ rí bo ti rí o ri radarada o sì

Adéolá: bolu sọ gbádùn sọ o mọ bumi nítorí bàbà agbàyà yẹn, bólúwatifé o wulè dá lóhùn mo se ni o tese mo rìn ẹ tó sì sáájú ẹ dé ilé ẹkó wọn. Bí wọn tí de ile ni bólúwatifé sọ gbogbo ohun tí o ẹlẹ fún iyá wọn tí iyá wọn sì pe àwọn méjèjè tó sì n bá wọn sọrò.

Iyá Àgbà: Bólú, Adéolá e káàbò báwo ni ile iwé lọ ní ẹ kò sì ijògbón (Adéolá lọ kò kọ fèsì lai mọ wípé Bólú tí sọ ohun tó sele fún iya àgbà Adéolá ni)

Adéolá: kò sí ijògbón kankan, a o si bá ẹnikéni já (iyá àgbà já ọrò gbà mon ni ẹnu o sì wípé)

Iyá Àgbà: gbé gbogbo ẹnu ẹ dà sọhùn-ún, dúró nàà kì lóde tí wọn pé A fún o ton pé B kilode tó jé pé iwọ ni lànà iwọ ni lóníí bí ẹkún a pokoje kì lóde tí o fi kíi bàbà olórí ẹbí laaro se nítorí wípé wọn tí bá o wí ni ojú sí ní ọdó fí kìi wọn àbí julo mú ọ?

Adéolá: ki i se wí pé nko kí wọn o àwọn ni wọn kò dá mi lóhùn

Bólúwatifé: háà!!! Adéolá yee parí mọ

Adéolá: hey! Gbé gbogbo ẹnu ẹ dà ke ẹmi àti moomi là jo n sọrò, mo rò bo rìn dín o

Iyá Àgbà: Adéolá sọ mo wípé iwájú mi lọ wà tí n bá fi eyín kule ọwo sàni etí ẹ ojú ẹ o mọ pò yí nii. Kò pé púpò sì ìgbà nàà ni bàbá tí Adéolá n bú laaro wólé lọ bá kí iyá Àgbà, bí Baba ti wólé ní iyá àgbà Kunle wò ó, torí odò bàbà àgbà ní ati je àti mú wọn

wà, bàbà yí ni oko kékeré kan ni Abúlé wọn tí o sì fi ìyà àgbà ẹ̀ alámòjútó oko náà nítorí bàbà yí tí dàgbà láti mojuto oko ẹ̀.

Ìyá Àgbà: e kaasan oo bàbá mi

Baba àgbà: e kaasan gbogbo ẹ̀ dáradára ni mo bá yín, awon ọmọ yín ñkó?

Ìyá Àgbà: Àlàáfíà là wá se ko sì nkankan (lọ bá nahun pé Adéọlá pé kí wá lọ ẹ̀ ra nńkan àlejò fún bàbá àgbà Adéọlá Adéọlá

Adéọlá: ooo moomi emi ẹ̀ (bí Adéọlá tí rí bàbà àgbà yí ni àyà ẹ̀ já tí o sì rọ bọyá bàbà náà wá fi ejò ohun sún ni sùgbón kò rí bẹ̀)

Ìyá Àgbà: kí lóde tí o fi n gbón bí ẹniti wọn dá omi gbígbóná sì lára

Baba Àgbà: ẹ̀ eyin lè bí ọmọ yí ni?

Ìyá Àgbà: beęni abi kẹyìn mi ni se ko si tí ẹ̀ fi bẹ̀rè?

Baba Àgbà: (ó kojú sí Adéọlá) ẹ̀ bí ìwọ ni mo pàdé ni aaro yí tí ìkẹjì ẹ̀ fi kí mí ẹ̀ bí ìwọ ni èkẹjì ẹ̀ sọ fún ní ààrò wí pé kí ó kí mí tí o sì kọọ jálẹ̀ tí oo kí mi abi? N o lè sì o mú

Iya Àgbà: ah, iwo omo yí o sì fẹ̀ bá ọna àti je ati mú mi jẹ̀ iwo omoyi, bàbà àgbà e Dákun e mo bínú ọmọdé lọ n ẹ̀ ẹ̀ Dákun e jọ (ìyá àgbà Kunle fún bàbá àgbà pé kò má bínú). Báýí ni eré orí ìtágé eléyí tán sí.

Ní bí ó ẹ̀ kejì sì ìgbà náà ni wọn lọ ikẹ̀ ìwé tí wón ti n ló ní wón pàdé ìyá olówó kan lona tí bólúwatifé sì kí ìyá náà

Bólúwatifé: e kaasan iyaa wa

Ìyá olówó: kaaro o jàre ọmọ dada jọ ní se daadaa lọ jí

Bólúwatifé: A dúpé o ìyá wa

Ìyá olówó (o na ika sì Adéọlá) se iwo o mọ̀ èniyàn kii abi oole kólé abi wọn dé kò e ni oo gbé kó o

Adéọlá: ejò wo báwo ni tiyín ẹ̀ jẹ̀ o ti máa ki yín kaaro, osi radarada, osi e rí bí wón ti rí (báyí ni Adéọlá bú ìyá olówó yí tí o sì n lọ)

Ìyá olówó: (o n bá bolu wí) se ègbón ẹ̀ ni àbí àbúrò rẹ̀ ni

Bólúwatifé: Àbúrò mi lọ jẹ̀

Ìyá olówó: ah, ó yà má bá sọrò torí kò gbódò bá báýí dàgbà

Bólúwatifé: mo kún bàa soro kò lẹrun je ko gbo ni

Ìyá olówó: Àfi kò gbó Dákun mo bínú kíláàsì wo ló wà àti pé School wo ni o n ló

Bólúwatifé: Jss3 ni mo wá, mo sìn lọ sí ilé èkó tó wà ní eyin ilé tí a n wo ni okan án yí

Ìyá olowo: o dára máa lọ ní tìrẹ̀ wá soriire o

Bólúwatifé: Amin o, odabo ma

Adéolá: Bolu Bolu, se o lọ sí ilé ìwé mo kí emi máa bá tẹmi lọ torí n mọ ejò o sì ti o n rò ká kiri

Bí wọn se de ile eko tí ìyá olówó sì wá sí ilé ìwé wọn láti wá wo bolu bí o ti n ló ní oga ilé ìwé bá rí tí o sì béèrè wípé tani o n beere, tí ìyá olówó sì bèẹ oga ilé ìwé pé kí wọn lu ago kí àwọn omo sì bo sí orí pápá.

Ìyá olówó: E kaaro eyin akékòó wa

Awon akékòó: E kaaro ma

Iya olówó: e Dákun omo kan ni mo béèrè láàrin yín tí orúkọ rẹ n je bólúwatifé ajanlekoko tí o wà ní Jss3 (bólúwatifé bá bo síta)

Bólúwatifé: E kaaro eyin ẹ legbe mi ati eyin oga ilé ìwé, gbogbo wọn dáhùn e kaaro o

Ìyá olówó: e Dákun eyin akékòó se eyin mo wípé o dára kí eniyan maa bọwọ dàgbà?

Gbogbo won: beṅni

Ìyá olówó: se ewa rí láárí yí bí mo ti dúró sí ẹgbé olounje tó wà ní iwájú ilé tí a n wo ló ọkàn yẹ awon omo méjì kan bá kojá tó sì jẹ pé ilé ìwé yí ni wón n bo, ní okan nínú wọn ba kimi bèẹ sì ni èkejì mú mi bú tí mo sì n dalekun sùgbón kò gbó

Àwọn Akékòó: Haaaaaaaa

Ìyá olówó: e daale sugbon bí omo yí tí kì mi o wu mí lórí púpọ̀ ìyen bólúwatifé ajanlekoko mo sì ní láti se oore mólẹ̀ gbàgbé kan fún sen gbo mi

Àwọn Akékòó: A n gbó ooo

Ìyá olówó: láti oni lo bólúwatifé oni san owó ilé ìwé mo títí tí yòò fi parí gbogbo ìwé tí eniyan máa n Jáà láti fi lola láyé lágbára Ọlórún, ilú òyìnbó lọ tí má ká ifafiiti lórí course tó bá wun (ínú bólúwatifé dùn sí nnkan ti arábinrin yí sọ títí dé bí wípé kò lè pá mọra, bí wọn tí nlo ilé ni inú Adéolá kò dùn rárá sùgbón ẹgbón rẹ bá sọ òótó òrò) bí wọn tí délé ni bólúwatifé sọ iroyin ayò tó şelẹ̀ si nílẹ̀ ìwé lójó nàà fún ìyá wọn láti ara ÌBÒWÒFÁGBÀ tí o n se tí ìyà rẹ̀ sì gbéra láti dúpẹ̀ lówọ̀ ìyá olówó nàà.

Eré parí.

4. ÌRÈLÈ

(Ni ilé ìyá làbáké)

Ìyá làbáké (ìyá làbáké pé omo rẹ) làbáké làbáké làbáké

Làbáké: ooooo moomi, mo n bo o

Iya làbáké :se oni bo si ibí yí

Làbáké :(o bo síta, e máa bínú bí e se n pe mi nàà ni mo n dá yín lóhùn

Ìyá làbáké :o dá na wa bá mi lọ sí ilé iya arike kò bá mú gba owó ajo ti oni oun máa kí fún mi wa

Làbáké : o dáa, mo dé tán (ní ọ̀nà ilé ìyá arike, làbáké pàdé bàbá àgbàlagbà kan tí o n ru ẹ̀rù bo láti inú oko, làbáké kí bàbà)

Làbáké :keepe o bàbà

Bàbá :Àşẹ ó, omo mi ìwọ náà o dàgbà

Làbáké :Àşẹ bàbà e gbé ẹ̀rú owo yín wá, kí n bá yín gbé délé

Bàbá :má şẹ ìyọnu omo mi, şẹ bí ìyá re rán e ni şẹ ni

Làbáké :e gbé wa, tí n bá ti bá yín gbé délé tán made máa lọ sí ibi tí ìyà mi rán mi

Baba:o dá, o se omo mi, omo a toju iwọ náà (o gba ẹ̀rù lórí bàbá) ní ilé bàbá, làbáké gbé ẹ̀rù si ilé o sì gba ilé ẹ̀ lọ bí làbáké tí kúrò tán ni omo bàbá de láti ilu Eko

şèyí:e kú ilé o oo bá mi

Bàbá (láti inú ilé), oo tajú oo

şèyí:è mí ni, Olúwa Seyi omo yín

Bàbá :ahh omo mi daradara, o sì wá sọ fún mi pé oun bí tẹ̀lẹ̀

Seyi:e máa bínú o bàbá ìşẹ̀lẹ̀ kan ló şẹ̀lẹ̀ tí o gbé mi wá

Bàbá :iru ìşẹ̀lẹ̀ wo wá nìyẹn

Seyi: mo nílò omo kan tí o wà ní ilé ẹ̀kọ̀ tí mo lè mú lọ sí eko

Bàbá :kí a lè fe fi wọ̀n şẹ?

Seyi: A fe rán wọ̀n lówọ̀ nípa ọ̀rò ilé ẹ̀kọ̀ wọ̀n, ejò se eni ọ̀mọ̀ tí e mo pé kò ní dojú tí mi

Bàbá :ah ah ah, o ni omo kan tí on gbé ní ìsàlẹ̀ ojà nibe yẹn ọ̀mọ̀ náà ni ìwà ìrèlẹ̀ ọ̀d, ó ní ìteríba fún àgbà, kò kún bá ènìyàn ja

Seyi :e Dákun báwo ni mo şẹ̀ lè rí omo náà

Bàbá :dúró naa(bàbá pé omo kan níta) sanyeri sanyeri

Sányèrì: ooooo bàbá (o wọ̀lé)

Bàbá :Dákun lọ sí ilé àwọ̀n iya làbáké, kí o ba mi pé làbáké wa

Sanyeri: o dáa mo dé tán oo baba

(ní ilé àwọ̀n làbáké, sanyeri rí ìyá làbáké tí n da iná aro, o kii ìyá làbáké)

Sanyeri :e kú ikà lè o moomo

Ìyá làbáké :kaasan oo omo mi

Sanyeri:e Dákun omo yín làbáké ni mo béèrè

Ìyá làbáké :se ko sí o

Sanyeri :bàbá lọ ní kín pé làbáké wá

(iyá làbáké pé làbáké, làbáké sì tẹ̀lẹ̀ sanyeri, o mú délẹ̀, Seyi sì yojú sì ilẹ̀ àwọn làbáké, o bá iyá rẹ̀ ẹ̀soro, iyá rẹ̀ gbà, o si mú lọ sí ẹ̀kó, làbáké kàwé o sì se àṣeyege, ní igbeyin o ni owó o sì tójú àwọn ọ̀bí rẹ̀, o sì dúpẹ̀ lówó bàbá)

Ìkìlò

Ó dáa kí a má ni ìrèlẹ̀, ìrèlẹ̀ ẹ̀ pàtàkì nínú ayé èniyàn tí kò bá sì ìwà ìrèlẹ̀ nínú ayé làbáké, kò ní rí àánú gbà lówó ọ̀mọ̀ bàbà ìwà ìrèlẹ̀ dára púpò, e je kani ìwà ìrèlẹ̀.

5. SÙÚRÙ

Ọ̀rọ̀ Àkọ̀sọ̀: Mo fe sọ̀rọ̀ nípa sùúrù, sùúrù ni bàbá ìwà, ore mẹ̀ta kan wà orúkọ̀ wo n je ọ̀lọ́, ọ̀dẹ̀ àti sẹ̀gun àwọn meteeta máa n se bí omo iyá, sùgbọ̀n àwọn mẹ̀ta wonyii kò ní owó lówó bí o se di ojo kan, wọn se ìpinnu láti lọ se ogún owó tí a máa n pe ni (ritual) sẹ̀gun pelu ọ̀dẹ̀ wọn jo pinnu láti se ogún owó sùgbọ̀n ọ̀lọ́ kò gbà láti se ogún owó bí ọ̀dẹ̀ àti sẹ̀gun. Ọ̀dẹ̀ àti sẹ̀gun gba ọ̀dọ̀ babalawo lọ tí bàbá náà sì se Ọ̀gùn owó fún àwọn méjèèjì yíi ẹ̀ni àwọn méjèèjì di olówó tí wọn sì di olórò ni sùgbọ̀n babaláwo sì sọ̀ fún wọn wípé lẹ̀ yín ọ̀dún kan wọn wá omobin tí kò ti bàlágà láti fi se àtúnṣe Ọ̀gùn owó wón láti je wí pé owó yòò tún pò jabuta sùgbọ̀n ọ̀lọ́ ẹ̀rẹ̀ si ni jaramo isẹ̀ rẹ̀ ni síse o sì ké pé Ọ̀lórùn wípé Ọ̀lórùn ẹ̀ àánú fún, kò pé kò jìnnà ọ̀dẹ̀ pẹ̀lú sẹ̀gun awon rí wípé ise awon dojú rú ọ̀dẹ̀ díẹ̀ díẹ̀ bí wón se tó bàbà onísẹ̀gùn wọn lọ ní yẹn bàbà sì wí fún wọn pé sebi oun sọ̀ fún wọn wípé lẹ̀yìn ọ̀dún kan àgbàdo fún oun ti oun sọ̀ fún wá sùgbọ̀n Bode ati sẹ̀gun tí gbàgbé wípé bàbá sọ̀ fún àwọn wípé kí àwọn padà wá. Babaláwo sì sọ̀ fún wọn wípé kò sì àtúnṣe ju kí wọn di tálákà ju ateyin wá lọ, ọ̀lọ́ gba odò babaláwo kan ló ti o sì sọ̀ fún babaláwo wípé kini o fe se ki oun se fún, ọ̀lọ́ sì sọ̀ fún un pé oun fe má sr isẹ̀ pẹ̀lú babaláwo náà bá yíi ni ọ̀lọ́ se di “gateman” niyẹn kò pé kò jìnnà ọ̀lọ́ bá pàdẹ̀ sì ilẹ̀ eko rẹ̀ ni yaati o sì gba ojú mo ẹ̀kọ̀ rẹ̀ niyẹn ọ̀lọ́ jáde ilẹ̀ iwé gíga tí àwọn ọ̀yìnbó n pé ní “University” tí o sì di Adajo tí a mò sí “lawyer” se a wá rí wípé sùúrù ni bàbá ìwà àwọn àgbà sì wípé sùúrù lọ se gbogbo nnkan.

- 1) Adérintó Adékúnlé
- 2) Sulimon Baraka
- 3) Anu Ọ̀ládẹ̀jo
- 4) Fasasi Adémólá
- 5) Muhideen Roqeeb
- 6) Ayuku Quadri
- 7) Oyewole Malik

Apá kín-ín-ní

Sùúrù jẹ nńkan pàtàkì tí a gbòdò ní, ìyá kan wà ó bí ọmọ méjì, ìkan n jẹ Táýò tí èkejì n jẹ Tolú. Tolú jẹ ọmọ tó ní ìwà ìrèlè àti sùúrù, Táýò jẹ ọmọ tó n ẹ jàgídíjàgan tí ó sì n mugbó pèlú, ní ojò kan wọn fẹ wo ilé-ìwé gíga fásitì wọn sì ní kí wón pe òbí wọn wá láti fowósí wíwo ilé – ìwé gíga fásitì. Ìgbà tí ìyá wọn dé bẹ ìyá wọn bá Tolú fowósí ìwé sùgbón kò bá Táýò fowósí, báyí ni Táýò dọbálẹy. Ìyá wọn máa n bá wọn sòrò nípa sùúrù ní ìgbà gbogbo kí wọn máa ẹ ẹ agidiy.

Ní ojò kan wọn jí ní òwúrò kùtùkùtù ìyá wọn jí àwọn méjèjèjì pé òun fẹ bá wọn sòrò, Táýò ni ègbón nígbà tí Tolú jẹ àbúrò.

Ìyá : Ẹ káàró

Tolú : oo mà má mi

(Táýò kò tiẹ rí ti wọn rò, ìyá rẹ ki kò dáhùn)

Ìyá : ẹ ìwọ kóni mò n bá wí ni

Táýò: Ẹ káàró nígbà nàà

Ìyá : Ẹ ìmi lòún kí bá un

Táýò: (ó sọ di ìbínú) tí èyàn ò bá tún kí yín ní sìn ẹ tun máa sòrò sí mi

Ìyá : òun wá di ẹpo ẹgúsí tí ó di ohun àjírí fún ìwọ ọmọ yíi bá yí

Táýò : ó dáa nàà ẹ káàrò

Ìyá : Káàrò ẹ dáadáa lajì

Táýò àti Tolú : Adúpé

Ìyá : Mo fẹ bayín sòrò láàrò yíi kẹ tó ma lọ sí ilé – ìwé, ọrò nàà ni pé kí a máa ní sùúrù ọmólúwàbí máa ní sùúrù lówùjo, kò sí ohun tí sùúrù ẹ tì, bí a bá fi sùúrù ẹ òkúta yòò jiná, ẹ jẹ kí a máa ní sùúrù ẹ é gbọ, bí ẹ bá dé ilé-ìwé yín eni kankan kò bá ma bá yín jà eni sùúrù

Táýò : Ó n kùn

Tolú : A ti gbọ mọmọmi

Apá kejì

Nígbà tí wọn dé ilé-ìwé ọmọ tí ó wà ní fọmù kíní kan tẹ Táýò mó lẹ, àwọn méjèjèjì ní wọn wà ní fọmù kíní, Táýò mọ ìwé sùgbón kò ní sùúrù.

Táýò : Wá ẹ ò gbọ ni, ẹ ò ri pé o tẹmí mó lẹ ni

Túnjì : Má bínú mi ò mọmọ

Táýò : Tí n bá bínú n kọ, ó sì dàbí kí n fọ etí rẹ

Túnjì : Àbí o bínú

Táýò : ó fọ Túnjì létí, túnjì n sunkún

(olùkọ gbọ níbi tí ó wà)

Olùkọ : kí ló dé

Túnjì : Ó nà mí ni

Olùkọ : kí lọ se

Táyò : Ó tẹ mí mọlẹ ni

Túnjì : Mo sì sọ pé kí o má bínú

Táyò : Ìgbánà wá n kọ

Olùkọ :- Gbé ẹnu rẹ dákẹ táyò, kúnlẹ sí bèyan (Ó kúnlẹ)

Olùkọ : (olùkọ nàà ní ẹgba mẹta) ẹyin nàà ò sà gbé inú ilé ẹkọ.

Apá keta

Ní ojò àlámìsì wọn fẹ se ifigabága ní ilé ẹkọ, ògá ilé-ìwé sọ pé kí táyò wá sojú ilé ìwé wọn nítorí pé ó mọ ìwé, gbogbo ìbèèrè tí wọn bí táyò ni ó dáhùn yege tí ilé-ìwé rẹ sì gbé ìgbà ó rókè. Wọn wá kọkọ fún àwọn tí o se ipò kejì ni owó tí wọn sì fún ipò keta ní ẹbùn tí ó sì ku táyò tí o gbé ipò kìní, ó ku díẹ kí ó kàn án ọmọ kan n mu omi ní ibi tí wọn dúró sí tí omi nàà sì dà sí lára

Táyò : Dìdìn rìn ni ó ni, tí o fi tami sí mi lára

Fúnmbí: Mọ bínú wọn tì mí ni, mi ò mọnmọ

Táyò : Ó sáré díde ó fọ létí wípé tí òun bá bínú n kọ

Olùkọ : Ò sì ní sùúrù

Táyò : Ó fa ìbínú yọ

6. ÒTÍTÓ LÉRÈ

Àwọn ẹdá ìtàn

Àkàndé :- òun ni ọmọ àwọn Àkànjí àti Àṣàkẹ (Adeshina Khalid)

Àṣàkẹ :- ìyá Àjọkẹ àti Àkàndé

Àjọkẹ :- Ègbón Àkàndé

Àlàbí :- Olówólayémọ

Àtókẹ:- Òní ìwé ìròyìn

(Nínú ilé jénroregbà)

Àṣàkẹ :- Àjọkẹ, Àkàndé, mo ti jáde o, kí ẹ mú ojú tó ilé. (ó ti gbàgbé pọ̀sì rẹ̀ síbi tí ó jókòó sí)

Àkàndé :- (ó wọ gbogbo ilé ó ri pé kò sí ẹnì kankan níbè kò sì mọ pé ẹgbón rẹ̀ n wo òun) kí ni ìyá mi kọ sí inú pọ̀sì yìí. A a owó ni ó, elédumarè ó seun ó ma lọ fi owó yìí jayé ní tẹmi. (ìyá wọn wólé)

Àṣàkẹ́ :- Ebi n pá mí, kin tiè wá rán àwọn ọmọ yíi ni nńkan tí máa je. Ha ha taló mú owó níní pọ́ọ̀sì mi, Àjọkẹ́, Àkàndé

Àwọn méjèjèjì :- ọ̀ò ìyá mi

Àṣàkẹ́ :- Tani ó mú owó nínú pọ́ọ̀sì mi

Àkàndé :-kíi ẹ̀mi o

Àjọkẹ́ :- mọ̀mi n kò mọ nńkan nípa rẹ̀

Àṣàkẹ́ :-ó dára náà kò burú (ó jáde lọ)

Àjọkẹ́ :- Ẹ́ o mọ pé mo rí ọ nígbà tí o mú owó ìyá mi

Àkàndé :- Rára kíi ẹ̀mi ni mọ mú o ẹ má purọ mọ mi o

Àjọkẹ́ :- Ó dára náà nígbà tí ìyà mi bá dé

Àkàndé :- Èmi ni o, ẹ dákun ẹ mọ sọ fún ìyá mi o

Àjọkẹ́ :- Mi ò ní sọ fún ìyá mi, je kí n pe ó sí àkíyèsí kan ẹ o mọ pé kò da kí èniyàn máa jí nńkan òní nkan àti pé kò dá kí èniyàn má pa iró.

Àkàndé :- Mo ti gbọ ẹ̀gbọ̀n mi

(Iná kú)

Ìran kejì

(Ní ojọ kan Àkàndé kọ já lọ ní ojú ọ̀nà ọ̀ún kọ̀rin lọ)

Àkàndé :- Ayé ni máa je mi ò ní jìyà x2

Owó ni yi o ẹ́ kí n mu ni àbí kí n má mu, kí èniyàn ma si disu. Máa mu ma gba ibè lọ ọ̀dọ̀ àwọn agbófinró, àwọn agbófinró kíi sòdodo, máa gbe lọ sí ọ̀dọ̀ àwọn ọ̀ní ìwé iròyìn wọ̀n a bá mi sọ fún àwọn èniyàn.

Àkàndé :- E kaaro

Àtọkẹ́ :- Kí le fẹ́ o

Àkàndé :- Bí mo ẹ́ n lọ ní ojú ọ̀nà ni mo rí owó yíi.

Àtọkẹ́ :- Kò burú, a sọ sí etí gbogbo aráyé bóyá a rí ẹ̀ni tí ọ̀ní owó náà

Àkàndé :- E mà seunw ó (ó lọ ní tirẹ̀)

(Kò pé tí Àkàndé lọ ni Àtọkẹ́ ka iròyìn tí o sì sọ pé wón ba wọ̀n rí owó kan o, ẹ̀ni tí ó bá ni kí ó wá gbáà)

Àlàbí :- E kaasan o

Àtọkẹ́ :- E jòwọ̀ kini ẹ́ fe o

Àlàbí :- Mọ gbọ́ tí ẹ́ dárúko owó kan nígbà tí ẹ́ n ẹ̀tò lowo ni, kí ẹ̀ni tí o ní owó kí ó yojú sí yín.

Àtọkẹ́ :- Ẹ́ ẹ̀yin ni ẹ́ ni owó

Àlàbí :- Bẹ̀ni ẹ̀mi ni mọ ní

(ó bèrè ibèèrè lówó rẹ)

Àtóké :- Èlò ni owó ọ́ n

Àlàbí :- Egbèrún lónà àádótá (50 thousand)

Àtóké :- Kí ní orúkọ tí Wọn kọ sí ibi àpamówó náà

Àlàbí :- Olówólayémò

Àtóké :- Ha èyin ni ẹ ni owó náà lódótó

Àlàbí :- E jówó bá wo ni mo ẹ lè rí ẹni tí ó bá mi rí owó náà

Àtóké :- Ó dáa náà kò burú (ó pe Àkàndé si orí ẹrọ ibánisòrò léyìn iséjú díè ni Àkàndé dé bè.)

Àlàbí :- Ha ọmọ dáadáa o mọ ẹ gan ni o ẹ pé èniyàn bi tìrẹ sí kù láyé, fún nkan tí o ẹ yí gbà egbèrún lónà ogún (20 thousand)

Àkàndé :E mà ẹun gan ni o, bóyá ni mọ ti fojú rí owó yí rí láti ọjọ ti mo ti dáyé. À ẹ lódótó ni ọrò ègbòn mi wípé kí èniyàn má sọ òtító. Ha òtító mà lérè o.

(ó mú lọ sí ilé ní ọdò ègbòn rẹ inú ègbòn rẹ dùn láti wípé ọrò òun padà ẹ mọ àbúrò òun lára.

Àwọn méjèjèjì :- Ha à ẹ òtító lérè

(Eré parí)

Group 1b

Èdá itàn

1. Oládèjọ Ephraim - ifálérè
2. Salaudeen - ọba Adégoróyè
3. Adeniyi fathia - Ìyá Àrèmú
4. Abdul afeez Abudul bashit - Àrèmú
5. Animasahun Basit - Bàbá Àrèmú

Ní abúlé Ayétòrò ní ilú Ìbàdàn, bàbà kan wà ó bí ọmọ kan soso ó sì ní iyàwó kan sùgbòn kò ní isé lówó. Ní ọjọ kan, ó jókòó sí yàrá igbàlejò ebi n pá.

Àrèmú :- Bàbá mi ẹ kú ilé

Bàbá :- Wòó ebi n pá mi, iyá rẹ n kó

Àrèmú :- Wọn wà ní inú ilé

Bàbá :- Ìyá Àrèmú iyá Àrèmú

Ìyá :- Bo ni ẹ kò sí

Bàbá :- Wòó ebi n pá mí

Ìyá :- Kò sí óúnjẹ nínú ilé

Bàbá :- Ẹ bí mo ri tí ó n dána

Ìyá :- Ò rí owó ọ̀bẹ̀ fi sílẹ̀, òún sọ wípé ebi n pá ọ

Bàbá :- Kò sówó nàà ni, tówó bá wà má fowó sílẹ̀

Ìyá :- È wòò mò n jade nkànkàn kò gbòdò mú ẹ̀ran tó wà nínú ọ̀bẹ̀ òun o

Bàbá :- Kò sí wàhálà, ẹ́ nítorí pé kò sí owó ni o ẹ́ n ẹ́ bí ọ̀kọ̀ àbí (ìyá Àrẹ̀mú jade nínú ilé, bàbà Àrẹ̀mú sì bó sí idí ikòkò ọ̀bẹ̀ ó mú ẹ̀ran kan jẹ ọ̀mọ ẹ́ ri sùgbón kò jẹ kí bàbà òun mò pé òun ri

Ìyá Àrẹ̀mú kò kí ẹ̀ni kankan ò kan lọ sí idí ikókó ọ̀bẹ̀ ó rí wípé ẹ̀yọ kan ti dín nínú ẹ̀ran

Ìyá :- Ta ló mú ẹ̀ran nínú ọ̀bẹ̀

Àrẹ̀mú :- Èmi kọ o

Bàbá :- Ẹ́ mi wá ni mọ mú ẹ̀ran nínú ọ̀bẹ̀ àbí kíni òun sọ báyií

Ìyá :È máa bimí lé kan si, kín dá yin lóhùn

(Àwọn méjèèjì n jà)

Ní ojọ kejì òun àti ọ̀mọ ẹ́ rẹ̀ ló sí inú oko wọn rí iṣu nínú oko, ẹ̀yí tí n ẹ́ oko ọ̀ba. Ó ní kí ọ̀mọ ẹ́ rẹ̀ máa lọ ní iwájú torí kó má bàa mò wípé òun fẹ́ gbé iṣu ọ̀ba. Ó jí iṣu ọ̀ba wálé, ọ̀mọ ẹ́ ri sùgbón kò jẹ kí bàbà rẹ̀ mò.

Léyìn ìgbà diẹ ọ̀ba lọ sí inú oko , ó ẹ́ àkíyèsí pé àwọn iṣu kan dín nínú oko rẹ̀, ó pe àwọn ará ilú.

Ọ̀ba Adégoróyè :- Ẹ̀yin ilú o

Ará ilú :- kabiyesi o

Ọ̀ba Adégoróyè :- kò ní da kí a ẹ́ báyií fún ara wa nínú ilú o

Bàbá Àrẹ̀mú :- Kábíyèsí kí ló dé

Ọ̀ba Adégoróyè :- Iṣu ni, Iṣu tí mo kó sínú oko mi tí mo ní máa kó lọ sí ilé àna mi, nítorí ọ̀mọ mi ti yòd ẹ́ idáná ní ọ̀sẹ̀ tó n bò

Ìyá Àrẹ̀mú :- Ta wá lọ lè jí iṣu kó

Bàbá Àrẹ̀mú :- Àwa nàà kò mò

Àrẹ̀mú :- Àbí báwo ló ẹ́ jẹ

Ọ̀ba Adégoróyè :- Kò yé mi o (gbogbo ara ilu wo ara wọn lójú)

Ọ̀ba Adégoróyè :- È wo ẹ̀yin ilú ẹ́ padà wá ní irú àkókò yí lóla ò de yí

Gbogbo ilú :- Kabiyesi o! Kabiyesi!! Kabiyesi!!!

Nígbà tí ó di ojo kejì ní irú àkókò tí ọ̀ba Adégoróyè wí fún wọn gbogbo ilú tí pèsè jọ, iyá Aremu, bàbà Aremu àti Aremu nàà ò gbé yìn pèlú ifálère.

Ọ̀ba Adégoróyè :- ifálère

Ifálère :- Kábíyèsí o

Ọba Adégoróyè :- Báwa bi ifá léèrè mo fẹ mọ ẹni tó dé inú oko mi, tó sì jí mi níṣu níbi tí mo ko sí

Ifálérè :- Kábíyèsí o (Lẹyìn ọpọlopọ ìṣéjú tí ó ti ki ifá tí o ti bá ifá ní gbólóhùn ó dà ké lọ.

Ifálérè :- Kábíyèsí... Ifá ò fi nkakan hàn mí nípa ẹni tó jí ọṣu yín sùgbọn ifá ní àárín wa ni ẹni tó ji isu náà wà.

Ìyá Àrẹmú :- ifá ló wá jí isu báyií

Bàbá Àrẹmú :- ó tiẹ ti wá sú mi báyií, àbí Àrẹmú ẹ mi ní o lè ẹlẹrí mi

Àrẹmú :- (Ó dà ké díẹ) Èmi kọ o sùgbọn èmi a sọ òtító ẹyin le jí isu ọba

Bàbá Àrẹmú :- Ní bo lo ti rí mi nínú oko ọba tí o fi sọ pé èmi ni

Àrẹmú :- Ẹ ẹrò pé mi ò ri yín ní tí ẹ fi sọ pé kii n máa lọ

Ọba Adégoróyè :- Ẹ ó da kí ni o bẹrẹ tí mi ò ẹ fún ọ

Bàbá Àrẹmú :- Èmi kọ òun parọ ni

Ọba Adégoróyè :- Gbé ẹnu rẹ sọhùn-ún ẹ ọmọ rẹ ní parọ mó o ni

Ìyá Àrẹmú :- Bàbá Àrẹmú ẹ bàní lójú jẹ

Ọba Adégoróyè :- (gbogbo ilú dá ké nínú ààfin pa lóló) Àrẹmú nítorí pé o sọ òtító mo dá gbogbo nńkan ìní mi sí méjì mo fún ọ ní ìdá kan. Ìwọ bàbá Àrẹmú mo pàṣe kí wón lọ fi ọ sí inú túbú, lẹyìn ojo méjì kí wón pàdé láti ẹ ìdájọ rẹ

(Bàbá Àrẹmú ká owó lórí, ọba Adégoróyè dìde lórí itẹ rẹ ó wọ inú ìyẹwù rẹ lọ.

APPENDIX XII

TRANSCRIPTIONS OF INTERVIEW SESSIONS WITH TEACHERS

TRANSCRIPT ONE

Olùwádíí: È káàárò o! Njé a lè mò yín? Orúkò yín, oyè èkò tí ẹ ti ní àti iye odún tí ẹ ti fi n kò èdè Yorùbá ní ilé-ẹkò yíí?

Olùkò 1: orúkò tẹmi ni aya Àkàndé Olúwayémisí, Mò n sísẹ ní ilé-ìwé Ìbàdàn City Academy. Odún kejo sù rẹ é tí mo ti n kò èdè Yorùbá ní ilé-ẹkò girama.

Olùwádíí: È seun! È ti ní oyè ìmò ìjìnlẹ nínú èdè Yorùbá?

Olùkò 1: Bẹẹ ni!

Olùwádíí: Ní sọkí, ẹ sàlàyé èrò yín nípa eré tí àwọn akẹkọọ sẹdà fúnra wọn, tí wọn sù se àgbékaẹ ní kíláásì.

Olùkò 1: Ó jẹ ohun tó wú mi lórí púpọ̀ pèlu bí àwọn akẹkọọ yẹn se sẹdà eré fúnra wọn tí wọn sù gbé e jáde fúnra wọn. Inú mi dùn púpọ̀púpọ̀ láti rí wọn pé wọn se irú nńkan bá yíí. Wọn se àwọn eré yíí ní sísẹ-n-tẹlé, wọn mú àwọn òye jáde, ibi tí èyàn gan-an ò fojú sí pé wọn ti le se tàbí wọn lè sòrò dé, wọn mú un débẹ, ó jẹ kí inú mi dùn, orí mi sù wú pèlú.

Olùwádíí: Taa bá sọ pé kí èyin gégé bí olùkò kí ẹ sẹdà itàn fún àwọn akẹkọọ tí ó lè kò wọn níwà ọmọlúàbí, yàtò sí èyí tí àwọn akẹkọọ ti se yẹn, kí ni ẹ máa se yàtò?

Olùkò 1: È sé mo dúpẹ. Tí èmi bá fẹ sẹdà itàn nípa ọmọlúàbí, màá tún túnbò se, màá jẹ kí iwádíí mi tàbí eré tí màá kọ kó jinlẹ nípa bí òbí se n kò ọmọ ní iwà ọmọlúàbí torí ohun tí òbí bá fi lé ọmọ lówó lómọ ó dàgbà pèlú ẹ. Màá sù sí ojú wọn sí iwà tó wà ní àwùjọ kó má baà yẹ wọn lésẹ nínú híhu iwà ọmọlúàbí wọn.

Olùwádíí: Ìyẹn ni pé èyín gbàgbọ̀ nínú pé ipa tí òbí n kó lágbára ju ohun tí èniyàn lè fowó rọ sáyìn lọ?

Olùkò 1: Bẹẹ ni ...bẹẹ ni

Olùwádíí: È seun! Báwo le se rí ifẹ àwọn akẹkọọ sí eré orí itàgé sísẹ sí?

Olùkò 1: Ahhh! Wọn nífẹẹ rẹ púpọ̀. Wọn jẹ kó hàn sí mi pé ohun tí inú àwọn dùn sí láti máa se ni. Inú mi sù dùn púpọ̀.

Olùwádíí: hun! Pé wọn nífẹẹ sù a sù lè máa fi ọnà yíí kò àwọn akẹkọọ ní iwà ọmọlúàbí?

Olùkò 1: Bẹẹ ni, bẹẹni...

Olùwádíí: Àwọn isòro wọ ló wá pagidínà sísẹ é dáadáa?

Olùkọ́ 1: Ìṣòro àkókọ́ tí mo rí nǐbẹ̀ ni pé ohun èèlò tí wọ̀n fẹ̀ ló láti fi ẹ̀ ẹ̀ré yíí, wọ̀n kò sí i ní àrọ̀wọ̀tọ́, òmíràn á dé á ní òun fẹ̀ múnnkan báíí nílẹ̀, ìyá òun ò gbà, òun fẹ̀ mú nnkan báíí láti fi ẹ̀ré bàbá òun ò gbà. Ẹ̀gbọ̀n tí àwọ̀n ohun èèlò yíí bá wà ní àrọ̀wọ̀tọ́ wọ̀n, yóó fi jẹ́ kó wúwọ̀n lórí sí i.

Olùwádíí: Tàbí tó bá wà ní ilé-ẹ̀kọ́ gan-an àbí?

Olùkọ́ 1: Bẹ̀ẹ̀ ni, bẹ̀ẹ̀ ni, kí ilé-ẹ̀kọ́ gan-an ní àwọ̀n ohun-èèlò yíí, bí aṣọ́ bí ilẹ̀kẹ̀, bí aago, oríṣíríṣi ohun-èlò ìṣeré tí wọ̀n á rí ló láti fi ẹ̀ ẹ̀ré yíí, yóò jẹ́ kí ó tún wú wọ̀n lórí, yóò tún rí bí i tòótọ́ gidí. Inú wọ̀n ó dùn láti ẹ̀ ẹ̀ré yíí. Ohun tí mo rí pé ó pagidínà àṣeyọ́rí rẹ̀ nìyẹn

Olùwádíí: Ẹ̀ ẹ̀seun gan-an, á máa rí yín bá o, ẹ̀ ẹ̀seun tẹ̀ẹ̀ gbà wá láàyè o.

Olùkọ́ 1: Ẹ̀ ẹ̀sé!

TRANSCRIPT TWO

Olùwádíí: Ẹ̀ káàrò o, Olùkọ́ wa. Ẹ̀ ẹ̀seun gan-an tí ẹ̀ gbà wá lálejò láti bí ọ̀sẹ̀ bí méjọ́ mèsàn-án nílẹ̀-ẹ̀kọ́ yíí la ti n ẹ̀sẹ̀ ìwádíí, tí ẹ̀ sí ti n ràn wá lówó. Ọ̀lórún yóò bá wa ran ẹ̀yìn náà lówó o. Ẹ̀ ẹ̀seun gan-an.

Olùkọ́ 2: Àmín o.

Olùwádíí: A fẹ̀ bi yín ní àwọ̀n ibèèrè kéékèkè kan nípa àwọ̀n ohun tí a ti ẹ̀. Ẹ̀gbọ̀n ní àkókọ́, nǐjẹ́ a lè bá a yín pàdẹ̀? Kín ni orúkọ́ yín, irú oyè ẹ̀kọ́ wo ni ẹ̀ ti ní, nípa ìrírí yín, ọ̀dún méldò lẹ̀ ti n kọ́ èdè Yorùbá ní ilé-ẹ̀kọ́ girama?

Olùkọ́ 2: Orúkọ́ mi ni Abiléko Wàábì. Mò n kẹ̀kọ́ nílẹ̀-ẹ̀kọ́ Humani Alaga High School, Sango, n'Ìbàdàn nǐbí náà la wà. A gba degree wa ní Yunifásítì Ìbàdàn nǐbí. A sì tún bó sípele kejì náà, Yunifásítì Ìbàdàn náà ni a ti gbà á.

Olùwádíí: Ìyẹn M.A, àbí?

Olùkọ́ 2: Ìyẹn M.A. kí Ọ̀lórún tún ràn wá lówó sí i.

Olùwádíí: Ọ̀lórún yóò ran gbogbo wa lówó.

Olùkọ́ 2: Àṣẹ!

Olùwádíí: Ó tó bí ọ̀dún méldò bá yíí tí ẹ̀ ti n kọ́ èdè Yorùbá ní ilé-ẹ̀kọ́ girama?

Olùkọ́ 2: Tí mǐ bá ní ká kàn bù ú, ó ti lé ní ogún ọ̀dún.

Olùwádíí: Haa! Àgbà ọ̀jẹ̀ni yín o! Ọ̀lórún yóò ràn yín lówó. Ọ̀wọ́ yín lẹ̀ ó fi gbẹ̀tọ́ yín o pẹ̀lú ògo Ọ̀lórún. Ẹ̀ ẹ̀seun!

Olùkọ́ 2: Àṣẹ, àṣẹ!

Olùwádíí: Ní iwònbà ìrírí tí ẹ ní pèlú àwọn akékòò nínú síṣe eré orí ìtágé láti kò ara wọn ní iwà ọmọlúàbí. Njé ẹ lè ṣàlàyé èrò yín nípa eré tí a kọ fún àwọn akékòò àti eré tí ìsòrí àwọn akékòò kòòkan gbé kalẹ fún ìkòni ní iwà ọmọlúàbí?

Olùkọ 2: Ní ojú iwòye tẹmi. Gbogbo àwọn àkòrí tí eré yìí gan-an tí wọn gbé dá ní, gbogbo wọn ló bá àwùjọ Yorùbá mu, lákòkò. Èlẹ̀ẹ̀kẹ̀jì, ìhà tí àwọn ọmọ kọ sí i, ẹẹ ri pé inú wọn dùn t́́a sì ri pé wọn rí ẹ̀kọ tan tàbí méjì mú nínú àwọn àkòrí wònyí. Èlẹ̀ẹ̀kẹ̀ta ni wí pé gbogbo, ní ìgbèyìn-ń-gbéyín, àwọn ẹ̀kọ t́́a rí fàyo ńbẹ̀, ó kọ ... ó kọ... ó kọ wa ní ...báwo ni mo ẹ le gbé e kalẹ o....

Olùwádíí: (ó já lu ọ̀rọ̀) Ó kọ wa ní iwà ọmọlúàbí

Olùkọ 2: (ó gbà á lẹnu rẹ̀) hún-ùn-ún! Ó kọ wa ní iwà ọmọlúàbí ká máa ṣòtító, ... bí ẹ̀kọ iwà rere. Gbogbo àwọn àkòrí wònyí ló kọ wa ní ẹ̀kọ iwà rere tí àwọn ọmọ ilé-ẹ̀kọ tí wọn le dì mú láti lò ní ojọ iwájú tí wọn ò fi ní sí ẹ̀sẹ̀ gbé, yálà ní wọn bá ara wọn ní ipò gíga ni o tàbí ní ààrin àwọn akegbé wọn.

Olùwádíí: Ìyẹn ni pé ohun tí ẹ ní sọ ni pé kì í ẹ ní ìsinsìnyí nìkan ni ẹ̀kọ yẹn wúlò fún wọn, tí tí ayé ni?

Olùkọ 2: kè é ẹ ní sínsìnyí, yóó tún máa wúlò fún wọn tí tí tí t́́a wọn náà ó fi gòkè àgbà jù bá yí lọ.

Olùwádíí: Ẹ ẹun! Ẹ jòwọ tí a bá ní ...èyin gégé bí olùkọ tí ẹ bá ní ànfààní láti ṣedá eré fún àwọn akékòò yàtò sí èyí tí olùwádíí ṣedá. Ọ̀nà wo lẹ ó gbe gbà, tí ó fi yàtò sí, tí yóó sì tún fi dára ju èyí tí a ti gbé kalẹ fún àwọn akékòò lọ?

Olùkọ 2: Lódótó, ọ̀gbón tẹ ẹ̀ lò, ọ̀gbón tó dáa ni láti gbé àwọn ẹ̀kọ yìí kalẹ̀. Ṣùgbón ohun tí èmi ìbá tún fi kún un ní àfikún tẹmi ni tí a bá tún gbé e gba ọ̀nà bí àlọ yóò tún yé àwọn ọmọ yìí síwájú sí i, nítorí pé àlọ tún jẹ mọ bí eré tí àwọn ọmọdé tí wọn máa ní fẹ láti gbọ. Mo fẹ wò ó pé eléyí kò bá tún jẹ bí àfikún tí a lè ẹ pèlú gbogbo ọ̀gbón tí èyin ti gbà láti gbé e kalẹ̀.

Olùwádíí: Ẹ ẹun. Torí pé àlọ gan-an tilẹ̀ máa ní kọ èyàn ní iwà ọmọlúàbí. A ó rí ìjàpá tó wùwà ojùkòkòrò tó padà wá rí àtubòtań rẹ̀.

Olùkọ 2: Bẹ̀ẹ̀ ni! Aá rí nígbèyìn-gbéyín.

Olùwádíí: Ẹ ẹun! Njé kín ni ìrírí yín nípa ìgbàradì àwọn akékòò, àgbákalẹ̀ eré wọn àti ìfẹ̀ tí wọn ní sí eré tí a gbé kalẹ̀ fún wọn yẹn gan-an?

Olùkọ 2: Tẹẹ bá wò ó, ọ̀gbón tẹyin gan-an tẹẹ ti fi gbé àwọn eré yìí kalẹ̀, nítorí pé gbogbo ẹ̀ lẹ fi orin, orin tó kọ wa ní iwà rere, orin tí ẹ ti fi gbé wa lókàn ró láti fi wo, pé ká wo pé kín ni àwọn akékòò gan-an fẹ gbé kalẹ̀ nínú eré yìí. Ẹ ti payamọ bí ètò rẹ̀ yóò ẹ lọ pé nínú orin yìí gan-an a ó ti mọ pé ọ̀gbón tí eré yìí fẹ kọ wa níyí.

Olùwádíí: Kín wá ni ìfẹ̀ àwọn akẹ̀kọ̀ọ́ gégé bí iwòye yín. Bóyá nígbà tí a ò tiẹ sí nílẹ̀ ẹ̀kọ́ gan-an, ònẹ̀ wọn ẹ̀ àwọn nńkan kan tí wọn n ẹ̀.

Olùkọ́ 2: Wọn nífẹ̀ẹ̀ sí i púpọ̀ púpọ̀, nítorí lẹ́yìn ìgbà tí ẹ̀ bá lọ tán, ẹ̀ ó ri pé àwọn orin tí ẹ̀ kọ́ wọn yẹ̀n, wọn á tún kó ara wọn jọ́ wọn á máa kọ́ ọ́ tí inú wọn ó máa dùn tí wọn ó máa jó sí i. Eléyíí fi hàn wá wí pé nítòótó nítòótó wọn nífẹ̀ẹ̀ sí i. Inú wọn sì dùn sí i.

Olùwádíí: Ẹ̀ ẹ̀sun gan-an, a ó máa rí yín bá. Èyí tó kẹ́yìn rẹ̀ ni pé ìṣòro wo ni èyìn rò pé a dojú kọ́ ní lílo ogbón eré yíí láti kọ́ àwọn akẹ̀kọ̀ọ́?

Olùkọ́ 2: Ìṣòro aláakòkọ́ ni pé ariwo wọn nítorí ìfẹ̀ tí wọn ní sí eré yíí, ó n dí àwọn akẹ̀gbẹ̀ wọn lówó. Ẹ̀lẹ̀ẹ̀kẹ̀jì ni pé àlàáfíà ilé-ìwé gan-an...à lè pé é lálàáfíà o. Kò dí àlàáfíà lówó o, lẹ́yìn ariwo àti pé nígbà mìíràn, àsìkò lè má fẹ́ẹ̀ tó. Àsìkò ò tó púpọ̀ láti fi gbé ohun tí a fẹ́ gan-gan, ohun tí a fẹ́ pé sí ọkàn àwọn akẹ̀kọ̀ọ́, àsìkò ò tó fún wa tó bẹ̀ẹ̀ gé.

Olùwádíí: Kín wá lẹ̀ lè dá lábàá gégé bí ọ̀nà àbáyọ́?

Olùkọ́ 2: Hun! Àbá tí mo lè mú wá ni pé tó bá di ìgbà mìí, bóyá ìgbà tí a ó maa mú ni bóyá ìgbà tí wọn bá ti parí tó jẹ́ bí i pé àsìkò ìjádẹ̀ wọn. Kò wá ní jẹ́ ikóni nínú kílààsì mò bí kò ẹ̀ 'co-curricula activity'. Bóyá bí i 'club'. Torí pé àsìkò tí à n lò nínú kílààsì ogòjì ìṣẹ̀jú ni a ní ní kílààsì. Eléyíí lè má tó láti ẹ̀ àgbékalẹ̀ eré wònyí. Nítorí pé ẹ̀ ó ri pé àwọn akẹ̀kọ̀ọ́ gan-an ó wù wọn síwájú sí i bí kí wọn má tū parí rẹ̀ sùgbón àsìkò n pé wá níjà láti jẹ́ wí pé wọn ò ẹ̀ tó bó ẹ̀ yẹ́ kí wọn ẹ̀.

Olùwádíí: Ẹ̀ ẹ̀sun!

TRANSCRIPT THREE

Olùwádíí: Ẹ̀ káàárò olùkọ́!

Olùkọ́ 3: Ẹ̀ kú ojúmó!

Olùwádíí: Ẹ̀ ẹ̀sun tí a gbà wá láàyè láti fi ọ̀rò wá yín lẹ̀nu wò fún ìgbà díẹ̀. A ì í ẹ̀ àjòjì ara wa. Àti bí ọ̀sẹ̀ méjọ́ mèsàn-án ni a ti n ẹ̀ iwádíí lórí ọ̀nà tí a lè gbà lo eré orí ìtágé láti kọ́ àwọn akẹ̀kọ̀ọ́ ní iwà ọ̀mọ̀lúàbí, ní èyí tí yòd jẹ́ kí wọn ní ìfẹ̀ sí híhu iwà ọ̀mọ̀lúàbí lówùjọ́. Njẹ́ a lè mò yín? Orúkọ́ yín, oyè ẹ̀kọ́ yín àti ìrírí tí ẹ̀ ní nínú kíkọ́ èdè Yorùbá ní ilé-ẹ̀kọ́ girama?

Olùkọ́: Ẹ̀ ẹ̀sun. Orúkọ́ tẹ̀mi ni Ọ̀gbéni Fẹ́mi Akínṣolá. Mo jẹ́ olùkọ́ ní ìṣẹ̀ tí a pé ní èdè Yorùbá, mo sì n kọ́ àwọn akẹ̀kọ̀ọ́ ní èdè Yorùbá láti ọ̀dún díẹ̀ sẹ́yìn. Mo bèrè ìwé-ẹ̀rí ... láti máa kọ́ ọ̀mọ́ ní ẹ̀kọ́ yíí ní láti ilé-ẹ̀kọ́ Saint Andrews College of Education, Ọ̀yọ́, mo wọ̀bẹ̀ ní 1989, mo parí ní 1992. Mo ẹ̀ ... mo kẹ̀kọ́ gboyè nípa

ìmò èdè Gẹ̀ẹ̀sì àti èdè Yorùbá ní ọ̀dún 1992. Mo sì tún tẹ̀sìwájú láti lọ sí Adékúnlé Ajásin University tí ó wà ní Àkùngbá Àkókó, lẹ́yìn nàà mo padà sí ilé-ẹ̀kọ́Fásitì ilẹ̀ Ìbàdàn, ní ibi tí wọn ti fikún ìmò mi láti ní àgbéga, ìyẹn ni a pè ní M.Ed.

Olùwádíí: Á tó bí ọ̀dún mélòó bá yíí tí ẹ̀ ti ń kọ̀ èdè Yorùbá ní ilé ẹ̀kọ́ girama? Bí a bá bù ú ní méní méjì...

Olùkọ́: Ó ti lé ní ogún ọ̀dún dáadáa tí a ti wà lẹ̀nu kíkọ́ ọ̀mọ ní èdè Yorùbá.

Olùwádíí: Ẹ̀ ẹ̀un. Gégé bí ẹ̀nikan, olùkọ́ kan tí ó ti ràn wá lówó pèlú àwọn akẹ̀kọ́ SS 2 lórí eré orí itàgé àti bí a ẹ̀ fi ń kọ́ wọn ní ìwà ọ̀mọ̀lúàbí. Ní sókí, òjé ẹ̀ lè sàlàyè èrò yín nípa eré tí ìsòrí àwọn akẹ̀kọ́ kọ̀ọ̀kan gbé kalẹ̀ ní kíláásì?

Olùkọ́: Bí mo ẹ̀ dàgbà tó yíí, èmi funra mi mo rí àwòrán mìí pèlú àgbékalẹ̀ ilàna ìkọ̀mọ̀lẹ̀kọ̀ yíí. Lónà wo? Torí pé lákòòkọ́, àwọn nńkan tí eré kéékèkè nàà dá lé lórí ní í ẹ̀ pèlú ríra àwùjọ padà nínú ibi tí a ti rí sí ní èyí tí ó mú ìpalára bá wa ní àwọn ọ̀nà gbogbo. A rí àwọn àkórí bí i ìwà ọ̀mọ̀lúàbí, òtítọ́ inú, àwọn nńkan tó ẹ̀ wí pé ọ̀mọ̀dé nílò rẹ̀, àgbà nílò rẹ̀ ni, kò sí ẹ̀ni tí kò nílò àwọn nńkan wònyí torí pé ohun tí ó sònu lówùjọ nìyí tí gbogbo rẹ̀ fi rí bó ẹ̀ rí yíí. Àwọn tí a sì wá mú un fún yíí gan gan, wọn nílò rẹ̀, bí ó tilẹ̀ jẹ̀ pé abala àwọn àgbààgbà nàà nílò rẹ̀ o, àmó ó ti fẹ̀ẹ̀ di bóórán torí pé àgbà tí a ó nà nísìn-in-in, kò ẹ̀ é fẹ̀gba nà mó, ọ̀rò ni bó bá sì wù ú ló le gbọ̀ àmó àwọn màjèsín wònyí, wọn nílò rẹ̀, àwọn gan-an ló bá mu jù láti fi fọ̀ àwùjọ bá a bá dàgbà láti fi èyìn ín lẹ̀ fún wọn.

Olùwádíí: Ẹ̀ ẹ̀un gan-an. Ìyẹn ni pé ẹ̀ wòye pé lílo àwọn eré wònyí láti fi kọ́ akẹ̀kọ́ ní ìwà ọ̀mọ̀lúàbí ó dára?

Olùkọ́: Ó ẹ̀ àànfààní tó pò, ó ẹ̀ àànfààní tó pò torí pé ó mú ìmò ojú-ọ̀wó wá ju kíkọ́ ojú sí kíláásì ká sọ fún ọ̀mọ pé ìwà ọ̀mọ̀lúàbí, kín ni ìwà ọ̀mọ̀lúàbí? Ká bọ̀wò fágba, ká gba ẹ̀rù lówó àgbà, orí sí rí sí àwọn nńkan wònyí, àfẹ̀nuso lásán ni, àmó nígbà tí wọn gbé e kalẹ̀ gégé bí eré e itàgé, àwa gan-an bí a ẹ̀ ní a ní ìrírí tó nídíí isẹ̀ yíí, a tún mú ẹ̀kọ́, a tún mú un kún ẹ̀kọ́ ni, nípa ilàna yíí.

Olùwádíí: Ẹ̀ ẹ̀un gan-an. Ìbèèrè tó kàn tí a ó fẹ̀ kí ẹ̀ bá wa dáhùn sí ni pé, bó bá ẹ̀ pé èyìn ni òńkòtàn, tí a ní kí ẹ̀ sẹ̀dá itàn tí àwọn akẹ̀kọ́ ẹ̀ àgbékalẹ̀...tí olùwádíí ẹ̀ àgbékalẹ̀ fún àwọn akẹ̀kọ́ láti fi kọ́ ara wọn ní ìwà ọ̀mọ̀lúàbí, kín ni ẹ̀ ẹ̀ kọ́ yàtò, kín ni ẹ̀ ẹ̀ ẹ̀ yàtò sí ohun tí olùwádíí kọ́?

Olùkọ́: Ẹ̀n! Ọ̀ótọ́ lẹ̀ sọ, àmó ohun tí mo rí láti bí ọ̀sẹ̀ méjọ́ ó lé sẹ̀yìn yíí, tí mo bá ní mo ní àfikún kankan, bí ẹ̀ni wí pé ó fẹ̀ má ní ọ̀ótọ́ kankan nínú ni, nítorí pé ní àkọ́kọ́, ìrírí mi lẹ̀nu isẹ̀ yíí, n ò kọ́kọ́ lo ilàna yẹn rí, mi ò dẹ̀ rò pé ilàna yẹn lè sịsẹ̀ fún mi àfi ìgbà tí mo wò ó ni mo tó rí i pé tòótọ́ ni, ilàna yíí sịsẹ̀ ju ilàna ká kàn bó sójú

pátákó ká kọ ọ lọ. Tórí pé ohun tí mo kọkọ rí ara àwọn ìwòye mi àkókó ni àwọn akẹkọọ tí ẹ lò àti bí àwa nàà ẹ kún un yín lówó sí, mo rí wí pé iṣẹ yẹn yàtò, bí n bá fẹ sọ nńkankan kan tí ó fẹ jọ ọ, ohun ni pé bóyá ibùdó, kín dẹ ló lè jẹ kí n lo ibùdó ni wí pé ibi tí a lò lè má fi gbogbo ara jọ ibùdó ìtàn sùgbón a rí nńkan tí a fẹ lò, a rí i fàyo.

Olùwádíí: Bẹẹ ni, ìyẹn ni pé tó bá ẹ pé èyin ẹ fẹ ẹdà ìtàn yẹn fún àwọn akẹkọọ yàtò sí olùwádíí, ẹẹ lo àwọn ibùdó ìtàn mìn tó yàtò tó sì ẹ àfihàn ohun tí wón n ẹ gan-an. Ìyẹn ẹ pàtàkì nínú eré onítàn. Bẹẹ ni.

Olùkọ: Bẹẹ ni.

Olùwádíí: Ẹ ẹun gan-an. Ohun tó tún dàbí i rẹ, tó fara pé ẹ ni pé ẹ ti máa ní ọpọlọpọ ìrírí pẹlú àwọn akẹkọọ nígbà tí wón n ẹ ẹgbàradì, ọpọlọpọ ẹgbàradì wón gan-an ló jẹ pé èyin gan-an ẹ bá wa ẹ àkóso rẹ kí olùwádíí tó dẹ, a sì lù yín lógọ ẹnu fún iṣẹ takun takun tẹẹ ẹ. Kín ni àwọn ìrírí tí ẹ ní lásìkò tí àwọn akẹkọọ n gbàrà dì tàbí tí wón n ẹ eré orí ìtágé yẹn?

Olùkọ: Ẹ ẹun. Aaah...ìrírí tí...mo ní gégé bí olùkọ ohun ni wí pé, lákòkò, kí í ẹ wí pé àwọn akẹkọọ yìi ti n ẹ iṣẹ yìi tẹlẹ, ó wá yà mí lẹnu pé ẹgbàradì wón, ó yá kánkán ju bí ẹmi gan-an ẹ fọkàn sí lọ. Torí pé bí a tilẹ n kọ wón nàà bí a ẹ sọ wí pé a mọ ohun tí à n ẹ tó kí í fi gbogbo ara yá kánkán àmọ bí wón ẹ n ẹ é n yà mí lẹnu, wí pé, ah ah, àwọn ọmọ tí à n mú lórí lórùn nàà ni wón n ẹ eléyíí, ká tó wí eléyíí, wón ti ẹ tán, ká tó sọ pé ẹ ẹ eléyíí, wón ti ẹ tán, tẹẹ bá sì ti ẹ àmì sí wón pé, ẹ gbòhùn sókè, wón ti gbọ ohun tí à n wí, ọwọ lásán ni mo fi n júwe fún wón. Wón sì ti gbọ ohun tí à n sọ. Èyí wá yà mí lẹnu pátápátá pé ká nírú ìmọ yìi bí ó tilẹ jẹ pé ó lè gba àsikò, síbèsíbè, ìmọ tó le mú èrè wá ní. Àkíyèsí mi nìyẹn pé ẹgbàradì àwọn ọmọ yìi pọ ju bí a ẹ fọkàn sí lọ. Torí ẹgbà tẹẹ kọkọ sọ fún mi mo ti rò pé ahhh....kin ní yìi ó fi àsikò sòfò oo! Àmọ nígbà tí a dé orí pápá, taa dé ibi àwọn ibùdó eré, a rí i wí pé, ó yàtò gédégbé sí nńkan tí a ní lérò.

Olùwádíí: Ẹ ẹun gan-an, ìyẹn ni pé, ní ìwòye yín, ìrírí tí ẹ ní ni pé àwọn akẹkọọ nífẹẹ sí i ju ọnà tí à n gbà kọ àwọn akẹkọọ tẹlẹ lọ.

Olùkọ: Bẹẹ ni. Torí wí pé ó ẹ àfihàn ìmọ ọjú ọwọ. Tó sì jẹ wí pé nígbà tí ẹ bá tún lọ tán, tí mo bá tún n kọjá lọ fún ra wón, wón tún n tún kin ní yìi ẹ, léyíí tó sì jẹ pé èyí tí a kọ wón gan-an, taa kọ kọ kọ, wón ò kà á, wón ò wò ó. Mo wá wò ó wí pé, kín ni nńkan tó wà,...sùgbón a ó tún gbìyànjú láti sọ fún àwọn aláṣe, pàápàá jùlọ irú ọgá ilé-ìwé yìi, Ọgbéni Tijání, a ó sọ fún wón nípa ìrànlowó tí wón bá lè ẹ fún wa bí ẹ bá parí iṣẹ ìwádíí yín, bí a

Ó ẹ wá àwọn ọmọ láti kọ wón jọ láti máa lò irú ìmọ yìi ní àwọn abala...

Olùwádíí: hùnn! Ìyẹn ni pé è n pète bí a se le ní bí egbé?

Olùkọ: Bí a se n bá a lo yẹn ni ó wá sí mi lókàn pé tí a bá lo àsikò wa dáadáa pèlú irú ìmò yí, yóò fún wa ní ànfàání tó pò fún àwọn ọmọ láti máa yege.

Olùwádíí: Hunnn! E seun gan-an. Ìyẹn ni pé bí mo bá gbọ yín yé dáadáa ohun tí è n pète rẹ ni pé léyìn isẹ iwádíí yí a lè ní bí i egbé kékeré kan taa mọ ti kọ àwọn akékòọ bí 'club'. Tí a ó ti máa kọ àwọn akékòọ ní eré orí itàgé àti ewi Yorùbá fún iwà ọmólúàbí.

Olùkọ: Bẹẹ ni. Kódà ó tún ti wá sí mi lókàn pé a tún lè fẹ dé abala mìí tí ìmò yí yóò fi kún pátápátá.

Olùwádíí: Bí abala wo?

Olùkọ: A sì lè pàpà lò ó ní kéékèkè ní abala gírámà náà, a lè pàpà lò ó, bí abala arópò orúkọ. A le lò ó tí ọkòọkan wọn ó dúó ní kéékèkè, tí wọn ó sùjọ ní kéékèkè, irú...gégé bí àpẹrẹ, arópò orúkọ ẹnìkìn-ín-ní 'mo', ní eyọ, arópò orúkọ ẹnìkẹjì, arópò orúkọ ẹnìkẹta eyọ, ọpò, tí ẹnìkan bá dúró, 'mo' mo ra eja, tí wón bá di méjì, aá lo 'a', tó bá di ẹnìkìn-ín-ní kojú sí ẹnìkẹjì, 'o', tó bá di pé, èyin méjì dúró nísinsinyí bá yí, 'e', tó bá ti n di ẹnì kẹta ni wọn ó sòrò

Olùwádíí: Ohun tí è n sọ bá yí ni pé kí í se iwà ọmólúàbí nìkan, tàbí àṣà nìkan, tàbí ewi nìkan la lè fi eré orí itàgé kọ, pé a lè fi kọ èdè náà?

Olùkọ: Mo ti fi eléyí kọ ẹkọ mìí pé a le fà á lo abala gírámà, òun ni àpẹrẹ arópò orúkọ tí mò n sọ yẹn ní ẹnì kìn-ín-ní eyọ, àti ọpò, ẹnì kẹjì eyọ àti ọpò, ẹnìkẹta, eyọ àti ọpò.

Olùwádíí: E seun gan-an. Ahhh...Pèlú irírí yín pèlú àwọn ọmọ yí, ogbón àtinídá wo ni e wòye pé àwọn ọmọ yí gan-an mú wọ eré tí a kọ fún wọn yí?

Olùkọ: Mo rí àpẹrẹ lára wọn torí wí pé, se e mò, ẹnì tí kò se rú è rí lójú wa tó dè gbé kalè ní ilànà tí àwa náà fi sọ pé eléyí se é gbé hàn. Ó tùmò sí wí pé, àlàyé sọkí tí e se fún wọn yẹn, tí àwa náà tún fi kún un yẹn, èbùn yẹn tilè tí n bẹ lára wọn tẹlẹ, ó wá ku ẹnì tí yóò gbé jáde, tí e ò bá sì gbé irú isẹ iwádíí yí dé bí, wón lè má ní tí wón ó fi jáde láyé, torí pé Yorùbá ní a kii dàgbà kojá ohun tí a ò bá mò.

Olùwádíí: E seun! E dákún, àwọn isòro wo ni e rí i pé a dojú kọ, lákòótán, ní àtá rí a ti se isẹ iwádíí yí, àti pé ọnà wo ni e rò pé a lè gbà yanjú è ti irúfẹ ogbón ikóni yí yóò fi tẹ síwájú ní ilé-ẹkọ. Àwọn isòro wo ni a dojú kọ nígbà tí à n se isẹ yí?

Olùkọ: Hun! E seun. Ara isòro àkókó ni àsikò tí a lò. Tí kii bá se ti àwọn tí wón mò nípa ètò ẹkọ tàbí tí wón ní irírí nípa ètò ẹkọ, ó se é se kó má rogbọ tó bó se rogbọ yí. Torí pé ohun tó kojú sí ẹnìkan, èyin ló kọ sí èlòmí. Àmọ nígbà tí a dàyà kọ ó, taa

bá a dé ààrìn kan, a sì jé kí àwọn aláṣé mò wí pé kìn ní yìí, ibi tí a bá a dé, torí à n fún wọn lábò bí a ṣe n ṣe é, pé ibi tí a bá a dé yìí, ó tùmò sí pé ó ṣe é ṣe kí èrè rẹ̀ pò ju isẹ̀ iwádíí lọ tàbí fifi àsikò ṣòfò lọ. ẹ̀ jé kí á tepá mọ̀ ọ̀n. Ohun ni pé abala tí a ṣàkíyèsí, àsikò tí wọn n ló nìbẹ̀ yẹn àti àwọn ọ̀mọ̀ tí n wá yojú láti kíláàsì ibò mífí, ọ̀pọ̀ wọn ò gbọ̀ràn sí olùkọ̀ lẹ̀nu títí lọ mọ̀ torí pé àwọn nàà n fẹ̀ wá ṣe nìbẹ̀, bẹ̀ẹ̀ wọn ò sì sí lára àwọn ìpele akẹ̀kọ̀ọ̀ tí a ló.

Olùwádíí: Ṣe a lè sọ pé ìyẹn jẹmọ̀ isòro àikó kíláàsì ní ìjánu bó ṣe tó ló jé kí àwọn akẹ̀kọ̀ọ̀ mífí máa fẹ̀ wá yojú wá?

Olùkọ̀: Kò sẹ̀ni tí ohun tó dáa ò wù uu! Wọn ó hẹ̀ ọ̀ò, Torí pé agogo kì í fohùn tiẹ̀ ní pẹ̀lẹ̀pẹ̀lẹ̀, ohun tí ó bá ti jọ mọ̀ eré itàgé, eẹ̀n, bí sikhinmìn rìn bá wojà, terú tomo ní í jọ o ni. Ohun ni ó fà á kì í ṣe pé bóyá kò wù wọn kí wọn fetí sí olùkọ̀ tí n kọ̀ wọn. Àmọ̀ nígbà tí ọ̀rọ̀ ti di wí pé, ìran tí wọn gbé wá yìí, ìran tí ó lágba ra ju òye wọn lọ ni, dandan ni kí wọn wá wò ó. Ohun tó bí i nìyẹn.

Olùwádíí: Bẹ̀ẹ̀ ni. Ẹ̀ ṣeun. Tá a bá fẹ̀...

Olùkọ̀: Àmọ̀ a ṣe àtúnṣe la'ti ri pé wọn ò fi àsikò wọn ṣòfò ìyun-ùn àwọn tọ̀rọ̀ ò kàn.

Olùwádíí: Táa bá fẹ̀ máa lo irú ogbon ikoni yìí lójó iwájú, ọ̀nà wo ni a lè gbà yanjú isòro yẹn, táwọn akẹ̀kọ̀ọ̀ mífí tí wọn ò fi ní wá máa yojú sí ohun tí kò kàn wọn ní kíláàsì tí a ti n ṣe eré orí itàgé?

Olùkọ̀: Hunn! Tó bá ṣe wí pé ààyè le gbà wá ni, nígbà tí ilé-ẹ̀kọ̀ tí a ti n lo àwọn isẹ̀ iwádíí yìí ti mò, ẹ̀tọ̀ ni kí á fi ... tó bá ṣe é ṣe, ...a lè lo.. a lè máa lo àsikò tí àwọn akẹ̀kọ̀ọ̀ yóò ti kù sáátà nílẹ̀-ìwé. Tí wọn ò ní tó nńkan mọ̀, yóò dín ariwo kù, yóò sì fi àwa pàápàá lókàn balẹ̀, àsikò tí wọn ti fẹ̀ jade máa lọ ilé. Ọ̀pọ̀ wọn ó ti máa kánjú, àwa nàà ó dẹ̀ rí àsikò wa ló, níwọn ìgbà tó jé wí pé àtilé, àti ilé-ìwé, wọn ti ní ìmọ̀ ohun tí a fẹ̀ ṣe.

Olùwádíí: Ìyẹn ni pé ó lè má jé àsikò tí wọn n kọ̀ wọn níṣe gan-an? Kó máa jé bí 'co-curricula activity'?

Olùkọ̀: Bẹ̀ẹ̀ ni. Yóò sì pàpà fún wa ní èsì tá a fẹ̀. Èyí yóò mú àdínkù bá kí àwọn tí ọ̀rọ̀ ò kàn kí wọn wá máa yojú. Torí níbi tí a ti n lé wọn nàà bí i pé ìdíwọ̀ díẹ̀ díẹ̀ n wà. Tí ò bá jé pé a pinnu láti jé kò ní dí wa lówó.

Olùwádíí: Ẹ̀ ṣeun gan-an. A ó máa rí yín bá o. Ọ̀lórún á jé kẹ̀ ẹ̀ pé fún wa o.

Olùkọ̀: Àṣẹ̀!

APPENDIX XIII
TRANSCRIPTIONS OF THE FOCUSED GROUP SESSIONS WITH
STUDENTS

FGD SESSION A

Olùwádíí: E káàárò èyin akékòó!

Àwọn Akékòó: E káàárò o!

Olùwádíí: Ìbèèrè àkókó ni pé ní sókí nǹjé ẹ̀ lè şàlàyé àwọn èrò tí ẹ̀ ní nípa eré tí a gbé kalẹ̀ ní ìsòrí kòòkan? Kín ni èrò yín nípa rẹ̀? Báwo ló ẹ̀ dára sí, báwo ni ò ẹ̀ dára sí?

Akékòó A1: Eré tí àwa ìsòrí kìn-ín-ní ẹ̀ ní ìbèrè nípa òtító, eré nípa mímọ̀ ọ̀n sọ òtító. Eré náà kó wa lógbón tó pò. Ó kó wá pé ká máa sọ òdodo, torí pé tèyàn bá sọ òdodo, ó máa n gbé èyàn débi gíga. Eré ìsòrí kejì táa sì ẹ̀, n tí mo rí sí i ní wí pé ó dáa kéyàn máa ẹ̀ oore, kò yẹ kó jẹ̀ pé ohun tí èyàn rí, èyàn sáre sọ pé mo ti rí i náà nìyẹn, èyàn gbòdò tiẹ̀ kókó farabalẹ̀ náà láti wá ẹ̀ni tí ó ni nńkan ọ̀hún. Tèyàn bá ẹ̀ eléyíí, ẹ̀ni tí èyàn bá rí nńkan ọ̀hún ó le ẹ̀ oore fún èyàn, bó bá sì wù ú ó lè má fún ni, àmọ̀ tí ó bá tún padà rí ni lójó iwájú, yòò ní... haa, ọ̀mọ̀ dáadáa leléyíí torí nǹjé tí mo sọ nńkan báíí báyíí nù, ó bá n rí i. Ìrírí tẹ̀mi nínú eré tí a ẹ̀ náà nìyẹn.

Olùwádíí: Taa ló tún ní ọ̀rò, ẹ̀ má gbàgbé pé ijíròrò ni à n ẹ̀ o, o lè tako ohun tó sọ kó o rí i pé lérò tẹ̀mi, báíí báíí ni o.

Akékòó A2: Ìbòwòfágbà, ó dáa kéyàn máa bòwò fágbà torí èyàn lè torí àgbà rí oore, tó bá jẹ̀ ikejì náà dúró lójósí nígbà tí àkókó rẹ̀ fẹ̀ gberù lówò àgbàlagbà ni, tó bá ẹ̀ pé òun náà dúró ni, ó ẹ̀ é ẹ̀ kí ohun náà ríşé nígbà náà. But ọ̀lá pé ikánjú tó n kánjú kò tún ní ìbòwòfágbà, nńkan tó fa tiẹ̀ nìyẹ̀ tí ò fi padà ní işé nígbà yẹn. Ní ìsòrí kejì, ó dáa kéyàn máa ní şùúrù kéyàn mó sì máa kánjú lábè é gbóná. Tó bá jẹ̀ pé iyàwó yẹn nìsinyí kò kánjú pé kí òun jẹ̀ gbogbo ogún, gbogbo ogún ọ̀kọ̀ wọ̀n ni, ó ẹ̀ é ẹ̀ kí nńkan má ẹ̀ é. Ó ẹ̀ é ẹ̀ kó máa kú, kí nńkankan máa ẹ̀ é nígbà yẹn. ọ̀lá pé ó n kánjú náà ni.

Akékòó A3: Eléyíí tó sọ nípa rẹ̀, ibè ni mo ti fẹ̀ sọ...şùúrù ni, ó dáa kéyàn máa ẹ̀ şùúrù. Şùúrù a máa şòkúta jinná. Nípa şùúrù, gbogbo nńkan a máa bá ẹ̀ni tí ò ní nńkankan, èyàn tí ò léyàn, tó bá ẹ̀ şùúrù ó le débi gíga. Gbogbo ohun tí à n

wí nípa sùúrù níbi isòrí kejì yẹn ó dá lórí pé tó bá jé pé ìyàálé yẹn, nítorí pé ó ẹ̀ sùúrù ló fi wá padà wá rí èrè jẹ. Ká pé òun nàà ò bá ẹ̀ sùúrù ni tí òun nàà bá fa wàhálà, ó ẹ̀ ẹ̀ kó má rí èrè rẹ̀ jẹ.

Olùwádíí: Ẹ̀ gbogbo yín ni ẹ̀ gbà pé ó dáa kéèyàn máa ẹ̀ sùúrù?

Àwọn Akékòò: Bèè ni!

Olùwádíí: Wí pé eré yẹn sì kó wa ní sùúrù síse?

Àwọn Akékòò: Bèè ni!

Olùwádíí: Ẹ̀ gbogbo yín ni ẹ̀ gbà pé ó dáa kéèyàn máa bọ̀wọ̀fágbà gégé bó ẹ̀ sọ?

Àwọn Akékòò: Bèè ni!

Olùwádíí: Pé eré tí a sì gbé kalẹ̀ yẹn kó ni nípa ìbọ̀wọ̀fágbà?

Àwọn Akékòò: Bèè ni!

Olùwádíí: Ẹ̀ gbogbo yín ni ẹ̀ n bọ̀wọ̀ fágbà? Ẹ̀ sọrò o!

Àwọn Akékòò: Bèè ni!

Olùwádíí: (Ó tóka sí akékòò tí ó lóra láti dáhùn) o ní èrò kan tí ó yàtò sí bíbọ̀wọ̀ fágbà?

Akékòò A4: Ehn! Èmi ò rí sí kí èèyàn bọ̀wọ̀ fún àgbà tí ò bá bọ̀wọ̀ fún ra rẹ̀. Àgbà miì wà gan-an tí ó jé pé béèyàn bá bọ̀wọ̀ fún wọn gan-an, àgbà miì máa n ẹ̀ láágbá lángbá.

Olùwádíí: Pé àgbà miì máa n ẹ̀ lángbá lángbá. Irú àwọn àgbà wo àti pé kín ni ìtumò pé àgbà n ẹ̀ lángbá lángbá? Torí pé ó yẹ̀ kí èèyàn fi ìjánu sí ìbọ̀wọ̀ fágbà nígbà miì, àbí? ẹ̀ mo gbà á?

Àwọn Akékòò: Bèè ni!

Akékòò A4: Ìdí tí mo ẹ̀ sọ béè ni pé situation tí a wà nísinsinyí, oríṣíríṣi òrò la dẹ̀ n gbó bó ẹ̀ n lọ sòtùn-ún, bó ẹ̀ n lọ sósì. Báa ẹ̀ n gbó rapist là n gbó things like that.

Olùwádíí: Àgbàlagbà miì wà tí ò danú, ohun tí ò n gbìyànjú láti sọ nìyẹn torí à n gbó ifipábánìlòpò. ehn ehn, irú àgbà yẹn tó bá jé pé ó fẹ̀ tó bá jé gba ibi ìbọ̀wọ̀fágbà wolé sí èèyàn lára kéèyàn kulẹ̀ yera fún un.

Àwọn Akékòò: Bèè ni!

Olùwádíí: Taa ló tún lórò miì láti sọ?

Akékòò A1: Ti ibi isòrí keta ti eré wọn elèèkejì....ẹ̀emm....nípa kín ni? Ìtẹ̀lórùn! Ó dáa ìtẹ̀lórùn, eré nàà tí wọn ẹ̀, a ò fi béè rí ohun tí ó mú ìtẹ̀lórùn jáde gan gan, a ò fi béè rí i nínú eré tí wọn ẹ̀. Ìtẹ̀lórùn yẹn gan gan gan tí wọn fẹ̀ mú jáde fún isòrí eré òun, a ò rí nínú eré tí wọn ẹ̀.

Olùwádíí: Hun-ùn. Ìyẹn ni pé èkó tí wón ní lókàn láti kọ wa kò tiè jẹ yọ?

Akékòọ A1: Bèè ni, kò jẹ yọ, kò jẹyọ ñbè.

Olùwádíí: Ñjẹ a rí ẹni tí ó wà ní ìsọrí kẹta ñbí? Ñjẹ o gbà pèlú ohun tí ó sọ yẹn?

Akékòọ A5: Lódótó ni, torí kò sí much of time fún wa.

Olùwádíí: So, ará ìṣòro tí a dojú kọ ni pé kò sí àsikò láti le gbé èkó inú eré nàà jáde dáadáa

Àwọn Akékòọ: Bèè ni!

Olùwádíí: Èyin nàà gbà pé lódótó, ìtẹ̀lórùn ò jẹ jáde. Sé a lè pé ní ẹbi ẹni tí ó kọ eré yẹn, àbí ẹbi àwọn akékòọ tó ẹ ẹ?

Akékòọ A4: Àwọn akékòọ tí wón gbé e fún láti gbé e kalẹ

Akékòọ A1: A le sọ pé sọ pé àwọn tó ẹ ẹ, a sì lè sọ pé ẹni tó kọ ó. Àwọn méjéjì nàà ló jọ lẹbi.

Olùwádíí: Lónà wo? Báwo ni Ẹni tó kọ ó ẹ lẹbi? Báwo ni àwọn tó ẹ ẹ ẹ lẹbi?

Akékòọ A6: Àwọn tó ẹ ẹ, àwọn tó ẹ ẹ, wón ẹ ẹ gégé bí wón ẹ kọ ó ni. Bí wón ẹ kọ ó ni wón ẹ ẹ ẹ. Ìgbà tí wón dẹ kọ ó, kò sí ... as in ìtẹ̀lórùn yẹn ò jáde nínú rẹ.

Olùwádíí: Kò fi bèè jẹ jáde láti inú script tí ònkòtàn kọ

Akékòọ A6: Ìdí tí mo ẹ sọ pé kì í ẹ ọdọ àwọn akékòọ ló ti wá niyẹn. Ẹni tó kọ ó

Akékòọ A1: Àwọn tó ẹ ẹ nàà ó yẹ kí wón fi èrò ọkàn ti wón nàà sí. Láti mu nńkan tó jẹ ìtẹ̀lórùn jáde.

Olùwádíí: Ọnà wo ni ẹ rò pé wón lè gbà mú un jáde? Gbogbo wa la wo eré un.

Akékòọ A4: Ìgbà tí bàbá n travel yẹn...tó n re ìrìnàjò, àwọn ọmọ méjéjì, ó pè wón kalẹ, bóyá ẹgbón àti àbúrò, mi ò mọ orúkọ wón sá. Ó fún àbúrò ní ... pé kó máa ẹ iká...ẹgbón...nńkan tí ó sì fún ẹgbón kò tó nńakn tó fún àbúrò.

Olùwádíí: Ọnà wo wá ni a lè gbà tí ìtẹ̀lórùn ó fi jáde

Akékòọ A4: Ọnà ọdọ ẹgbón torí ẹgbón yẹn ò ní ìtẹ̀lórùn ohun tí bàbá fi kalẹ fun un.

Akékòọ A7: Nńkan tí ẹgbón bá wá sí ọdọ babaláwo gan-an, kò sọ ó....òtò ni nńkan tó lọ sọ lódò babaláwo.

Akékòọ A2: Nípa ọrò ilẹ, ó yẹ kó sọ nípa wúra,

Akékòọ A1: Ó wá yẹ kó tún wá padà rí èrè àìní-ìtẹ̀lórùn rẹ jẹ.

Akékòọ A2: Nítorí babaláwo ọhún kílò fun, ó kàn kílò fún un ni, kò sí èrè rẹ. Ẹni tí nńkan ò bá ẹ rí, kò le mọ bó ẹ rí.

Olùwádíí: Hun-ùn! Ẹ ẹun o. Tóò, ìbèèrè mìí...ẹ jẹ kí á kúrò lórí èrò wa nípa rẹ. Ìbèèrè mìí tí mo tún fẹ ká dáhùn sí ni wí pé tó bá jẹ pé ìwo gégé bí akékòọ la

fún ní ànfààní láti kọ eré, àwọn eré kòòkan yíí, báwo ni wà á ẹ kọ ó lónà tó yàtò? Ní bá yíí, mo fẹ kí ìsòrí kòòkan sòrò lórí èyí tí wón ẹ.

Akẹkọọ A4: Nínú eré Òtító Léré, ìgbà tí Kábíyèsí pe àwọn ọmọ yíí, ẹmm...students láti university wá, ó dẹ kó àgbàdo fún wón pé kí wón lọ gbin àgbàdo, ìgbà tí àsikò ikórè tó láti fi nńkan tí wón ẹ hàn, àwọn tí wón mú àgbàdo wá níbi tí àgbàdo ò ti wù, tó jẹ pé àgbàdo tí Kábíèsí fún wón kò lè wù, èyí tó dẹ wá sọ òótó yẹn, ó yẹ kí ìjìyà wà fún àwọn tó paró yẹn, ‘so’ ìgbà tí Kábíèsí dẹ ti fún wón ní ...fún ẹni tó sòótó ní èrè, ‘so’ ó yẹ kí wón lè fi ibi tí ó ti lọ tí wón ti ẹ bá yíí (ó káwọ lérí láti ẹ̀pẹ̀júwé kíkábàámọ).

Akẹkọọ A8: Èmi rò pé níbi oore ẹ́sẹ, ó yẹ ká show ibi tí Àşàkẹ ti n ẹ àwọn oore tẹlẹtẹlẹ, kó tó di pé ó ẹ èyí tó di nńkan gidí mọ ọn lówó.

Akẹkọọ A9: Nínú eré ìbòwọ́fágbà, nígbà tí ó ran ìyá àgbà yẹn lówó, tí olórí ibi ịşẹ yẹn tó fi fún ìyun-ùn ní ịşẹ, wí pé kó wá bèrè ịşẹ. Ó yẹ ká rí ìgbèyìn ìkejì yẹn, nńkan tó padà rí, èsì...nńkan tó mú un, ó yẹ ká rèsì rẹ, kèsì rẹ nàà jáde síta pé ah àh...nńkan tó ẹ é nígbà tí ó ẹ nńkan bá yíí ... ó yẹ ká rí nńkan tó mú un.

Akẹkọọ A1: (Ó n dá Akẹkọọ A9 lóhùn) Àwọn méjéjì ti rí ìjìyà wón, nípa ìgbà tí wón ti mú ọkan lọ sí ilú èèbó tí wón ò ti mú àwọn yòókù, kò sí ìjìyà tó tún ju ìyẹn nàà lọ mọ. Níbi ti ìsòrí tiẹ, òun nàà ti rí èrè àìbòwọ́fágbà nígbà tí ẹni tí ó jẹ ọgá ilé-ịşẹ ọún ti sọ fún un wí pé ẹńkan ni a ó fún níşẹ, a ò ní fún èkejì níşẹ, èrè ịşẹ rẹ ni, ìjìyà tiẹ nàà sì nù-un.

Akẹkọọ A4: Àmọ wón sọ pé arọbafín loba á pa. Wón ní ìgbà tí wón ti kuró fún ọba pé ...ó dàbí pé wón rí ọba fín...wón ò dẹ ẹ òótó...so, ó yẹ kí wón rí ìjìyà, ... ó yẹ kí wón rí ìjìyà wón ní nńkan tí wón ẹ. And what group two dẹ ẹ tí ẹnnn...wón ti lọ ilé-ịşẹ, wón ti lọ ilé-ịşẹ yẹn, ohun tí arákùnrin yẹn ẹ tẹlẹ kó tó di pé ó jèrè ịşẹ ọwọ ẹ, ó yẹ ká ti máa rí i tí ó ẹ ìwà ìkà kí tó wá di pé ó ká èso ẹ. That’s what I think about it.

Akẹkọọ A10: Níbi tí àwọn ìyàálé àti ìyàwó ti n, ìyàálé yẹn, ó yẹ ká mọ ìdí tí ò fi rọmọ bí nílẹ ọkọ, àti wí pé gbogbo bí ìyàwó yẹ ẹ n ẹ sí i ká tiẹ mọ nńkan tó fà á gangan, bóyá láti ibi ịşẹsí ló ti fà á ni o...èyàn ò mọ nńkan tó şelẹ, ó kàn sàdédé sọ pé òun ò rọmọ bí nàà ni. Ohun tí mo fẹ sọ nìyẹn.

Akẹkọọ A1: Ó máa n wáyé bèẹ kí obinrin kó yàgàn, ó máa n wáyé bèẹ kó yàgàn, ká sì má mọ ìdí rẹ. Ká ni pé kò tètè rọmọ bí, ó máa n wá bèẹ láti ọdọ Olórún, kè é ẹ pé gbogbo ẹni tó bá ti fi gbogbo ọjọ ìgbà kékeré rẹ ẹ rádaràda nńkan kọ ni ò ní rọmọ bí tó bá dàgbà, ó máa n wáyé bèẹ, tó sì jẹ orí ọmọ ló máa n pọmọ

wáyé. Mo lórò níbi òtító lérè, ìgbà tí Kábìèsì gbé àgbàdo fún àwọn akékòò yìí, ó yẹ ká gbé hàn ibi tí wọn ti n gbin agbàdo yìí, kí wọn ba lè mọ èròngbà òkòòkan nínú wọn, nńkan tí ó lọ sọ fún Kábìèsì tó bá di òsùpá kẹta tí wọn fẹ lọ kó èrè oko fún Kábìèsì pé ohun tí a kó wá rẹ é o. Bóyá, n ó padà lọ paró fún Kábìyèsì ni tàbí òótó ni n ó padà lọ sọ, ó yẹ kí wọn bá wa gbébè hàn.

Akékòò A4: Nńkan tí èmi le rí sọ ...ẹẹmmm...aràbìnrin yẹn, ó ti sọ fact nńbè lóòótó, torí àkòsílẹ̀ ò le tàsé, ó ní àkòólẹ̀ nígbà mìíràn pé ó ní time tóbìnrin máa bímọ, ó dẹ ní time taa máa kú, so, àkòsílẹ̀ ò le tàsé that's what I want to say about it.

Olùwádíí: E seun, ẹ jẹ n ju ìbèèrè kan síta. Nínú eré òtító lérè un, tó bá ẹ pé ìwọ, ó ẹlẹ̀ lójú ayé, wọn fún un yín lágbàdò, o spi gbìn ín kò wù, kín ni ìwọ ó ẹ?

Akékòò A9: Èmi ó lọ mu bá ẹni tó fún wa ni wí pé àgbàdò tẹẹ fún mi ò wù, torí tí n bá ní kí n puró yòò padà yọ léyìn nàà ni at last pé kín ni yìí, ah ah, kíí ẹ bí mo ẹ fún ẹ leléyíí

Akékòò A8: Èmi màá lọ ra àgbàdo mìí ni. Torí ẹn, ó fún mi lágbàdo kò wù, ẹ màá wá lọ sọ pé nńkan tẹẹ fún mi kò wù tí mo dẹ mọ nńkan tí mo fẹ gbà ní ọwọ̀ rẹ, màá wá sọ pé kò wù, èmi màá lọ rọra lọ mú àgbàdo mìí màá gbìn ín.

Àwọn Akékòò: Bèè ni!

Akékòò A1: Bèè ni, kò wópò tí ènìyàn sòótó tí wọn bá ti mọ èrè tó wà níbè

Olùwádíí: Şùgbón sọ dáa kí ènìyàn sòótó?

Àwọn Akékòò: Bèè ni, ó dáa kí ènìyàn sòótó torí òótó yóò padà yọ nàà ni. Òtító lérè, ...ohun tí èmi ó ẹ nìyẹn torí yóò padà yọ léyìn nàà ni. ...àmó òtító korò, iró dùn lẹnu, iró ni àwọn ènìyàn a máa pa. Iró lomo aráyé fẹ, wọn ò fẹ òótó...òótó ló máa n dàbí iró lójú ọmọ aráyé.

Olùwádíí: Ìbèèrè mìí tí mo fẹ bèèrè ni pé nígbà tí ẹ n gbàradì fún eré yín, yálá olùwádíí wà nńbè tàbí kò sí nńbè, torí mo mò pé, ẹ ó ẹ àwọn ìgbàradì kan nígbà tí a ò tiẹ wá gan-an. Kín ni àwọn ìrírí yín lásìkò nàà, báwo lẹ ẹ şàkóso ara yín sí? Kín ni àwọn ìrírí tí ẹ ní nínú ìgbàradì àti àgbékalẹ̀ eré, kí í ẹ ìgbàradì nńkan.

Akékòò A4: Ìrírí tẹmi ni pé ìgbà tí a kókó bèrè eré yẹn, it was like ah...nńkan tí èyàn ò ẹ rí for the first time, ó wà different sára, ìgbà tí a tiẹ ti n ẹ é díẹ díẹ, ó n mọ wa lára díẹ díẹ, wí pé ah, nńkan tí mo lè ẹ le léyíí, nńkan tí mi ò lè ẹ leléyíí, ó jẹ kí skills tí a lè, some things tí a ò mò pé a lè ẹ, ó jẹ kí á mọ some talents tí a ní.

Akékòò A10: Irú èmi bá yíí, mo máa n tíjú, şùgbón nígbà tí a ti bèrè, ó tún fún mi ní boldness díẹ láti lè face audience.

Akékòṣé A1: Ìgbà tí èmi nàà kókó bèrè, ó nì mí lójú diè diè, sùgbón nígbà tí mo rí i pé àwọn èrò tí wón dúró sí iwájú mi, kè é se pé wón fẹ pa mí, nńkan tí mo fẹ gbékalè ni wón fẹ wò, ó tún fún mi ní ìgboyà sí láti máa se nńkan tí mo n se lọ.

Akékòṣé A8: Èyin lẹ sọ fún wa pé ká má tíjú wí pé ká ní ìgboyà ...ní ọdò tẹmi o, kò sí nńkan tó burú nńbè wí pé kẹyàn jáde bóyá láti wá se ré ni tàbí láti wá direct nńkan. Kò sí nńkan tó burú nńbè ju pé kí n jáde kẹyàn dè se nńkan tẹyàn fẹ se lọ.

Olùwádíí: È seun, mo wòye pé ọpọlọpọ yin lẹ fi o gbón àtinudá yin sí eré tí a kọ fún yin, pàápàá jùlọ àwọn tó se nípa sùúrù, bí ìgbà tí wón tún eré yíi kọ gan-an ni, kín ni ìdí tí ẹ fi mú o gbón àtinudá wọ eré yíi? Kín ni ìdí tí ẹ fi se àfikún àti àyokúrò sí àwọn eré tí a kọ fún yin?

Akékòṣé A10: Nítorí pé bí a bá follow bí wón se kọ eré yẹn, kò ní fẹ mú sùúrù yẹn jáde, kò ní fẹ yọ ọ jáde dáadáa. Ó se é se kó má jẹyọ, nńkan tí a fẹ yọ jáde, ìdí niyẹn taa fi fi kún un. Láti mú kí èkọ yẹn jáde dáadáa.

Olùwádíí: Mo tún wòye pé ọpọlọpọ ibi tí babaláwo bá wà lẹ se àtúnse sí bóyá aláàáfá lẹ ló ni o tàbí pastor, kín ni ìdí?

Akékòṣé A7: Nítorí pé taa bá se babaláwo yẹn, kò sí ọkúnrin tó lè bá wa se é. Ítorí ẹ lá se wá se ti alááfàà yẹn nígbà tí a mò pé obínrin lè se é, nítórí ẹ nàà ni a fi se ti Alfa yẹn.

Olùwádíí: Obínrin le se iyá ọsun nàà, kín ló dé tí ẹ fi wá se iyá ọsun?

Akékòṣé A7: Nígbà tí a fẹ se iyá ọsun nàà, aà rí aṣọ, a à rí àwọn ohun-èlò rẹ.

Olùwádíí: Hun-un! Kí í se pé bóyá èrù èsìn ibílẹ n bà yín?

Akékòṣé A1: Rára o!

Akékòṣé A7: Èrù rẹ ò bà wá, nítórí pé a mò pé níbi eré orí ìtágé yíi, ẹlẹsìn repete ni èyàn máa kópa níbi eré kọkan.

Olùwádíí: È seun, àwọn ìṣòro wo ni ẹ dojú kọ nígbà tí ẹ n gbáradì, nígbà tí ẹ fẹ se eré orí ìtágé?

Akékòṣé A4: Nńkan tí mo kókó fẹ sọ ni pé láti kó ọrọ pọ kẹyàn tó mò wí pé ahhh...nńkan tí wá á sọ rẹ é, nńkan tí wá á se rẹ é, yàtò sí èyí tí wón kọ sínú ìwé gan-an, bèè ni, kò easy... kò rọrùn, torí for you to partake in a play is not easy at all.

Akékòṣé A3: Èni àkókó máa mú èrò tiẹ wá, wón á rò pọ, ẹni kejì nàà máa mú èrò tiẹ nàà wá, wón á rò ó pọ tí tí eré yẹn máa fi jáde, ọun ni nńkna tó sell, kò easy.

Akẹkọọ A1: Èyin ó tún rí i pé mímọ ọn fi ẹmm...action, sí i, bẹẹ ni, ìṣe láti fi gbogbo agbára èyàn ẹ nńkan tí wọ́n fẹ́ kí ó fi le jẹ́ jade yẹn, ó nira díẹ̀, àmọ̀ tèyàn bá ti nígbọyà, kò sí nńkan tèyàn ò le ẹ. Tèyàn ti fi ara rẹ̀ sí ipò ẹni yẹn

Akẹkọọ A8: Ìgbà mìí, nígbà mìí bá yí taa bá fẹ́ ẹ eré yẹn, teacher mìí lè stop wa, tó jẹ́ pé èyàn máa fẹ́ wà discouraged tó jẹ́ èyàn ò ní mọ nńkan tó fẹ́ ẹ, but ìgbà mìí bí irú ẹmi bá yí tí mo bá ti wá rí àwọn group mi tí wọ́n bá ti ní pé ẹ jẹ́ ká ẹ é, yóó tún wù mí padà.

Akẹkọọ A2: Ìgbà mìí ó lè jẹ́ pé ọ̀ṣèrè kan tó yẹ kó ẹ eléyí kò wá, èyí tó yẹ kó ẹ eléyí kò wá.

Akẹkọọ A9: Ìgbà mìí àkókò, kò sákòókò, ìgbà mìí a lè fẹ́ ẹrè kí wọ́n tún sọ fún wa ká lọ ibi kan tàbí ó tún máa n pa àsikò iṣẹ̀ mìí lára.

Akẹkọọ A7: Nígbà mìí ká tó wá àwọn nńkan ohun-èlò gan-an nígbà mìí gan-an ó máa n waste time. Àwọn asọ yẹn, ó máa n waste time nigba mìí.

Olùwádíí: Kín ni àbá tí a lè dá fún itèsíwájú lílo eré orí itàgé láti kọ akẹkọọ ní iwà ọmọlúàbí ní ilé-ẹkọ girama? Àwọn àbá wo ni ẹ bá dá?

Akẹkọọ A4: Ó yẹ ká ní àwọn group tí wọ́n máa wà involved in play ... tó jẹ́ pé wọ́n máa lo ọgbón tèyàn ní, èyàn máa kó o pọ̀, kò ní jẹ́ pé ìgbà tí wọ́n bá fẹ́ ẹ play ni wan ó ẹ̀ṣẹ̀ máa wá èyàn kó jọ. That's what I think about.

Olùwádíí: Ẹ́ tí a bá dá ẹgbé yẹn sílẹ̀ ní ilé-ẹkọ yín bí Yorùbá Drama and Poetry Club, èyin náà máa nífẹ́ sí i?

Awọn Akẹkọọ: Bẹẹ ni

Akẹkọọ A4: Bẹẹ ni, tí wọ́n bá ti fẹ́ ẹ retirement, èyàn náà máa partake, something like that.

Akẹkọọ A1: A ní cultural club ẹ̀gbón ijọ lásán ni, kò sí pé à n kẹ̀wì tàbí ẹ eré orí itàgé gégé bí ẹ ẹ kó wa yí.

Olùwádíí: E ẹun.

FGD SESSION B

Olùwádíí: Kín ni èrò yín, kín ni iwòye yín nípa eré tí olùwádíí kọ fún yín pé kí ẹ ẹ nínú kíláàsì láti kọ iwà ọmọlúàbí?

Akẹkọọ B1: Ó ràn wá lówọ láti máa wádíí irú èyàn tí a jẹ́ àti oríṣíríṣi ọpọlọ tí a ní.

Akẹkọọ B2: Ó kó wa pé bó bá tún di ojọ mìí, a tún le máa kọ àwọn ọmọ tí ó n bọ léyin náà ní iwà ọmọlúàbí àti láti máa fi ẹ̀bùn tí a ní láti fi hàn wọ́n.

Olùwádíí: Ohun tí mo n sọ ni èrò yín nípa àkóónú àwọn eré tí a kọ fún yín?

Akékòò B2: Tí ò bá gbé e yọ níbi eré tí àwá ẹ ní tiwa. Ìgbà tí bọbọ yẹn bú bàbá yẹn, èyí tó gberù lówó bàbá yẹn padà gbèrè isẹ tí ... èyí ẹ àfihàn ìwà omolúábí àti èrè tó wà níbè.

Akékòò B1: Ìdí tí èmí fi rò pé ó gbé e yọ nínú eré tí àwá ẹ, òtító lérè, ibi tí ó ti gbé e yọ ni pé ibi tí wón ti dé ọdọ ọba tí ọbá ti ẹ àfihàn ohun tí ó ẹ, ó dẹ sọ tó jẹ pé kò rí nńkan kan mú wá, tó jẹ ọbá fún un ní èbùn pé òun ló máa lọ sí ilú òyínbó.

Akékòò B3: Níbi eré tí àwá ẹ yẹn sùúrù àti ìpamóra, ibi tí ó ti gbé e yọ ní pé ibi tí ìyàwó ti di omi senu tí kò fi dá a lóhun tí kò fún un lésì, ìtumò ẹ ni pé ká máa ní sùúrù àti ìpamóra. Ìgbà tí ìyàwó rẹ tí n ni ín lára tó máa n bú u, pé tó bá ti bu omi senu kò ní ẹ ẹ fún láti sọrò. Tèyàn bá sì n báàyàn jà, tèyàn bá ti dá a lóhun tèyàn fi sùúrù si, tó bá yá yòò sù ẹni yẹn.

Akékòò B4: Sir, níbi eré táwa ẹ, ó fi, ó fi...ermmm...it shows the person that did right and it shows the person that did wrong, it also shows the end result of doing right and the end result of doing wrong, so ...on a normal circumstances, if you watch such a play, it should teach you to do right and not wrong, when you see the consequence of doing wrong and it is not really good. So, tèyàn bá n ẹ dáadáa, tèyàn dẹ n rí nńkan tó gbà lérè rẹ, tèyàn bá dẹ n ẹ burúkú náà tó rí nńkan tí ẹni náà gbà lérè níbè, á wu ẹni yẹn láti máa ẹ dáadáa.

of doing wrong, so

Akékòò B2: Mo fẹ sọrò kún èyí tí ìyanu sọ ...láti le ní sùúrù torí láyé isinyí àwọn obínrin kan wà tó jẹ pé wón kí fẹ kí ọkọ wón níyàwó méjì, tó bá dẹ ti wá ní, sùúrù yẹn náà ló yẹ kí wón ní.

Akékòò B3: Mo fẹ ẹ àfikún sí nńkan tí ìyanu sọ yẹn, omi yẹn gangan kọ ni nńkan tí a focus lé lórí bí kò ẹ sùúrù tí ìyáálé ní yẹn. Omi yẹn yẹn kan jẹ kó lè kó ara rẹ ní ìjání láti máse sọrò torí kò sí bí èyàn ó ẹ di omi senu tí yòò tún máa rí ẹnu sọrò. Bí èyàn bá le dáké báyií nígbà tí ẹnikan bá n wá wáhálà, èyàn máa fi sùúrù tàbí dídáké jéé yẹn, èyàn máa fi sẹgun.

Akékòò B2: Níbi eré ọsẹ kéfà yẹn, òun náà gbé sùúrù yọ, àbúró rẹ yẹn náà dẹ tún ní sùúrù ká ní pé kò ní sùúrù ni, òun àti ẹgbón rẹ yóó jọ máa lérí síra wón ni but ẹnikan tí ò ní ìtẹlórùn yẹn gan-an ló lọ sódò àwọn babaláwo.

Olùwádíí: Ẹ sẹ! Ẹ jẹ kí n bèèrè ibèèrè míí. Kò sí bí nńkan ẹ le dáa tó kó má kù síbikan, ní àwọn eré tí a kọ fún un yín tẹ ẹ yí, àwọn kùdiẹ-kudie wo ni èyín

rí i pé ó wàníbi itàn yẹn, tó jé tó bá jé ìwọ ni ònkoeré, ìwọ lo fẹ kọ ó fún ra re, kín ni àwọn nńkan tó mú wọ ó àwọn nńkan tuntun tóó fi sí i.

Akékọọ B5: Níbi eré táwa ẹ, níbi òtító lérè. Ó yẹ kí wọn show ibi tí Bíólá ti lọ sí ilú òyìnbó, ká le rí èrè síso òtító gan-an dáadáa.

Akékọọ B4: Láfikun nńkan tó sọ yẹn nàà, tó bá show ibi tí Bíólá ti lọ sí ilú òyìnbó, ó yẹ kí wọn fi end result ẹni tí ó paró nàà hàn

Akékọọ B6: Níbi sùúrù táwa ẹ, ó yẹ kí wọn show ibi tí ìyàálé ti rọmọ bí ká lè bàà rí èrè sùúrù rẹ.

Akékọọ B7: Emmm...gégé bí ewì tí wọn fi sí eré Oore Ló Pé, ikà ò pé, bí wọn ẹ show eré yẹn, ó yẹ kí a rí gbogbo ibi tí ọmọ yẹn ti lọ school tó ti se gbogbo èrè rẹ, ó yẹ ká rí bàbá ẹ gan-an, ó yẹ ká rí bàbá ẹ, ká ríbi tí bóyá bàbá ẹ ó wà ní Hospital o..nńkan nńkan báye, everything like that...ibi tí ó ti ẹ.

Akékọọ B8: Níbi eré tí a ẹ babaláwo tí ó lọ bá, bàbá yẹn ọrò tó sọ, ó ní pé kó ní sùúrù, ó yẹ ká rí i bó ẹ ní in, kó sì padà lọ bá babaláwo kó dúpé lówó ẹ.

Akékọọ B9: Níbi eré ìrèlè, ó yẹ ká rí ọmọ tó ní ìgbérega un, ó yẹ ká rí àtubòtán rẹ. Níbi oore síse ó yẹ ká rí ẹni tí ó ní òun ó ẹ ọmọ yẹn lóore, ó yẹ ká rí ibi tí ó ti fún un ní owó, tí ó ti fún un ní scholarship.

Akékọọ B1: Níbi òtító lérè, ó yẹ kí á ní àwọn bí Olorì, Ọtún, àwọn ẹrú àti bèè bèè lọ.

Olùwádíí: Kín ni àrìwòye yín nípa àwọn orin àti ewì tó wà nínú àwọn eré nàà?

Àwọn Akékọọ: Wọn wà okay, wọn wà okay...

Akékọọ B1: Master, ohun tí èmi tún wá fẹ sọ ni tí wọn ní ìteríba, mi ò tiẹ mọ title ẹ...tí wọn ẹ tó jé pé wọn n wáşé, bàbá yẹn kò ẹ é dáadáa, ó yẹkí wọn ní bàbá tó jé pé ó máa nàa ẹ báìí (ó n fi ara şàpéjúwe ìşé tó yẹn kí bàbá yẹn fi hàn gégé bí arúgbó).

Olùwádíí: Ìyẹn báun, ìbèèrè tó kẹyìn niyí. Nígbà tí ẹ n gbàradi fún eré yín, mo mò pé ọpọlọpọ ìgbà gan-an ni ẹ ẹ rehearsals ní time tí èmi gan-an ò sí níbè, àbí?

Àwọn Akékọọ: Bèè ni!

Olùwádíí: Kín ni àwọn ìşòro tí ẹ dojú kọ?

Àwọn Akékọọ: Hááàà! Ó pò bí i...

Olùwádíí: Ó yá ẹ jé á máa mú un ní ọkọ̀ọkan. Sòrò sókè o!

Akékọọ B1: Alákọ̀kọ̀ ni pé cooperation, báwo la ẹ máa ẹ coordinate ara wa fún ra wa

Akékọọ B2: Àwa cooperate lódò tiwa but tí a bá ti wá sọ pé ká wá ẹ scene yẹn, ẹni tó kàn á kàn sọ pé òun ò ẹ mó. Ará cooperation nàà ni şá. Bí àìgbóraẹniyé şá.

Akẹkọ̀ọ̀ B1: Class wa ti kéré jù fún stage, ẹni tó tún yẹ kó ki ọba kò wá sí school

Akẹkọ̀ọ̀ B4: ̀̀sòro tó tún wà ni bí i kí wón fẹ ẹ rehearsal kí àwọn olùkọ́ kí wón wólé, kí wón ní kí wón stop rehearsal, or kí wón ni wón n̄ pariwo, or kí wón máa nà wón gan-an torí pé wón n̄ pariwo àwọn n̄nkan báyii nàà jẹ ̀̀sòro. ...láàrin ara wa, ẹ mò pé tí a bá n̄ ẹ rehearsal, ó máa ní ẹnikan tó jẹ pé ó máa serve as group leader láàrin wa, nígbà tí ẹni yẹn bá n̄ try láti coordinate tí àwọn tó kù dẹ n̄ wò ó pé, o ẹ máa fẹ máa lohùn fún wa, wàá ẹ fẹ máa ẹ kin ní fún wa, ẹ bí ọmọ class kan ni wá, ẹ bí ẹgbẹ ọ ni wá, irú àwọn n̄nkan báyeen báyeen sá, ó tún máa n̄ da rehearsal rú nígbà miì.

Akẹkọ̀ọ̀ B1: ̀̀sẹ ẹ rí i nípa n̄nkan tí wón sọ tán yii, taa bá n̄ ẹ rehearsal lówó, taa bá n̄ ẹ scene kan lówó, bí scene yẹn tó bá pani lẹ̀rìn-ín, tó bá pa èyàn lẹ̀rìn gan-an, tẹ̀yàn bá ti ẹ é tán, tí gbogbo èyàn rẹ̀rìn-ín, a ti tún coordinate wọn padà, pé ẹ dáké o, ó tún máa le diẹ.

Akẹkọ̀ọ̀ B10: Àwọn ọmọ kíláàsì miiran tún máa n̄ wá dásí ohun tí kò kàn wón...

Akẹkọ̀ọ̀ B2: Ọwọ̀ àra wa nàà ni ọ̀nà àbáyọ̀ wà

Akẹkọ̀ọ̀ B1: Ọ̀nà àbáyọ̀, ọwọ̀ wa ló wà, taa bá ti le ní ifowosowopò, tí gbogbo ẹ̀ dẹ n̄ ló déédéé smoothly, tó jẹ pé ibi tó bá pààyàn lẹ̀rìn-ín, kẹ̀yàn rọra rẹ̀rìn-ín kó dáké.

Olùwádíí: Ọ̀nà wo ni a lè gbà tí kin ní yìi ò fi ní parun?

Akẹkọ̀ọ̀ B1: Ká máa ẹ é déédéé.

Akẹkọ̀ọ̀ B2: Àwọn other class, maybe àwọn junior wa, as in kẹ̀yàn mú wón wólé, ká wá máa ẹ é bí club.

Olùwádíí: Kín ni iwòye yín nípa eré tí olùwádíí kọ fún yín pé kí ẹ ẹ? Báwo ló ẹ dáa sí, báwo ni àkóónú rẹ ẹ rí, kín ni kùdiẹ-kudiẹ tó wà ńbẹ?

Akẹkọ̀ọ̀ 1: Eré tí a ẹ, inú mi dùn wí pé olùkọ̀ wa fún wa ní eré pé ká ló ẹ eré. Eré nàà kó wa lẹ̀kọ̀ọ̀ gidi gan-an púpọ̀, ó kó wa lẹ̀kọ̀ọ̀, ó kó wa wí pé ká máa ní sùúrù nígbà gbogbo torí pé sùúrù ni baba iwà, sùúrù dẹ lère, torí nàà, eré yẹn ó kó wa ní ẹkọ̀ gidi gan-an.

Olùwádíí: Ọ̀nà wo ni wo ni ó gbà kó wa lẹ̀kọ̀ọ̀? Ó sá wo ìtàn yẹn.

Akẹkọ̀ọ̀ 1: Ó kó wa lẹ̀kọ̀ọ̀ pé ká máa ní sùúrù nínú gbogbo n̄nkan tí a bá fẹ ẹ.

Olùwádíí: Lónà wo?

Akẹkọ̀ọ̀ 2: Torí kò sí èyàn tó lè bo mi ẹnu fún ogún ịsẹ́jú kó sì máa búyàn. Kí í ẹ omi yẹn gan-gan ni sùúrù ó kàn fi kọni ní sùúrù ni pé tẹ̀yàn bá dáké èyàn le borí ẹni tó fẹ̀ràn wàhàlà.

FGD SESSION C

- Olùwádíí:** Ní òwò mètèèta tí a pín yín sí yẹn, ẹ kọ eré, báwo ni ẹ se kọ eré yín?
- Akékòò C1:** Èmi àti ègbón mi kan la jọ gbìmò pò láti kọ eré nàà. A jọ jókòó pò nílẹ, a mú àwọn nńkan tí ó n şelẹ lówùjọ, a wá fi àwọn èyàn sí i nínú, láti sọ ó si eré orí itàgé.
- Akékòò C2:** Àwa nínú wa, ohun tí Táyé mò, a kọ ó, ohun tí Kéhìndé mò, a kọ ó, a wá jó gbogbo rẹ papò. Nígba tí ẹni kan nínú wa n kọ ó sílẹ.
- Akékòò C3:** Nígba tí mò n kọ ó, èmi nàà fi àwọn àfikún kan sí i. Kí eré yẹn nàà lè baà dùn dáadáa.
- Akékòò C4:** A jókòó pò nínú kíláásì, èmi àti Ògbèni yí (ó nàka sí akẹgbé rẹ kan), a jókòó sínú kíláásì a sì bèrè sí ní í kọ bá ti n rò ó, ohun tó n şelẹ láyíkà la fi se example síbè.
- Akékòò C9:** A kàn rò ó nínú ọkàn wa lásán, gbogbo wa dẹ dá irórí jọ...a bi ara wa léèrè nńkan taa máa se, báa se máa se é. Báa se şedá rẹ nàà niyẹn
- Akékòò C7:** Àwọn àşírí tí a rí níta tó n şelẹ sí àwọn èyàn làwa nàà wá gbé kalẹ pé ká fi şeré
- Akékòò C3:** A à rí nínú ìwé kankan, a kàn rò ó ni, a rò ó ní oṣoṣo wa
- Olùwádíí:** Báwo ni ìmò yín nípa ìwà ọmọlúàbí se ràn yín lówó sí nígba tí ẹ n kọ eré yín?
- Akékòò C2:** Mo máa n bú èyàn, àmó nń wá búyàn mó, mo sì máa n kíyàn dáadáa ní isinsinyí.
- Olùwádíí:** Ó dáa, iyẹn dáa. Ohun tí mò n bèèrè ni pé nígba tí ẹ n kọ eré yẹn, ìmò àtẹyínwá ohun tí ẹ ti mò tẹlẹ nípa ìwà ọmọlúàbí, báwo ló se ràn yín lówó sí?
- Akékòò C2:** Ó túbò yé wa síwájú sí i ju ti tẹlẹ lọ. Ó sì tún fi hàn wá pé ìwà ọmọlúàbí dáa, ó máa n gbé èyàn dé ipò gíga.
- Olùwádíí:** Kín ni àwọn irírí tí ẹ ní bóyá nípa ipènjà àti isòro tí a dójú kọ nígba tí à n gbìyànjú láti se igbáradì tàbí tí à n se eré orí itàgé yíí?
- Akékòò C5:** Nígba tí a fé lọ se eré lórí assembly, ojú kókó tì mí. Èlẹ̀ẹ̀kẹ̀jì àti ìbèrù pé hàaa, se mo sì le se nńkan báyií, se mo le se é sá. Èlẹ̀ẹ̀kẹ̀ta ni pé nńkan tí mo se yẹn, n ò mò pé mo lè se é,
- Olùwádíí:** Kín ni ohun tí ó jọ ó lójú jù nínú eré tí ẹ se àgbékalẹ yẹn?
- Akékòò C6** Ohun tí ó jọ mí lójú jù ni pé nńkan tí mi ò se rí, èmi nàà kàn dógbón pé kí n fi action sí.

Olùwádíí: Ní tilẹ́ n tỌlórùn, ní àwùjọ wa òde-òní, tí wọn bá gbé owó wá fún èyàn báyan tẹ̀yàn ò sì mọ ibi tí wọn ti gbé e wá, kì í ẹ̀ pé èyàn sişé sí waon lódò. Wọn kàn gbówó wá fún ẹ̀ nílẹ̀, ẹ̀ ó tònà láti gbé owó nàà sílẹ̀ tàbí kẹ̀yàn ẹ̀ bákàn mífí? Sòkàn èyàn ó tilẹ̀ kókó balẹ̀ nàà?

Àwọn Akẹ̀kọ̀: No ooo! Àyà èyàn ó máa já ni. Yóó rò pówó ẹ̀mí rẹ̀ ni wọn gbé wá ni.

Akẹ̀kọ̀ C7: Ní àkókó, ó tònà kẹ̀yàn gbé e sínú ilẹ̀ torí pé jìnnì jìnnì á kókó bo ènìyàn, torí èyàn á rò ó pé owó tẹ̀yàn ò rí rí tẹ̀yàn ò sì sişé sí ni lórùn... So, tẹ̀yàn bá kókó gbé e sínú ilẹ̀, tó bá ti wò ó fúgbà díẹ̀,

Olùwádíí: Ohun tí mo wá n bẹ̀rẹ̀ ni pé ẹ̀ ó tònà kẹ̀yàn ná an tàbí kẹ̀yàn ẹ̀ ìwádíí lórí bí owó nàà ẹ̀ jẹ̀.

Akẹ̀kọ̀ C5: Şùgbón nígbà tó jẹ̀ pé àwọn tó gbé e wá ti sọ pé àti ilẹ̀-işé kan bá yí ni, tí ẹ̀mí nàà sì mọ ilẹ̀-işé nàà, ohun ló jẹ̀ kí n sọ pé mo fẹ̀ ná an, nńkan tẹ̀rù ò fi le bà mí niyẹn.

Akẹ̀kọ̀ C7: Ó tònà kẹ̀yàn ẹ̀ ìwádíí lórí rẹ̀ lóòótó, şùgbón tẹ̀yàn bá fẹ̀ ẹ̀ ìwádíí, torí tó o bá sọ pé kó o lọ sí ilẹ̀-işé oil and gas, tó o bá débẹ̀, tí wọn bá sọ pé àwọn ò mò ó rí, bóyá Alfa lo mò, lọ sódò Alfa rẹ̀ ní kí wọn bá ọ gbàdúrà lórí bí ọ̀rò owó nàà ẹ̀ jẹ̀...

Olùwádíí: Ẹ̀ jẹ̀ ká tún sọ nípa àwọn èrò ìwòran, pàápàá jùlọ nígbà tí ẹ̀ ẹ̀ é lórí assembly, kín ni ẹ̀ rò pé ó jẹ̀ èrò wọn nípa rẹ̀. Ẹ̀ wọn nífẹ̀é sí i àbí...?

Àwọn Akẹ̀kọ̀: (Pẹ̀lú Ariwo) Wọn nífẹ̀é sí!

Akẹ̀kọ̀ C2: Àwọn teacher gan-an sọ pé eré tí a ẹ̀ dùn

Olùwádíí: Ọ̀nà wo ni ẹ̀ rò pé a lè gbà tí nńkan bá yí ò fi ní parun ní ilẹ̀ ẹ̀kọ̀ taa fi máa lo eré orí ìtágé láti kọ ara wa ní ìwà ọ̀mọ̀lúàbí lọ.

Akẹ̀kọ̀ C5: Master mo sọ ọ̀, mo ní tí ẹ̀ bá lọ gan-an, a máa máa ẹ̀ é.

Olùwádíí: Ẹ̀ pàtẹ̀wọ̀ fúnra yín!

Akẹ̀kọ̀ C2: Aá máa fi ọ̀pọ̀lọ̀ orí wa ẹ̀ é, bóyá ní after school tàbí break time ni o.

Akẹ̀kọ̀ C8: Master, ẹ̀ wò ó aà lè dá a ẹ̀ fún ra wa láijẹ̀ pé a rí èyàn kan tí ó máa direct wa.

Olùwádíí: Ẹ̀ ká dá Yorùbá Drama Club sílẹ̀.

Àwọn Akẹ̀kọ̀: (Pẹ̀lú ariwo àti ìdùnnú) Yes!!!

Akẹ̀kọ̀ C7: Mo ní nńkankan tí mo fẹ̀ sọ tí a bá dá Yorùbá Drama Club sílẹ̀ tó sì jẹ̀ pé, tó sì jẹ̀ pé èyin nísinsinyí bá yí tó bá yá, ẹ̀ ó sọ pé ẹ̀ fẹ̀ kúrò ní school wa, báwo la ó ẹ̀ máa ríra, tàbí báwo la ó ẹ̀ máa coordinate ara wa?

Olùwádìí: Ohun tí mo lérò pé a lè ẹ ni pé tí a bá dá club yẹn sílẹ̀, bó ẹ ẹ̀ẹkan lósẹ̀, táa bá ti ní club, aá ní prefect tó máa wà ní in charge of that club activity, and then tó bá ti tó àsikò, bó ẹ ẹ̀ẹkan lósẹ̀ tàbí ẹ̀ẹmejì lósù, n ó máa wá tàbí kí n rán ẹ̀yàn wá láti wá ẹ àkóso ohun tí ẹ ní ẹ kí wọn sì tún kọ ọ yín sí i. Èrò mi nù un, tẹẹ bá gbà á wólé.

Àwọn Akékòọ: A gbà á wólé.

Akékòọ C7: Ìbèèrè mi dá lé group tẹ ẹ pín mi sí, àwọn ọmọ mi nígbà tí wọn fẹ kọ play, wọn ò pè mí sí i, wọn ní àwọn yọ mí kúrò ní group, kín ló fà á?

Akékòọ C2: Taa ló yọ ọ ní group? A tún n wá ọ kiri, oò wá school! A ní kó ẹ bàbá arúgbó kò ẹ à n wá a kiri. Ohun ni kò wá o, kò wá rárá rárá.

FGD SESSION D

Olùwádìí: Eré yín tẹẹ ẹ, báwo ẹ ẹ rí i? Báwo ẹ ẹ ẹ àtinúdá rẹ, báwo ẹ ẹ kọ ọ?

Akékòọ D1: A kọ ọ pèlú ọpọlọ wa ni.

Olùwádìí: Kín ni idí tí a fi ronú pé irú nńkan báyii ló yẹ ká kọ. Báwo ẹ ẹ ẹ àgbékalẹ rẹ? Ó yá!

Akékòọ D2: Ìdí tí a fi lo eré yii ni pé, nńkan yẹn ó máa n sába ẹ alátakò fún ẹ̀yàn, so, ohun ni a fi wá rò ó bí i àríkògbón pé béèyàn bá ẹ irú iwà yii, nńkan tí ó padà já sí fún ẹni yẹn nàà nìyẹn. Ẹni tí kò bá mò tẹlẹ, tó bá ti lè rí bí a ẹ ẹ eré ránpẹ wa, ó máa kọ ọgbón níbẹ pé iwà òhun kóhun yí i padà torí nńkan báyii ni yòd dà fún òhun.

Olùwádìí: Ohun tí mo tiẹ tún fẹ bèèrè ni pé eré yín tẹẹ ẹ yẹn, ẹ̀yàn tiẹ máa n rí ibò míràn tó ti máa n bá a padé, bóyá nígbà tí ẹ fẹ kọ eré oo, ẹ kàn wò ó eré kan wà tí mo ti wò tipé tipé oo.

Akékòọ D2: Rárá o. Àtinúdá ni. A rò ó ni pé nńkan báyii ló máa n fa idíwọ fún ẹ̀lòmíù, a wá rò ó pé báwo ni àwa ẹ le gbé e kalẹ. A wá rò ó láti inú àtinúdá wa.

Akékòọ D3: A ẹ eré wa ní ọnà...àti pé oníkálùkù gbé èrò tiẹ, ìmò tiẹ kalẹ, ká tó wá di pé a kó o papọ sí ojú kan. A dẹ ẹ é nítorí kí ó le jẹ pé àwọn ọmọ tí...irú tiwa nísinsinyí táa ẹ lórí ibòwọfágbà, kí... àwọn ọmọ mìù le rò pébóyá iyá òun nńkan àbí bí i bàbá òun nńkan ni òun gbòdò bọwọ fún wọn ju ẹ̀lòmíù lọ. Àmọ nínú eré wa, tó bá rí ibòwọfágbà tó bá tiẹ jẹ pé bóyá wọn rán an níşé, ó lè kókó ní haaa...mò n bọ o...bóyá òbí mi rán mi níşé, tó ẹ pé tí wọn bá wá rán an níşé

tán tó bá wá gba ààyè lẹ̀dò àwọn òbí ẹ̀ tó jẹ̀ pé wọn ò rán ọ̀ níṣẹ̀ mìí, o lè lẹ̀, èyí ni láti pe àkíyèsí àwọn èyàn sí iwà ọ̀mọ̀lúàbí láwùjọ.

Akẹ̀kọ̀ọ̀ D5: A ẹ̀ se é papọ̀ ni, oníkálùkù mú ìmò tiẹ̀ wá, ohun ni a fí ẹ̀ se é papọ̀, èmí mú ìmòrán tẹ̀mi wá, ẹ̀lòmíràn nàà mú ìmò tiẹ̀ nàà wá. Nnkan taa ẹ̀ niyẹn tí ó fí di odidi

Akẹ̀kọ̀ọ̀ D8: Ara àwọn olùkọ̀ wa nígbà tí à n ẹ̀ se éré nàà lówó, wọn wá wo bí a ẹ̀ se n ẹ̀ se é, wọn dẹ̀ bá wa mú àwọn èyí tó dára taa ẹ̀ àti èyí tí ò da taa ẹ̀ níbẹ̀

Olùwádíí: Kín ni àwọn ìrírí yín nípa àwọn eré tí ẹ̀ gbé kalẹ̀? Kín ni àwọn nnkan tó jẹ̀ bí ìdojúkọ̀ tẹ̀ bá bàdẹ̀ ní ọ̀wọ̀ kọ̀kọ̀kan? Bóyá àwọn ìṣòro tí ẹ̀ bá pàdẹ̀ nígbà tí ẹ̀ fẹ̀ ẹ̀ se yín?

Akẹ̀kọ̀ọ̀ D4: Àwọn ìdojúkọ̀ taa rí nàà kò pọ̀. Ara àwọn ìdojúkọ̀ ni bóyá ọ̀jọ̀ tí a fẹ̀ gbé eré wa kalẹ̀, nínú bóyá kẹ̀yàn kan má wàá tàbí kó sàà ní bí ipalára tàbí ìdíwọ̀ kan pé kò wá.

Akẹ̀kọ̀ọ̀ D5: Ara àwọn ìdojúkọ̀ taa rí nàà wí pé a à rí aṣọ̀ tí a lè fí ẹ̀ se eré yẹn, àwọn òbí ẹ̀lòmíràn gan-an dẹ̀ lè sọ̀ fún àwọn ọ̀mọ̀ wọn pé kí wọn má ẹ̀ se é àti àwọn ọ̀mọ̀ inú class wa nàà tí wọn n pariwo.

Akẹ̀kọ̀ọ̀ D6: Ìdojúkọ̀ taa rí ni ìgbà tí a bá n pèlò eré tí a fẹ̀ ẹ̀ se bóyá a ti sọ̀ pé bá yí bá yí la ti fẹ̀ ẹ̀ se é o, tó bá di pé ó ku ìṣẹ̀jú díẹ̀ tí a fẹ̀ ẹ̀ se é, làwọn kan ó máa sọ̀ pé ẹ̀ máa jẹ̀ ká ẹ̀ se bá yẹn, ẹ̀ jẹ̀ á ẹ̀ se é bá yí. Taa dẹ̀ ti plan è tẹ̀lẹ̀, á wá máa di pé èrò méjì á máa wáyé.

Akẹ̀kọ̀ọ̀ D2: Ara ìdojúkọ̀ tawa rí ni pé ...kó jẹ̀ wí pé ní ọ̀jọ̀ nàà káti ní ìwọ̀ ló ó ẹ̀ se bàbá arúgbó o, ìwọ̀ lo ó ẹ̀ se iyá o, kó sàà yá lójọ̀ taa bá fẹ̀ ẹ̀ se eré yẹn jáde kó ní orí n fọ̀ òun, òun ò le ẹ̀ se é. Tàbí ní ìsinyí taa bá ti n practice è nínú class káwọn mìí sọ̀ pé kò dùn wí pé ẹ̀ fi nnkan tí ó dẹ̀rìn-ín pa wá sí i. Àmọ̀ lókàn tàwa, ó jẹ̀ nnkan ọ̀lọ̀gbón, àmọ̀ tí wọn bá ti rí wa taa n ẹ̀ se é, wọn ó wá sọ̀ pé kò wu àwọn, kò dùn kò ẹ̀ se.

Akẹ̀kọ̀ọ̀ D7: Ara àwọn ìdojúkọ̀ taa rí níbẹ̀ ni pé ìgbà tí wọn n pe orúkọ̀ gbogbo àwọn taa máa ẹ̀ se é, a à rí ara wa pé, bóyá bí àwa bí i méréni ni a rí, ìkẹ̀rin wa nàà tún niyí, a tún lẹ̀ bá a, à n wá a káàkiri, ó ní òun ò ẹ̀ se, ó ní òun ò mò bóyá wọn pe òun sí i. A ẹ̀ se ẹ̀ se n wá ẹ̀lò mìí tó máa represent è ni. Ara àwọn ìdojúkọ̀ taa rí níbẹ̀ niyẹn.

Olùwádíí: Kín wá ni àwọn èrò yín nípa eré tí àwọn ọ̀wọ̀ kọ̀kọ̀kan ẹ̀ se?

Akẹ̀kọ̀ọ̀ D8: Ìwoye tí èmi wò ni pé ká tún fí kún ni ìgboyà, ẹ̀ lò mìí máa n bèrù àti sọ̀rò, àti sọ̀rò níwájú gbogbo ẹ̀lòmí, ẹ̀lòmí ò lè se é.

- Akẹkọ́ D9:** Nnkan tí èmí rò pé ó yẹ ká fi kún un ni alòhùn tẹẹ sọ yẹn, àwọn orin tó jẹ pé orin a kọ ni lógbón, tó jẹ pé bí wan bá parí eré tán wọn kàn lè kọrin pé, tàbí ọrọ̀ ìmọ̀ràn fún àwọn èrò iwòran.
- Akẹkọ́ D6:** Nnkan tí èmí fẹ́ fi kún un ni pé t́áa bá rí onígòwọ̀ tàbí tí ilé-ìwé bá le bá wa pèsè àwọn nnkan tí a máa lò bí aṣọ, ilù, ilẹ̀kẹ, àti bèè bèè lọ tí yòò tún fi jẹ́ kí orí yá.
- Akẹkọ́ D7:** Nnkan tí mo fẹ́ kí àwọn ìmí kí wọn fi kún un ni pé àwọn ẹ̀lòmíran wọn ò gbọ ara wọn yé, nnkan tó ṣẹ̀lẹ̀ láàrin wọn, ìmò wọn ò ṣòkan, wọn ò gbóra wọn yé... ó lè kù diẹ́ tí wọn ó ṣe eré wọn, ó le wá máa sọ pé òun ò ṣe o, ṣebí mo ti sọ fún yín pé mi ò ṣe o, ẹ̀lòmí gan-an le gbàgbé, ó le mọ̀mọ̀ mọ̀ kó nnkan tó fẹ́ ló, ó le mọ̀mọ̀ mọ̀ ko wá torí wí pé kò wù ú ṣe, wọn ò gbóra wọn yé.
- Akẹkọ́ D4:** Nígbà tí àwa n ́ ṣe eré wa, a ní àwọn mistakes kọ̀ọ̀kan nínú ẹ̀ tó jẹ́ pé àwọn olùkọ̀ wa ló bá wa ṣe àtúnṣe sí wọn,
- Akẹkọ́ D9:** Ìdojúkọ̀ táwa rí ni pé mẹ́fà mẹ́fà ni ó dàbí ẹ̀ni pé wọn pín wa, àwa mẹ́ta pére ni a rí ara wa, eré tí a sì fẹ́ ṣe dá lórí èyàn bí i m̀arùn-ún àbí nnkan, a ́a wáá bí a ṣe ṣe é but bí àwọn èyàn ṣe n sọ o, wọn ni wí pé eré yẹn kò dùn tó nítorí pé àwọn èyàn tí aà rí níbè, táwọn èyàn ò pé níbè. ...wí pé tí wọn bá le bá àwọn akẹgbé wa yìi tó kù sòrò wí pé kí wọn kọ̀bi ara sí i, pé kí wọn ṣe é tífẹ́ tífẹ́ nítorí wọn ò nífẹ́ sí i.
- Akẹkọ́ D3:** Àwọn nnkan tí èmí rò pé a tún le fi ṣe ni pé t́áa bá bá bí irú ọ̀gá ilé-ìwé sòrò tí wọn bá fún wa ní ààyè láti le fi ṣe é, káàyè le gbà wá dáadáa, irú báa ti n ́ ṣe ní yàrá ikàwé yẹn, kò fẹ́ tó. Àwọn òmí nínú eré wa, tó jẹ́ pé òmí ó bó síta, òmíran ó fẹ́ wólé àmọ̀ táàyè bá wà dáadáa, yòò túbò rò wá lórùn si.
- Akẹkọ́ D4:** Ní àfikún, èmí rò pé kí á tún bá ọ̀gá ilé-ìwé wa sòrò pé kí wọn dá àwọn ẹgbọ̀ ewi àti ẹgbé eléré sílẹ̀ so that tí a bá ti fẹ́ ṣeré kò ní máa sí ìdíwọ̀ kankan nílẹ̀, kí á sì ní gbogbo nnkan èlò tí a bá fẹ́ ló.
- Akẹkọ́ D5:** Nnkan tí mo fẹ́ sọ ò pò, nnkan tí mo kàn fẹ́ sọ ni pé kí á ní ìṣòkan, torí ìṣòkan ló le ṣe ohun gbogbo, kèé wá ṣe pé ká ní pé, ìwo ní tìẹ, o máa ṣèyá, kó tún yá kó ní pé, òun ò ṣe mọ̀, so ó máa dàrú, ká dẹ̀ tún ní ìgboyà pé nnkan yìi mo le ṣe.
- Akẹkọ́ D2:** Àfikún wà o, t́áa bá ti n ́ ṣeré wa, ká máa fi orin àti ewi ká fi máa kún un, kí wọn tún lè rí ẹ̀kọ̀ kó nínú rẹ̀.
- Akẹkọ́ D9:** Èmí dẹ̀ tún rò ó ká ní adarí tó máa máa ́aájú wa láti tọ̀ wa sọ̀nà nípa gbogbo eré tí a bá fẹ́ ṣe.

Olùwádìí: È ṣeun o!

APPENDIX XIV
SAMPLES OF FIELD PHOTOS



Plate 1: An FGD Session with Students in Ibadan North LGA



Plate 2: An FGD Session with Students in Ibadan South East LGA



Plate 3: Pre-test Administration in Ibadan North LGA (Experimental Group 1 - School 1)



Plate 4: Post-Test Administration in Ibadan North LGA (Experimental Group 1 – School 2)



Plate 5: Pre-test Administration in Ibadan South-East LGA (Experimental Group 2 – School 1)



Plate 6: Post-test Administration in Ibadan South-East LGA (Experimental Group 2 – School 1)



Plate 7: Pre-test Administration in Ibadan North-West LGA (Control Group – School 1)



Plate 8: Post-Test Administration in Ibadan North-West LGA (Control Group – School 2)



Plate 9: An Interview Session with Teachers in Ibadan North LGA



Plate 10: An Interview Session with Teachers in Ibadan South-East LGA



Plate 11: Play Performance by Students of a secondary school in Ibadan North LGA



Plate 12: Play Performance by Students of a Secondary School in Ibadan South-East LGA



Plate 13: Play Performance by Students of a Secondary School in Ibadan North LGA



Plate 14: Play Performance by Students of a Secondary School in Ibadan North LGA



Plate 15: Play Performance by Students of a Secondary School in Ibadan North LGA



Plate 16: Chants and Songs as part of a Play Performance in a School in Ibadan North LGA



Plate 17: Play Performance by Students of a Secondary School in Ibadan North LGA



Plate 18: Play Performance by Students of a Secondary School in Ibadan South-East LGA



Plate 19: Group Picture with the Researcher after a Play Performance in a School in Ibadan North LGA



Plate 20: Group Picture with the Researcher after a Play Performance in a School in Ibadan South-East LGA



Plate 21: Group Picture with the Researcher after a Play Performance in a School in Ibadan North LGA