

Gsm Innovation: A Faculty for Teaching Igbo Literary Appreciation

By

Dr. Oluchi Eugenia Nebolisa

Department of Linguistics
Alvan Ikoku Federal College of Education Owerri
08067998641

and

Dr. Chioma Blessing Onwubie

Department of Linguistics
Alvan Ikoku Federal College of Education Owerri
08032676115

Abstract

Education system in Nigeria is struggling to meet the education target around the globe but academic achievement is still going down in some area of learning like Igbo literature. Igbo literature is one of the areas that need urgent attention. Literature is an aesthetics works of arts which reflect the life of men and the society. Igbo literature is those creative and non-creative literary works that its medium of expression is in Igbo. Literary appreciation or criticism is the act of interpreting literature. It analyses, interprets and evaluates the works of literature. There are usually deficiencies in academic performance of students in Igbo literature in external examination. This is what draws the attention of the researcher in choosing this topic because, literature, of the Igbo people may go into extinction. The survey research method was adopted. It was realized that the mass failure of Igbo literature students was inability of the student to go through the recommended texts in an academic year before commencing of the exam. Introducing GSM in learning of Igbo literature will go a long way in helping the students to go through the recommended text before the exam. This can be achieved when the teacher divides the class into groups. The teacher will work as a coach or mentor to the students. The book will be analyzed based on the following; introductory level, expository level and evaluation level, which they will send their message to each other. Through proper understanding of GSM learning style, more works of literature can be achieved in a very short period of time. Teachers can exploit pupil's strength and build their capacity to learn. Also multitude layers of support will not be required, because teacher can focus and get on with what their job should be, that is helping the students to learn.

Introduction

Literature is global and plays great role in globalizing humanities. In every part of the world, literature is being studied as a subject and writers are the makers of literature. Literary writers will exist to sustain literature. Literature mirrors the society and brings about change through the conception and imaginative creation of literary writers. The role literary writers nationwide demands subjectivity, if the writer will write the truth. As writers see and understand what is happening in the society, they create aesthetic devices through language and express to humanity globally, the trend of such event. The concept of literature is very wide. Many definition have been given to literature, Nwadike (1992:11) explains that literature are of two types. (1) Any written piece of material to be learnt. For instance mathematics, history, chemistry, physics etc. These subjects have their written materials to be learnt (2) Literature is an aesthetic work of arts which reflects the life of man and society. In this explanation literature is seen as a subject and a work of arts. It instructs & informs morals through stories and songs and also motivate people into acting positively.

Egudu (1975) defines literature "as a mode or method of expression". From this view, literature is more than a subject because mood or method is the way, manner in which something is said or written. Though the way and manner, many not just suffice for the description of literature, because literature surely must involve

human elements; on which such way and manner will react on. Welleck et al, (1994:29) defines literature "as all that is printed". If literature is regarded as all that is written down, it means that scribbling of little children which is written, is literature. Literature in the context of discourse is seen as body of aesthetic work of arts which includes poetry, drama, prose fiction, oral or written, with a mode of expression or presentation (language), which reflects the life style of society and no human endeavours will be left out in its treatment. That is to say that literature will involve history, Culture, life style, norms and more of any society expressed aesthetically with a language. No definition of literature will express it all but all the above definitions are attempts to explain what literature is like.

Literature according to Umegbolu (2009:2) "is the studying branches of knowledge, a discipline meant for studying and practicing". Literature includes all the written compositions in prose, drama and poetry. Literature talks about life, it shows different faces of human life with the aim of making people happy. It teaches one to know what is good or bad. It is about man and his environment. According to Egudu (1975:1) literature is "a mode of expression. This mode of can be in an oral or written form". The oral or written form which operates at the level of language and has consistently remained one of the greatest tools in representation of reality. Oral or written literature comprises three genres prose, poetry and drama. It mirrors society and checks the excesses of the people, it is the duty of a literary artist or narrator to reflect and react to his society. The use of language is very important in literature. It is through language, that information is passed across to express feelings, emotions and interpret information. Without the use of language, literature cannot be possible.

Igbo Literature

Igbo literature is the creative and non-creative literary works of all size that are available in Igbo language. Emenanjo (1975:2) says that "some books cannot justifiably be called Igbo literature, because their medium of expression is not in Igbo language". This means that it is not all the literary works are Igbo literature, even though it was written by an Igbo person. The use of Igbo language in writing Igbo literature is necessary because literature of people help its language to grow. Meludu (2013: 17) says "Literature nurtures the language of the people and helps in the development of such language".

This means that Igbo literature can be used to transmit Igbo culture to the young ones. Igbo literature books got their experiences from Igbo oral literature which portrays cultural works of the Igbo people. Schools are the important place where Igbo literature should be learnt. Ignorance of Igbo literature in schools will deny a child the opportunities of creating ideas and thoughts that are based on Igbo culture. Obi (2009: 65-66) says that teaching Igbo literature as a schools subject '-has its potential of building up future leaders with good consciences, who will care about the welfare of the ruled majority, and not such leaders who will see their position as an opportunity of imposing confusion and unimaginable poverty on the ruled masses".

This means that Igbo literature portrays Igbo world views and it best suited for Igbo children, because through it culture of the Igbo people are being handed over from one generation to another.

Classification of Igbo Literature

This classification is made based on the knowledge of classification of literary works in other literature. This means that this classification is made based on the genres of literature as it is seen in other literature especially in English literature. Here are some of the works in Igbo literature. There are as follows:

Poetry	Author's name	Date of publication
AkpaUche	Ekechukwu, R	1975
Utara Nti	Emenanjo, N	1978
AkobuNdu	Chukwuezi, A.B	1988

Novel	Author's name	Date of publication
Omenuko	Pita Nwana	1933
Nkoli	Nzeakor, J.U.T	1973
Ogwu	Kris Agbado	2008

Dm ma	Author's name	Date of publication
L'doka Mm a	Chukuezi, A. B	1974
Ekwutosi	Anedo, A. O	2001
Ajuruchi	Mbegbu	2009

Functions of Igbo Literature:

Certainly, one of the functions of literature is that nourishes our emotional lives. According to Meyer (1997:3), "... the effective literature work or narration seems to speak directly to us, especially if it is well written. The inner life that good writers reveal in their characters often gives one the glimpses of oneself. One can laugh, cry, tremble et cetera".

Literature broadens our perspectives in the world. Most of the people one meets are much like oneself and one can see the world. Literature allows one to move beyond the inevitable boundaries of our culture because it introduces to us people different from ourselves. Literature enables one to deal with uncertainties, value judgments and emotions. These are unavoidable aspects of life.

The range and differentiation of life that Igbo literature offers can help one to interpret one's own experiences and the world in which one lives. Literature enhances and sharpens ones perceptions. What could be more practical as well as satisfying? Igbo literature educates, through it, Nigerian youth can be disciplined. Igbo literature is crucial to every society not because of its entertainment purposes but due to its usefulness, an instrument of education.

Literature teaches the truth, the retributive justice in literature, folk tales for instance is the truth and not the contrary. Telling the truth with courage can lead to national development. Igbo literature is the literature of Igbo people, where by Igbo man is; the narrator or artist using Igbo language as a medium of expression, and has Igbo people and animal that are found in Igbo land as characters. Fighting corruption in Nigeria through folktales will be achieved by telling stories of crimes and punishment suffered by the offenders-On the other hand, the disciplined characters are shown and are useful for teaching and learning good behavior.

Literary Appreciation or Criticism

In the early 20 Century scholars felt that literary criticism was barren, being highly subjective, mechanistic and external. There was no close analysis of the work of art itself, in order to have a thorough understanding and interpretation of the text. Interest was mainly on the historical background of the text, like the socio-economic conditions of the time and biographical details of the writer. Critics felt these issues were unnecessary in appreciating a work of art and this discontent led to new methods of style-study to be evolved, this was aimed at achieving a close acquaintance with the literary art never known before in literary criticism, with the equipment of the descriptive methods of the professional linguist and the tastes of a literary artist, attention was now paid on the words of the text and the organization of the writer, this shift of emphasis, interest was now in the texture of the writers language seen as a symptom of the quality of the creative process.

What is Literary Criticism?

Literary appreciation or criticism is the act of interpreting literature. It analyzes, interprets, and evaluates works of literature. Most often, one may find criticism in the form of an essay. Criticism may also examine an author's body of work. Besides, in depth book review may also be considered as criticism.

Cuddon (2014:170) says that literary criticism "has traditionally been regarded as, the analysis, interpretation and evaluation of literary works. It does not mean finding fault with". Criticism as an academic activity, expresses reader's sense of what a text is all about. In addition, literary criticism is the assessment and interpretation of literary works. It is a discipline concerned with philosophical, descriptive and evaluative inquiries about literature, including what literature is, the importance and what is expected from a writer. It also pays special attention to intrinsic matter in a literary work. It is a discussion about literature. It includes description, analysis, interpretation and evaluation of literary work. It is often informed by literary theory which is the philosophical discussion of its aim and goal. Similarly, Abcarian and Klotz (1975:5).

Says that literary criticism, has to do with the, value of literature, Its goodness or badness, not with the history of literature. This is because value judgments tend to be highly subjective, lively and sometimes even acrimonious, debates among literary critics accompany their diverse responses and judgments of the same work. The Judgments literary critics make about a story or poem are bound to reflect their own cherished values.

The truth of a artist obviously, very different from the truth of a mathematical formula.

Certainly ones attitudes towards religion, social and politics are irrelevant to the truth of a formula, but quite relevant to one's judgment of a literary work. Yet any examination of the broad range of literary criticism reveals that all share assumptions govern the way that critics approach a work, the elements they tend to look for and emphasizes, the details they significant or insignificant, and finally, their overall judgment of the value of the work. Again, Rice and Waugh (1984:4) opine that, "Literary criticism has always been a hybrid mix of practices literary history, literary biography, myth analysis, psychoanalysis and moral aesthetic criticism." Sometimes, authors present readers with work that can have many meanings, expecting them to analyze and interpret it.

Writers -and critics build on each others' understanding of a work of literature in a kind of dialogue. Noted authors, often have a body of criticism attached to their work. Critics evaluate and debate the ideas of fellow critics obviously; good criticism can help readers to develop a better understanding of a work.

Rules to Avoid when Analyzing a Text:

1. It is much better to write simple and direct sentence, avoid the use of slang, contradiction. Use only the words one is familiar with. Never include a statement from a literary work that one does not understand. Also do not hesitate to go on for a sentence or two after a supporting quote, to explain it in your own words
2. Remember that literary criticism has its own term. Proper terminology should be used instead of homemade substitutes.
3. As far as the content of your paper is concerned, try to avoid some personal responses for which one can find no critical support.
4. In using biographical approach in criticizing a text, one should be careful not to make close connections between an author's works and the events of his or her life, which the author does not featured in his or her work, because the critic may encounter difficulty in finding support for the conclusion. Gwynn (2002:104) support this when he says that "in using biographical approach in criticizing a text, limit your remark to the text you are analyzing". Note that these rules holds for all genres of literature.

Analyzing a text has a lot of advantages

According to Olaniyan and Quayson (2007:450-454) says that criticizing a literary text has the following merit.

1. Examination of a literary text helped to establish literary standard of the text.
2. It helped in the aesthetics conception of literature.
3. It helped one to take the image of Igbo literature and of African literature in general, and then praise it for its "truth" and at the same time show case the traditional African way of life.

4. Literary criticism makes one to take literature seriously enough to comment one's total intelligence.
5. Knowledge one acquired from reading a text can be apply to the natural business of life. Benefit of close study of the text, led too easily to the assumption of the text from its social and historical setting.

The Procedure for Literary Criticism

The procedure involves examination and assessment of plot, character, characterization, theme, language, setting, etc, based, on the following levels: Introductory level, Expository level and Evaluation level

1. Introductory Level

Here the literary critic is required to introduce and give background information of the work in the following orders

- A. The title of the work: This is the name of the book
- b. The name of the author: this is the name of the person that writes the literary work.
- c. The publisher: this means the company that publishes the literary work.
- D. Place of publication: this includes the country, State, Town where the literary work was published.
- E. Year of publication: this is the year that a particular literary work was published
- F. The nature or kind of the work: Igbo literary work may be poetry, novel or drama, g. Theme: this is the central idea in a literary work.

2. Expository Level:

This is the thrust of practical criticism. The following are required to be examined at this level;

- a. Theme
- b. Plot
- c. Setting
- d. Character and Characterization
- e. Language and Tone
- f. Narrator

Theme: The central meaning or dominant idea in a literary work. A theme provides a unifying point around which the plot, characters, setting, point of view, symbols and other elements of a work are organized. It is important not to mistake the theme for the actual subject of the work; the theme refers to the abstract concept that is made concrete through the images, characterization, and action of the text. In nonfiction, ever, the theme generally refers to the main topic of the discourse.

Plot: An author's selection and arrangement of incidents in a story to shape the action and give the story a particular focus. Discussions of plot include not just what happens, but also how and why things happen the way they do. Stories that are written in a pyramidal pattern divide the plot into three essential parts. The first part is the rising action, in which complication creates some sort of conflict for the protagonist. The second part is the climax, the moment of greatest emotional tension in a narrative, usually marking a turning point in the plot at which the rising action reverses to become the falling action. The third part, the falling action (or resolution) is characterized by diminishing tensions and the resolution of the plot's conflicts and complications.

Setting: The physical and social context in which the action of story occurs. The major elements of settings are the time, the place, and the social environment that frames the characters.

Character and characterization:

Character is a person presented in a dramatic or narrative work, and characterization is the process by which a writer makes that character seem real to the reader. A hero or heroine, often called the PROTAGONIST, is the central character who engages the reader's interest and empathy. The ANTAGONIST is the character,

force, or collection offices that stands directly opposed to the protagonist and gives rise to the conflict of the story. A static character does not change throughout the work, and the reader's knowledge of that character does not grow, whereas a dynamic character undergoes some kind of change because of the action in the plot. A flat character embodies one or two qualities, ideas, or traits that can be readily described in a brief summary. They are not psychologically complex characters and therefore are readily accessible to readers.

Language and Tone: The author's implicit attitude toward the reader, people, places and events in a work as revealed by the elements of the author's style. Tone may be characterized as serious or ironic, sad or happy, private or public, angry or affectionate, bitter or nostalgic, or any other attitudes and feelings that human beings experienced.

Narrator: Refers to who tells us a story and how it is told. What we know and how we feel about the events in a work are shaped by the author's choice of point of view. The teller of the story, the narrator, inevitably affects our understanding of the events in a work, are shaped by the author's choice of point of view. The teller of the story, the narrator, inevitably affects our understanding of the characters' actions, by filtering what is told through his or her own perspectives. The various points of view that writers draw upon can be grouped into two broad categories.

1. The third person narrator uses him, she or they to tell the story and does not participate in the action.
2. The first person narrator uses I and is a major or minor participant in the action.

Evolutional Level:

In practical criticism of prose and poetry, evaluative level is the concluding level. Here, the critic is required to make assessment of the work and also to make one's contributions where necessary. The critic is expected to find out whether the writer has been able to achieve his aim in his work. One should also find out whether the title of the work is related to the story presented in the work:

They become types rather than individuals. Round characters are more complex than flat or stock characters, and often display the inconsistencies and internal conflicts found in most real people. They are more fully developed and therefore are harder to summarize.

GSM (Mobile phone)

Nowadays, text messages are mostly used GSM mobile data services with 80% of all GSM users worldwide, or 3.2 billion out of 4.4 billion subscribers at the end of 2008, are active users of the messages services. In countries like New York, Irvine, Hong Kong, Paris, Sweden, and China, over 85% of the population use GSM.

In China the average is about 80% and New York is entering up with the over 60% active users of SMS by the end of 2009. According to Odinge (2015:135) says, the first SMS was sent on 3th December 1992 by a 22 year old engineer at Same Group. He sent Merry Christmas to Richar-Jarvis via Vodafone network. Matti Makkason was regarded as the first to send SMS.

SMS is commonly used between personal or private mobile users, instead of voice calls, where voice communication is not available, and can be used for many ions such as, Learning, banking, business, Advertising and polities etc.

One must stress that GSM communication will dramatically change the nature of learning and will therefore have a broad impact on Education. Bender et al (1996:36) says "bringing mobile phone in learning will enhance productivity, cooperation and save time". GSM gives people asses to each other, and to information and services they want and need anytime, anywhere.

Human beings are social by nature, they need and desire to learn more about the other, their counterparts and to engage in dialogue from this need and desire as bore public opinion, which is certain to be healthier

as more people are empowered participate in the life of society, through better means of communication and an exchange of ideas.

The introduction of technology into the Igbo literature is a welcome development. GSM is nowadays very popular with students. A lot of students have GSM, while other have access to it. Apart from making calls, they usually sent letter to their friends through their e-mail in their phones.

In Nigeria, not all the students can afford to buy phone because of poverty. It is the duty of the federal government to provide GSM free of charge to the students because of its benefit in learning. There are benefits of technology on Education. According to Prashing (2006:3) The benefits are as follows:

1. It facilitate dialogue among students
2. It brings adequate protection to the right to information and freedom of expression among students.
3. GSM makes learning easy and efficient to the students.
4. With the use of GSM, learning is fast and fun,
5. Using GSM in learning could be considerable less stressful and a lot of more professionally satisfying,
6. Through understanding of GSM "learning styles, teachers can exploit pupils' strengths and build their capacity to learn.
7. Through technological learning, students learn to become more tolerant of each other and practice more self discipline.
8. It improves concentration of the students
9. Enhances their abilities to listen and remember.

Procedure for teaching literary Appreciation using Mobile phones Facilities

This section attempts to give specific examples of planned lessons in the use of mobile phones to teach literary appreciation. According to Oladunjoye (2016:206) says, these are the first step to be taken when teaching with GSM.

Example 1

Step 1

Teacher: Scroll your phone to Message

(There are options - Picture, message, Text message, MMS postcard, etc)

Choose the Text message) write a short summary of the chapter of the literary work that is assigned to your group.

Teacher's Motivational Tip: We will read at least ten of the messages together and give prizes for the best three.

Pupils' Activities: In pairs, and small groups of seven, pupils write their text messages.

Step 2

Teacher's Activities: He moves round, encouraging students to work within the limit of specified time, say 10 minutes. He allows them to discuss freely.

Teacher: Now, SEND your text,

STEP 4

Teacher: REPLY your text messages Pupils' Activities: Pupils set at work again.

STEP 5

Teacher: Compare your text messages across groups write down your received texts in your notebooks.

STEP 6

Sample Text Message are chosen from the ten randomly selected messages and both the teacher and the pupils

assess them to jointly choose the best three for prizes.

The criteria for assessment may include:

- i. The meaningfulness of the message.
- ii. The length.
- iii. The grammar.
- iv. The expression.
- v. Other aspects of mechanical accuracy,
- vi. Organization.

STEP 7

Home work given

Write down the message in your notebook and bring it to school tomorrow.

EXAMPLE 2

STEP 1

Teacher: We want to continue with the previous lesson. Return to your group. Each group will have seven students in a group. Then, appoint a group leader for your group.

Pupil's Activities 1: Students respond to the teacher's instruction by pairing up into grouping. Each group is formed with the teacher as their mentor or coach.

Note: Teacher's suggestions are meant to mentor pupil's choices that guide against discriminations, not to destroy the fun connected with the grouping and the anticipated fun of using the mobile phones.

STEP 2

Teacher: Now, in your groups, what are the introductory parts of the literary work you are analyzing. Your group leader is to moderate.

Pupil's Activities 2: Discussion begins in group.

Teacher's Activities: Teachers moves from group one to another. He spends some minute in some groups where he contributes to their Analysis.

STEP 3

Teacher: As a follow-up to your discussion, text introductory of literary appreciation to your friend across the group, individually, as follows: the name of the author, the title of his work, year of publication, etc.

From Group A	To Group B
1	7
2	6
3	5
4	4
5	3
6	2
7	1

There are groups of students each, making the total number of students in the class to be 28

Note: This is the time for the mention and discourse of the setting; it is a free discourse time with the teacher as the 'super moderator' where each group leader effectively takes charge.

STEPS

Teacher: Now, it is time to write in your exercise books. He speaks and writes on the board at the same time.

Instruction:

- i. Write down the introductory part of literary analysis
- ii. Write down the story title, setting, point of view, character and theme.
- iii. Write as two-paragraph outline on the story title.
- iv. Write an essay on your story title.

Pupil's Activities:

Write lesson begin. Pupils are deliberately guided to use their GSM sets to scroll out the two titles on which they will work on. Group leaders can do this. Teacher only supervise and should ensure that the writing is personalize and not duplicated.

Conclusion

The aim of this research had been to explain possibility of improving students reading and appreciating literature through the use of mobile phone in Nigerian secondary schools. The researcher opposes strongly the ideas of teachers relying so much on the traditional method of teaching and learning. It is certain that with GSM technology, the multitude layers of support will not be required; teachers can focus and get on with what their job should be, that is helping the students to learn. This GSM learning style would be considerably less stressful and a lot of more professionally, satisfying. It is recommended that government should moves towards purchasing GSM, especially for school use.

References

- Abcarian and Klotz, (1975). Literature: The Human Experience. New York: St. Martin's press.
- Bender, D. et al (1996).The Information High way. USA: Greenhaven Press.
- Cuddon, J.A. (2014). Dictionary of Literary terms and literary theory. Britain: Penguin press.
- Egudu R.N. (1975). The study of poetry.Ibadan: University press.
- Igiligi et al (2002). Literature for enjoyment, Enugu: Computer Age.
- Landeg, W. (1980).Literature and History in Africa. Journal of African History. Vol. 21
- Meludu, N.I (2013). Teaching Igbo literature in schools; A condition for fostering creativity in children. Kpakpando Journal of Art & Humanities.An International journal of Igbo studies. Pag. 111.
- Meyer, M (1997). Introduction to literature.USA: St. Martin's press.
- Nwadike I.U. (1992). Ntqala Agumagu, Nigeria: Ifunanya publishers. Nwatu, P (1933). Omenuko. London: Longman Press.
- Obi, N (2009).The Role of literature in National Development in African literature and development in the twenty-first century .Eyisi, J. et al. Akwa: Faculty Arts, NAU.
- Odinye, S.F. (2015). SMS languages in use by the Nigerian students.A festsript in Honour of late Professor Ezeuko. Department of Linguistics Nnamdi Azikiwe University Awka. Page 135.
- Oladunjoye, D (2016). Teaching the upper Basic students to write better: The GSM innovation. USA: Reading Association of Nigeria press.
- Olaniyan, T. And Quayson, A (2007). African Literature.An Anthologyof Criticism and Theory. USA: Blackwell Press.
- Prashing, N (2006). Learning styles in Action. London: Network continue Education Press.
- Rice, P. & laugh P. (1989). Modern literary Theory. New York: Oxford University Press.
- Umegbolu, M (2009). Literature Explain. Obosi: Pacific press
- Uzoho F. & Amano L. (2009)."Literature as a functional instrument in democracy" in the humanities and Nigeria's democratic experience p. 425, A.B.C. Chiegboka, Nwadiuwe C. Umezinwa (Eds.).Nimo: Rex Charles and Patrick.
- Wellek and Warren A. (1949).Theory of Literature, New York: Pengium book.