Towards Embedding Graphics in the Teaching of Reading and Literature in Nigeria

Emmanuel Uba[1]*, Emmanuel Oteiku[2], Eugenia Abiodun-Eniayekan[3]

1. Department of Languages and General Studies, Covenant University, Ota.

   Email: emmanuel.uba@covenantuniversity.edu.ng. Tell: 08028714287

2. Obafemi Awolowo University, Ile-Ife. Email: immakulate001@yahoo.com. Tell: 09021751604

3. Covenant University, Ota. Email: eugenia.abiodun@covenantuniversity.edu.ng.

   Tell: 08141513696

* Corresponding Author: Emmanuel Uba

Abstract – Though the ability to think is one of the numerous roles of the human brain (Parry and Gregory, 1998), many learner readers in Nigeria lack the required skills for creative and critical thinking necessary for interpretation during and after reading sessions. This may not be unconnected with the teacher-centred commit-to-memory-based pedagogy used by teachers. This study, therefore, foregrounds graphic organisers for the promotion of cognition and metacognitive skills in the context of teaching reading and literature in Nigeria. It concludes that embedding such interactive learning in the nation's reading and literature curriculum will enhance visuo-spatial reasoning among learners in the country.

Keywords: graphic organisers, reading, literature, metacognitive skills, visuo-spatial reasoning

1. INTRODUCTION

The English language competence of the Nigerian secondary school students has been on a steady decline since 1960 (Onukaogu, 2002). Researchers such as Afolayan (1984) and Onukaogu (2012), as well as reports from the West African Examination Council (WAEC) have expressed that the performance of students in English language has been very poor.

A similar trend of decline in English language proficiency among students of tertiary institutions in Nigeria has also been noted by researchers such as Oguntuase (1990), Obemeata (1995) and Odejide (2000). This means that although English language has been taught as a subject, and of course, as a second language in the primary, secondary and tertiary institutions in Nigeria; proficiency in the use of English is still very low.

It is imperative to note that proficiency of students in English language usually affects their performance in other subjects in the curriculum. It is believed that education failure is often a language failure, especially in the second language situation. Literature has shown that a positive correlation exists between students' abilities in other subjects and English Language. Oladoyin (2006), for example, discovers that students who did well in English language performed better in other subjects. This is only logical as all other subjects are taught and examined in English language.

Various factors have been identified as the causes of the poor performance of students in English language. According to Onukaogu (2002), they include:

1. the absence of a vigorous and robust language policy that should inform the totality of the English language curriculum;

2. inadequate materials for the teaching of English;

3. English language teachers do not have relevant educational qualifications and experience to teach the subject and;

4. the English language curriculum is separated from the curriculum of literature in English.

If this disappointing trend must be reversed, two inevitable steps have to be taken. First, there should be an adoption of an approach or model of instruction that must of necessity include current and proven trends in literacy instruction. Second, reading must be given the leverage it deserves; for it is the fulcrum of any successful literature-based curriculum. One way of achieving the former, is through the use of graphics in reading instruction. This is because those to implement the curriculum and those to benefit from it must be effective and efficient readers (Onukaogu, 1999). Literature is a vital source of meaningful input in ESL and EFL settings (Pugh, 1989). This article, therefore, focuses on the use of the graphic organisers in the teaching of reading in Nigerian schools, with the aim of establishing a synergy between literature and language curricular. The article specifically aims at exploring interactive classroom activities that enhance learning and teaching of reading/comprehension in particular and language in general, in Nigerian schools.

2. A BRIEF REVIEW OF THE THEORIES AND METHODS OF TEACHING LITERATURE/READING

According to Bright and McGregor (1970), explanation, analysis, and discussion of texts will help students to read, but what is most likely to arouse in pupils a permanent addiction to reading is the sheer pleasure of a single book to which they are being guided. Drawing from this statement, there is an urgent need for teachers of English to be aware of the approaches to effective teaching and learning of literacy. In addition, it is important that the teaching of literature does not imply teaching only the reading skills. In effect, for the teaching of literature to be effective, it must involve developing the learners' literary awareness and sensitizing them to the conventions of the literary tradition. There are some approaches available to the teacher from which to choose after due consideration of other factors such as the age of learners, their socio-economic background, etc.

Since literature is a complex subject, Brumfit (1985) provides guidelines for success in teaching and learning of literature. He argues that:

> ...If we are to teach literature effectively, then, we need to have some specification of the characteristics of typical learners when they start the course and of what we want them to be like when we finish. Particularly, we need to recognize that we cannot claim to be teaching specific books; rather, we are teaching attitudes and abilities which will be relevant to the reading of any major works of literature....The commitment for the literature teacher is to texts which can be discussed in such a way that the events, or characters, or anything else in the fictive world of the book are closely related to the personal needs of readers and learners as they attempt to define themselves and understand the human situation (p.123).

Since there are several approaches to teaching reading and literature, the focus here will be on the strategies familiar to Nigerian literature/reading teachers. Thus, these are: wider reading for better reading, reading aloud, phonics, extensive and intensive reading approaches.

2.1. Wider Reading for Better Reading

Made popular by Brumfit (1985), Wider Reading for Better Reading rejects the set-books approach which restricts students to prescribed texts. From its name, the approach throws wide open the areas of texts to be read for literature teaching and learning. According to Brumfit (1985), wider reading leads to mature approach to students' subsequent reading. However, this approach does not jettison the set books, especially in the context of Nigeria where examinations are set on the prescribed texts. Rather, it advocates that students should be allowed to read a wide range of other works similar or related with the set texts. In the end, after reading, the learners should be in a position to compare authors, to discuss the books in relation to their experience both inside and outside literature (Brumfit, 1985:111), and to discuss with other readers. The discussion should be authors against authors, genres and national traditions for individual improvement and self-actualization, and to understand what they and other people are. In fact, the goals which the teacher aim to achieve are to enable the students to develop confidence in the relevance of literature to their own development and to develop the ability to respond seriously with enough literary experience to be able to make a relatively informed response.

Proponents of the **Wider Reading for Better Reading** recommend the following steps:

Step 1: Draw up 2, 3, or 4 basic lists of books based on field areas for students to choose from. Students are asked to choose more than one area after looking at the lists of books. They are also free to read beyond the chosen areas and lists. Both students and teachers should learn from one another, hence, it is not to be a one-way process where the teacher is the authority.

Step 2: The lists are made available to students before the beginning of the term to enable them read around the areas, and contact hours are arranged/fixed but should be flexible. Preferably, students should be involved during the contact hours along the following options:

1. Student-led seminars (by groups and later by individuals).
2. Tutor-led seminars.
3. Various forms of projects, with small group of students working with the tutor at any one time.
4. One-to-one discussion with students (Brumfit 1985:112).

   Students should be advised to make detailed notes of the texts read, in the form of comments, opinions and other points they deem important. The notes should be submitted to the teacher for checking.

Step 3: The students submit two pieces of writing in form of a long essay on a topic of interest chosen by them (i.e. the students). It could also be a shorter one which could be a piece of original creative work related to the reading list, or a criticism of a passage in one of the books read. These writings could be discussed in class. The long essay could be on the mother tongue literature or in the second language.

Step 4: Students are given time to read the texts, make their notes, prepare for their assignments and seminars etc. They are allowed to choose either working alone or in a group. Books are discussed during seminars: a book read by all could be discussed. Sometimes 3 or 4 books by an author could be discussed, or sometimes, a similar theme directed by different authors is discussed. The teacher lectures only at students' requests. Other classroom activities are prepared: play-readings, discussion of recordings of drama, poetry and stories

written by students and teachers. The essence of this approach is that it produces a reading community which Brumfit (1985) explains to mean a group of people with varying experience of life and literature, who share their reading in both formal and informal situations.

Teachers of the model play down on teaching, but rather set up and facilitate conditions of learning. They appear firm but could not be said to be authoritarian since both teacher and students engage in the same task of increasing their understanding of literature. Students are made to read many books and do a lot of creative writing.

However, notwithstanding the foregoing advantage of Wider Reading for Better Reading approach, which seems to lay a good foundation for serious reading in life as well as for academic literary study, the approach could be encumbering and time consuming. This is evident in the Nigerian context where a teacher handles over sixty students at once.

2.2. Phonics

This is perhaps the first reading instruction the Nigerian child encounters on his or her journey to literacy. Thus, phonics is an approach to teaching reading whereby the sounds of speech are represented by letters and spellings. It includes explicit instruction in the component skills in reading (Udosen & Ekpe, 2003). It is this direct instruction in alphabetic coding "which facilitates early reading acquisition" (Stanovich, 1994:15) that many think phonics is fit for beginner-reader instruction.

According to Honig (1996), learners need more phonics instructions when they find sounding words out challenging and do not recognize words in isolations. At this stage they need supportive skills instruction, without which many of them will end up reading significantly below their potential in higher classes. However the author warns that these symbol-sound skill-strands must not be so jumbled with other strands that learners miss the point. Nor should they be taught in such an isolated and rote manner that students fail to connect skill understanding with the actual practice of reading.

In sum, phonics approach to reading involves teaching a learner how to break up the words into letter sounds. In Nigeria, school readers such as the *Queen Primer* and *Jolly Phonics* are products of phonics. At the kindergarten, a subject popularly called **phonics** is enshrined in the curriculum. They put much emphasis on letter-sound relationship.

Paradoxically, we will be cheating them if these components are taught as separate unrelated skills. This, perhaps, constitutes the most disadvantage of phonics instruction. Although individuals learn the rules of letter pronunciation in this type of instruction, it takes longer time for them to learn how to read.

2.3. Reading Aloud

Reading aloud, as the name implies, is the reading to the hearing of students by the teacher or a resource person. During read-aloud session, 'the teacher reads the text with a voice that varies and changes to reflect the dialogue structure in the text' (Onukaogu, 2003:271). Again, when reading aloud, 'the teacher's action should as much as possible approximate the actions in the text' (Onukaogu, 2003:271). The text meant for reading aloud should: 1. be interesting to both the teacher and the students, 2. easily generate discussion, 3. induce further reading and reflect the learning goals of the learners. However, meeting these three criteria has been

the bane of this method of teaching reading in Nigeria. The benefits of reading aloud are greatest when the child is an active participant, engaging in discussion about stories, learning to identify words, and talking about the meaning of words (Jenkins & Dixon, 1998).

Reading aloud in Nigeria is often carried out by allowing students read out a designated passage from a book. It could be a story book or poetry or biographical or religious literature. Students take turn in the reading. The demerit of this approach is that timid individuals are disadvantaged.

2.4. Intensive and Extensive Reading Approaches

For intensive reading in literature lesson, few books, about two or three, should be read since it involves detailed reading for facts. The books to be read are few because intensive reading is meant for training the students to understand the contents of the books. It involves careful and detailed reading, a lot of discussions, oral and written activities for the students to be able to understand the relationship of thoughts. Through intensive reading, the student has detailed knowledge of the texts to be able to make critical judgment of them. Moreover, intensive reading helps to sharpen the learner's imagination and also to increase its power of thought as factual and critical questions play a very prominent role in determining whether or not the texts have been understood.

In addition, according to Oyetunji (1971), intensive reading gets the students involved in the independent use of language and encourages free expressions. Through constant practice, and exercises in intensive reading, the students might gain control of the language, become capable of forming accurate and correct concepts, and develop, in an effortless manner, keen perception and ease, confidence and fluency in the correct usage of English (Oyetunji, 1971:08).

The other approach to the study of literature is extensive reading which involves reading many books outside the prescribed literature texts in any topic of interest. Under this approach, the main purpose of reading is to get the gist of the texts, and also for the required information. Extensive reading is also applied to train students to read for pleasure and relaxation. However both approaches, intensive and extensive readings, complement each other. While extensive reading calls for fastness and reasonable understanding and retention of materials read, intensive reading demands careful and detailed study of materials for understanding the minutest point. Unfortunately, in Nigeria, there has been no detailed examination of the approaches to literature teaching. Most of what obtains is a trial and error approach which is not based on any pedagogical or academic underpinning.

3. GRAPHICS VERSUS VISUAL AND SEQUENTIAL REASONING

For long, education psychologists and philosophers have realised that learning, especially cognitive thinking, is directly linked to visual, spatial and sequential processes that determine how different individuals/learners process information (Paivio, 2007; Doolittle, Terry & Mariano, 2009; and Alshatti, 2012). This is because, visual and spatial reasoning involves the nervous system as a whole, on the one hand, and affects the working memory, on the other (Doolittle, et al., 2009). The result of this synergy is the effective breaking down of stimuli by the cognitive channels in the brain into visual and verbal information. Characteristically, the visual channels analyse visual stimuli while verbal channels process information sequentially (Paivio, 2007). This kind of dual coding system in the brain is bound to increase

comprehension threshold (Uba, 2014). This simply means that if learners are presented with images or symbols or graphics alongside text-related stimuli, the brain analyses them simultaneously, thereby facilitating understanding. Further, Watters and English (1995) observe that students employ both visual and spatial reasoning in tasks, 'such as text-based syllogisms' (Alshatti, 2012: 30). This therefore implies that for effective reading to take place, teachers should present learners with stimuli and corresponding visual (or pictorial) representation in order to facilitate individualistic means of concept mapping, organisation and understanding of what is being read. In the words of Clarke (1991):

> Visual organisers reflect patterns of thinking about content knowledge; they allow teachers to focus student attention on higher order thinking skills without shifting attention from subject area content…(p.526).

4. THE ROLE OF GRAPHICS IN LEARNING AND TEACHING LITERATURE AND READING

ESL learners detest reading with great passion; hence, they deny themselves the opportunities to encounter the whole text which, according to Onukaogu (2003), is literature. ESL teaching and learning depend heavily on the learners' ability to read a variety of texts. Ability to read and understand is a prerequisite ESL learning skill if the learner is to attain communicative and language competence. The problem of reading, which stands as a barrier to ESL acquisition, manifests in the form of poor writing and speaking skills. In spite of the many advantages that abound in the use of literature for the reading programmes in our schools, it has not been given the rightful place in the language classrooms of especially ESL learners in Nigeria.

Shot and Candlin (1989), Carter and Long (1991) and Lin and Guey (2004) observe and describe the dramatic decline in the interest of studying literature. This situation is also true in the Nigerian context where reading is totally neglected in our primary and secondary schools and even in many higher institutions. Instead, teachers in Nigeria only teach practical language skills. Students who study literature do so with much disdain and they even feel threatened by it. This is so because the teaching of literature is not channelled towards the learners' experience. Reading experiences particularly in a teacher-fronted classroom cannot engage learners, thereby making it impossible to develop the learners' interpretative and analytical skills. Once the foundation where they can be trained to be used to reading literary texts from the early stage is not solid enough, their later lives, when they are supposed to be used to more serious literary texts, will be jeopardized. Furthermore, the conventional study of literature often means a receptive study of lexis, content, or literary criticism rather than an imaginative collaboration between the reader and the author. Lawal (1985) also observes that teachers devote most of their classroom time to developing lesser skills of recounting incidents and summarizing events than those critical to appreciation.

It is in this light that alternative pedagogies, unlike the traditional literary study, should be sought to help learners appreciate literary texts and increase their linguistic competence. Attempt by scholars to boost reading interest brought about different teaching and learning methods. The use of graphics has been advocated by a number of scholars. What then are graphics? They are diagrams, charts, maps, or other illustrative materials including printed materials, computer images and illustrations as pictures, diagrams or maps used to explain something, concept or an idea, especially the written part of a printed text such as a book. The

uses of graphics have been suggested by various scholars even though there is no empirical evidence to support their claim as regards its effectiveness, especially in lowering comprehension threshold. The authors of this paper want to further support the claim of Onukaogu (2002) and Lovitt (1994) that it is possible to use graphics for the better comprehension of literary texts, in particular, and attainment of English language proficiency through reading, in whole. Some scholars (such as Marzano, Pickering & Pollock, 2005; Ashatti, 2012; Sam & Rajan, 2013) have argued that using graphics in teaching and learning literacy has been found to be an effective and durable reading pedagogy, which enables the reading learner to comprehend, internalize, and utilize what is being read. They believe that with the use of graphics the gaps in the teaching and learning of literature by ESL learners will be covered.

On the same note, Claggett (1992) states that 'the use of graphics will help students make meaning as they read, write, and act, which is firmly rooted in current thinking about how the mind works.' She advocates the four primary ways that human beings make sense out of the world (observing, analysing, imagining and feeling) to describe aspects of a balanced approach to learning. Onukaogu (2002) corroborates Claggett (1992) when he says teaching students to visualize what they are reading and creating graphic symbols help them develop as readers. It is also true that sharing their individual responses in cooperative group activities deepens their understanding and skill as readers and writers.

Graphics help students identify story elements which give them an in-depth understanding of the story. For instance, within the literature circle or reading group, character experts, setting experts, plot experts and vocabulary experts are chosen. The 'Character Experts' give the qualities of the characters' thoughts, actions, and words for support. They also tell how the characters relate to each other and explain characters' actions in regards to the story's problem and solution. Finally, they offer opinions about the characters. The Setting Experts describe the various settings in the story, notice when and why the setting changes and explain what effect the setting has on the events in the story. The Plot Experts describe the problem or goal in the story, tell the sequence of the events and how one event leads to the next one. They also explain how the problem is solved or how the goal is achieved and finally, give an opinion of the story's ending. The Vocabulary Experts point out interesting and challenging vocabulary, tell how the author helps the reader understand the meaning of difficult words through story context and discuss how the author uses certain words to create a picture in the mind of the reader.

In line with the position above, graphics are used to facilitate discussion in literature circles. Literature circles are small students-led discussion groups which comprise 4 to 5 students who read the same students-selected books. This students-centred instructional technique enables each student to participate, regardless of his or her reading level. Again, literature circles are fun, focused classroom-base reading and discussion groups which naturally combine the skills of reading, writing, speaking and listening (Furr, 2007). Kroll and Paziotopoulos (1997 & 2004) give the meaning of literature circles as group of students who meet for the purpose of sharing their thoughts and feelings about books. Students read, reflect and respond to text in literature circle as roles are allocated to each member of the group by the teacher.

Graphics which constitute an integral part of literature are of various types. The choice of a particular graphic depends on the nature of the literary text under study, the composition of the class and the intended instructional objective. Some examples of graphics include

Venn diagram, character chart, story pyramid, story map, prediction chart, story frame, story board, chain of events etc. These graphics that are presented can be adopted and adapted for the learning and teaching of reading and literature for effective ESL proficiency. By using this graphics in teaching literature, the usual reluctant attitude by students to express their opinion, inability to work independently and to take own decisions, lacking of critical and analytical skills which have all alienated students from appreciating the beauty, power and creativity expressed through language will decrease. The remaining part of this paper is to concentrate on graphic organisers, which are specialised form of graphics designed to fuse together knowledge, concept and experience in a classroom.

A graphic organiser (GO henceforth) is a visual representation of knowledge that structures information by arranging important aspects of a concept or topic into a pattern using labels (Bromley, DeVittis and Modlo, 1999). The aim of GOs is to focus on the organisation and relationships among concepts.

Before using graphic organiser, teachers should:
1. Familiarise themselves with different types of graphic organisers;
2. Familiarise themselves with the theme(s) of the selected text(s) and the over-riding objective(s) of chosen the texts;
3. Explain to students what graphic organisers are;
4. Present a particular graphic organiser for a specific topic or text, highlighting its subject and organisational frame-work;
5. Deploy examples to illustrate the use of the graphic organiser chosen;
6. Assign the graphic organiser as an individual, paired, or group activity
7. Review students' work. Generate classroom discussion on the effective use of graphic organisers.

A graphic organiser helps readers to become analytical and critical in thinking and systematic in their approach to real life events.

Three GOs – Discussion Map, Circle Organiser and Big Question Map – are chosen to be discussed in this article. They are chosen solely to illustrate the importance of GO in visuo-spatial learning.

4.1. The Discussion Map (DM)

As the name implies, a DM is a type of GO that goads students into active participation in discussing a literary text. It is designed to spur learners into identifying issues raised in a text, and it allows them to reason critically over an argument. With DM, therefore, learners brainstorm on both sides of an argument, by comparing and contrasting points and draw conclusion thereon. To use the discussion map, learners should be encouraged to come up with concepts and notions that are in line with the topic, and are encouraged to channel them into discussions.

Example:

TOPIC: villainy

CONCEPTS

BOX 1: REASONS **FOR** BEING A VILLAIN

    a. …………..

    b. …………..

    c. …………..

    d. …………..

BOX 2: REASONS **AGAINST** BEING A VILLAIN

    a. …………..

    b. …………..

    c. …………..

    d. …………..

Demonstrating the above concepts using a discussion map will appear like Figure 1 below:

(Reasons for villainy)   **(Reason against villainy)**

THE ISSUE

The book depicts character x as a villain

A. _____
B. _____
C. _____
D. _____

A. _____
B. _____
C. _____
D. _____

CONCLUSION & JUSTIFICATION

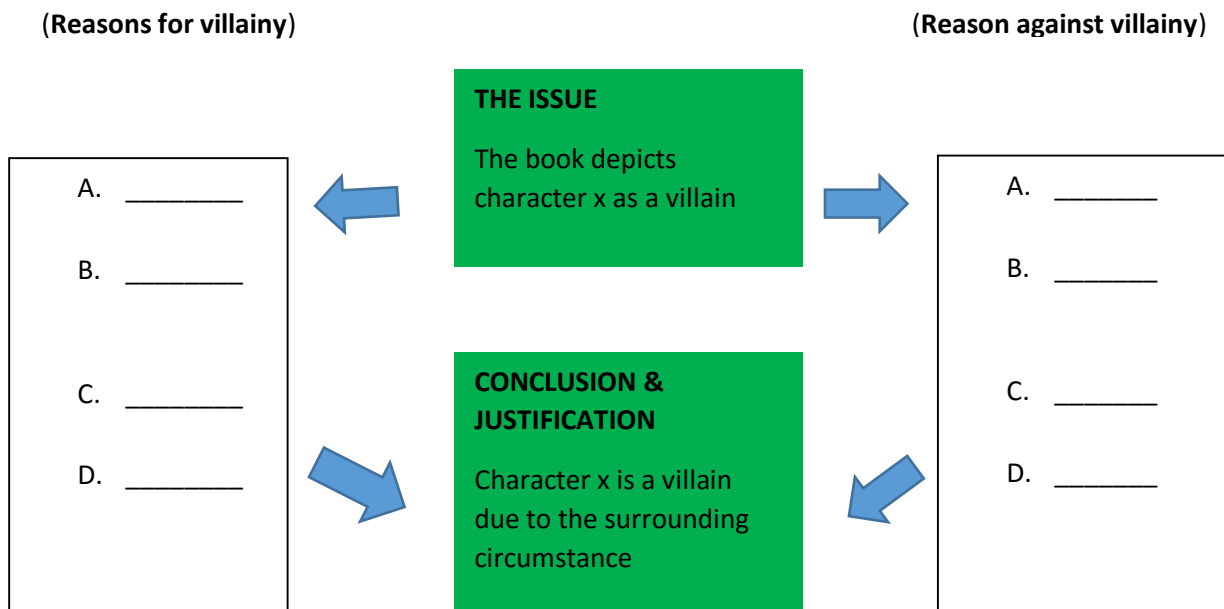Character x is a villain due to the surrounding circumstance

Figure 1: **Sample of a Discussion Map**

The purpose of DM is mainly to elicit debate or argument among students over structured topic(s). The issue(s) to be raised and discussed will naturally depend on the nature of the text or reading material, on the one hand, and the goal(s) for which the text is selected for reading on the other. In the discussion in Fig. 1 above, the issues (the subject matters in the boxes in the middle) have been raised by the instructor/teacher for the students to discuss. The students are expected to fill in the two boxes by the sides. The number of issues raised and the responses expected from the students are predicated on the text or reading material.

4.2. The Big Question Map (BQM)

The BQM is a graphic organiser that constitutes boxes housing questions (usually, the wh-questions) that stimulate students'/readers' response(s). BQM improves learners problem-solving skills by making them reason independently. As with other graphic organisers, there is no cut-and-dried set of questions for BQM. The composition of the class, the nature of the

text and the instructor's objectives should guide the framing of the questions. In other words, the questions should be simple to understand but challenging enough to prod analytical reasoning out of the students. However, by a way of a guide, the instructor should think of a question or a set of questions for which there is no predetermined solution. Before displaying the questions in the organiser, the teacher should device a means of answering the question by discussing it with the class. Then, allow the students to record their responses in the boxes. The questions can be modified as the instructor deems fits. Figure 2 below is a sample BQM. Note that the number, as well as the positions, of the questions is determined by the teacher, the text and objective(s).
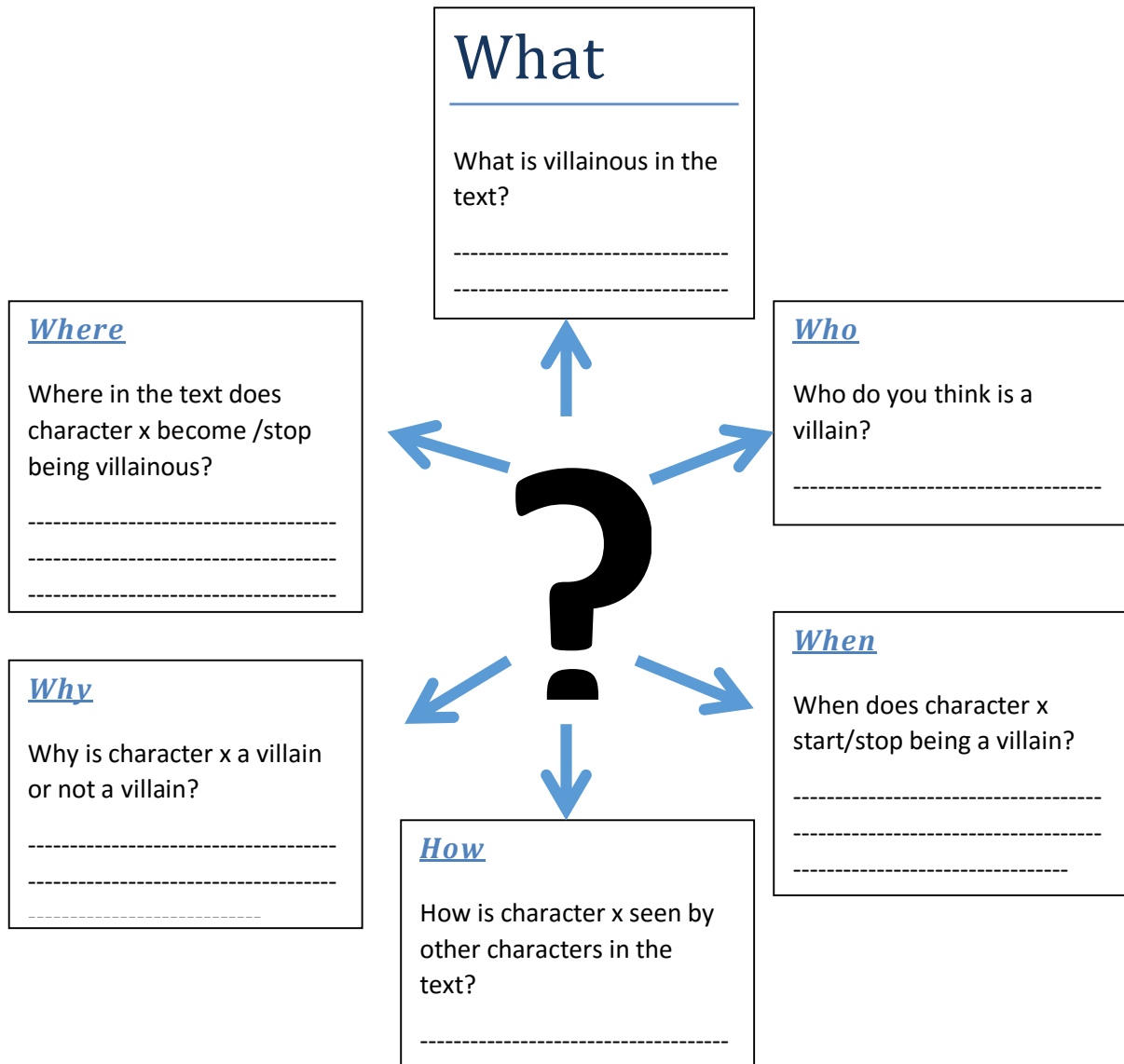
What

What is villainous in the text?

Where

Where in the text does character x become /stop being villainous?

Who

Who do you think is a villain?

Why

Why is character x a villain or not a villain?

When

When does character x start/stop being a villain?

How

How is character x seen by other characters in the text?

Figure 2: The Big Question Map

In the above BQM, students are expected to supply their responses beneath the question in each box. As with the DM, the nature of the text or reading material and the objective(s) of the reading experience will determine the structure and the number of the questions to ask.

4.3. The Circle Organiser (CO)

A circle organiser is a type of graphic organiser that represents the relationship that holds among continuous events in a text. It is used to assist readers/learners to understand the sequence of events in a plot or process. Before using the circle organiser, the teacher/instructor discusses the plot with students and allows them to retell the scenes in the plot. She then presents in the middle of the circle organiser the concept to be discussed. She gives a brief note explaining the scenes and events, not necessarily in the other they are presented in the text. After, she asks students to fill in each of the boxes events in the text in the order that they happen. This is done in a clockwise direction as the points of the organiser's arrows indicate in Figure 3, starting from the box labelled event 1 constituting the first scene/event in the plot. For example, assume character x is depicted dubious because s/he promotes child abuse. And, assume further that the circumstance s/he finds her/himself is not morally and economically favourable and this is exacerbated by the attitude of other characters surrounding x. This can be represented as shown in Figure 3.
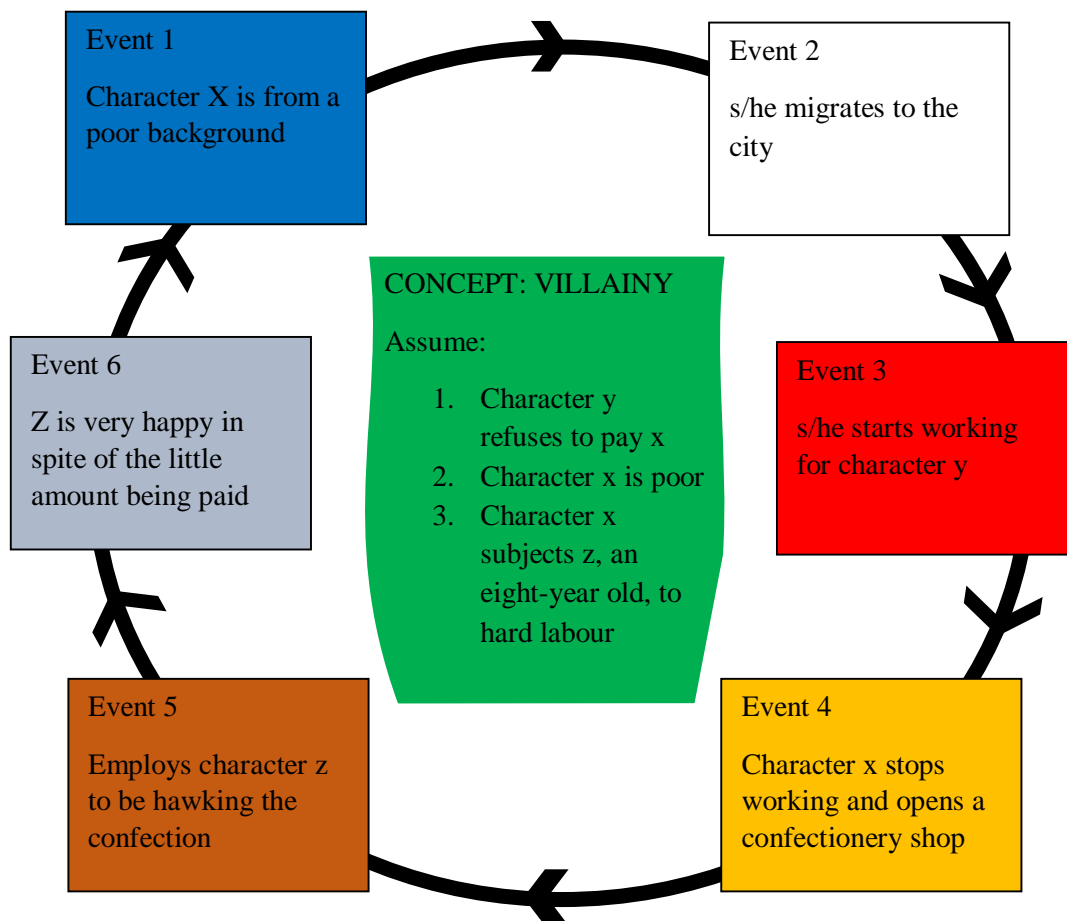
Event 1

Character X is from a poor background

Event 2

s/he migrates to the city

CONCEPT: VILLAINY

Assume:

1. Character y refuses to pay x
2. Character x is poor
3. Character x subjects z, an eight-year old, to hard labour

Event 3

s/he starts working for character y

Event 6

Z is very happy in spite of the little amount being paid

Event 5

Employs character z to be hawking the confection

Event 4

Character x stops working and opens a confectionery shop

Figure 3: **The Circle Organiser**

Although, in the selection of a GO for a particular class or text/reading material or objective there is no one-size-fit-all scenario, COs are most appropriate for narratives with a series of events; especially, where one event leads to another. Thus, it can be an effective tool in cause and effect exposition.

5. CONCLUSION

Nigerian learners, like young learners across different societies of the word, are as kinetic (digital) as they are visual. They enjoy learning visually and prefer engaging their fingers in the learning process. Teachers in Nigeria, like their counterparts in other parts of the world, are always encouraged to design and customise learner-centred teaching and learning strategies. GOs would be a vital learner-centred instrument for reading instructors who aim at facilitating learning and cognitive thinking in classrooms. Since the ability of readers to synthesise concepts and/or stimuli is dependent on reasoning and organisational skills, GOs become vital learning tools that can be employed to facilitate meaning making through the association of previous and present schemas of the learner reader (Fyrenius, Bergdahl & Sile'n, 2005).

REFERENCES

Afolayan, A. (1984). The English Language Development-Oriented Education in Nigeria. R. Freeman, J. Munzali (eds.) English Studies in Nigeria Higher Education. A British Council (Nigeria) Publication.

Alshatti, S.A. (2012). *Embedding graphic organisers in the teaching and learning of family and consumer sciences in Kuwait.* Accessed 17/06/16 from: http://eprints.qut.edu.au/60259/1/Safenaz_Ali_Alshatti_Thesis.pdf

Bright, J.A. and McGregor, G.P. (1970). Teaching English as a second language. Longmans Green and Co: UK

Bromley, K., DeVitis, L. I. and Modlo, M. (1999). 50 Graphic Organizers for Reading, Writing & More. New York: Scholastic Professional Books.

Brumfit, C. (1985). *Language teaching: From practice to principle*. Oxford: Pergamon

Carter R. and Long, M. 1991. Teaching Literature. Harlow: Longman.

Claggett, F., & Brown, J. (1992). Drawing your own conclusions. Portsmouth, NH: Heinemann.

Clarke, J. H. (1991). Using visual organisers to focus on thinking. Journal of Reading, 34(7), 526-536.

Doolittle, P. E., Terry, K. P., & Mariano, G. J. (2009). Multimedia learning and working memory capacity. In R. S. Zheng (Ed.), Cognitive effects of multimedia learning (pp.17-33). New York: Information Science Reference.

Furr, M. (2007). Reading circles: Moving great stories from the periphery of the language classroom to its centre. *The Language Teacher,* 31(7), 15-18.

Honig, B. (1996). *Teaching our children to read: The role of skills in a comprehensive reading programme,* Thousand oaks, CA: Corwin Press

Jenkins, J.R. and Dixon, R. (1998). Vocabulary learning. *Contemporary Educational Psychology,* vol.8, 237-260.

Kroll, M., & Paziotopoulos, A. (2004).Hooked on thinking.International Reading Association, 57(7), 672-677.

Lawal, O. O. (1985). Planning a Reading Curriculum for Juniour Secondary School in Nigeria: An approach through Literacy Texts. *In journal of English studies, Vol.2, Nov. 1985* p1-4.

Lin Hui-wei and Guey Ching-chung (2004). *Restructuring English language teaching in Taiwanese English Department: An interface between language and literature.* Accessed 16/07/16 from: http://benz.nchu.edu.tw/~intergrams/052-061/052-061-lin.pdf

Lovitt, S. (1994). Strategies for adapting science textbooks for youth with learning disabilities. Remedial and Special Education, 15(2), 105-116.

Marzano, R. J., Pickering, D. J., & Pollock, J. E. (2005). Classroom instruction that works: Research based strategies for increasing student achievement. Upper Saddle River, NJ: Pearson Merril Prentice Hall.

Odejide, B. (2000). Promoting literacy: Prospect and future challenges for the 21st century and beyond. A Keynote Address presented on the International Literacy Day, Sept. 8th.

Obemeata, J. O. (1995). Education: An unprofitable industry in Nigeria. Postgraduate School Interdisciplinary Research Discourse, University of Ibadan, Ibadan.

Oguntuase, E. E. (1979). 'Evaluation Criteria for Language Text. Ibadan University Press.

Oladoyin, O. J. (2006). Students achievement in Literature-in-English as a predictor of achievement in English Language. NTI, Kaduna.

Onukaogu, C. E. (1999). Effective and Efficient ESL and Nigeria mother tongue literacy acquisition: Can Literature be a catalyst? Language and Culture Curriculum.

Onukaogu, C. E. (2002). Developing Effective Reading Skills.

Onukaogu, C.E. (2003). Towards the understanding of reading. In C.E. Onukaogu, A.E. Arua, and O.B. Jegede (eds.). *Teaching Reading in Nigeria: A Guide Book to theory and Practice.* 1-23, Nigeria: International Development on Africa Committee.

Parry, T. and Gregory, G. (1998). *Designing brain compatible learning.* Victoria: Hawker Brownlow Education.

Paivio, A. (2007). *Mind and its evolution: A dual coding theoretical approach*. Mahwah, NJ: Eribaum.

Pugh, M. (1989). Examining reading development and reading disability in English language learners: Potential contribution from neuroimaging. *Learning disabilities research and practice,* vol. 20, 1, 24-30

Sam, P.D and Rajan, P. (2013). Using graphic organisers to improve reading comprehension skills for the middle school ESL students. *English Language Teaching,* vol 6(2), 155-170. Accessed 20/5/16 from http://dx.doi.org/10.5539/elt.v6n2p155

Short, M. and Candlin, C. 1989. Teaching study skills for English literature. In Reading, Analysing and Teaching Literature. London: Longman. 178-203.

Stanovich, K.E. (1994). Annotation: Does dyslexia exist? *Journal of child psychology,* vol.35(4), 579-595. Accessed 12/4/14 from: http://www.keithstanovich.com/Site/Research_on_Reading_files/Stanovich_JCPP_1994.pdf

Uba, E. (2014). The Phonological Sensibility of Nigerian Pre-varsity English Speakers' Activation of Heterophones and Pseudohomophones in Reading Comprehension. *Covenant Journal of Language Studies*, vol.2 (1) 66-82

Udosen, A.E. and Ekpe, S. (2003). Teaching phonics in Nigerian primary schools. In C.E. Onukaogu, A.E. Arua, and O.B. Jegede (eds.). *Teaching Reading in Nigeria: A Guide Book to theory and Practice.* 97-113, Nigeria: International Development on Africa Committee.

Watters, J. J., & English, L. D. (1995). Children's application of simultaneous and successive processing in inductive and deductive reasoning problems: Implications for developing scientific reasoning skills. Journal of Research in Science Teaching, 32(7), 699-714.