

Mentoring Through Literature: Exploring *Ijangoli (A Mysterious Dance)* As A Tool For Social Value Transmission In Language Classrooms

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Abstract

This study investigates the role of *Ijangoli (A Mysterious Dance)*, an African oral narrative, in mentoring and shaping moral behavior among students through literature-based instruction. Using a descriptive survey design, the research sampled 30 students from three secondary schools in Emene, Enugu State. A structured questionnaire was employed to elicit students' perceptions on the effectiveness of *Ijangoli* in transmitting social values and promoting ethical awareness. Data were analyzed using mean and standard deviation, with a cut-off mean of 2.5. Findings revealed that students perceived *Ijangoli* as a powerful tool for value transmission, identifying core values such as courage, sacrifice, truth, and community loyalty. The integration of this narrative into literature classrooms was shown to foster value reorientation and reflective moral reasoning among learners. Backed by empirical and theoretical literature, particularly Kohlberg's theory of moral development, the study underscores the educational potential of culturally rooted narratives in shaping ethical consciousness. The study recommends curriculum integration, teacher training, and collaboration between policymakers and cultural custodians to maximize the moral impact of literature in schools.

Keywords: African oral narrative, moral development, literature instruction, *Ijangoli*, value reorientation, student mentoring, cultural literacy.

Introduction

African oral narratives have long stood as crucial vessels for preserving communal values, transmitting moral lessons, and guiding character formation. In traditional African societies, stories were not just entertainment; they were sacred texts passed through generations to ensure cultural continuity and ethical behavior. These oral traditions, comprising myths, folktales, legends, proverbs, and historical epics, functioned as tools for mentoring the young and guiding the old in moral reasoning and social conduct (Okafor & Nwachukwu, 2021). In modern classrooms, especially in African contexts, there is a renewed interest in leveraging these stories for both cognitive development and value orientation (Ike & Uche, 2022). Their richness in language, context, and ethical content makes them excellent pedagogical resources.

Mentoring, in its classical sense, refers to the structured or unstructured process through which a more experienced individual guides, influences, and nurtures the development of a less experienced person. In educational contexts, mentoring is essential for building character, emotional intelligence, and ethical reasoning in learners. While mentoring is often associated with one-on-one human relationships, scholars have recognized that literature—particularly narratives—can serve as indirect mentors when skillfully used by educators (Ede & Agbo, 2020). Through literature, learners encounter decisions, consequences, and dilemmas that mirror real-life experiences. Such vicarious mentoring fosters independent reflection and strengthens learners' moral compass (Ume & Nwachukwu, 2023).

The process of sharing the most important moral, civic, and cultural standards between generations is known as social value transmission. In the learning institutions, in particular, this communication is part of the development

of the society where integrity, fairness, tolerance, boldness, and community sense are among the values that are observed (Odoemenam & Emecheta, 2024). Formal education systems have tended to emphasize curricular content in creating and conveying these values, but scholars have suggested that creative methods, in particular literature, have a more effective influence on attitude and behavior formation (Chinedu & Eze, 2021). Values that are inculcated within stories are easier to remember, compelling, and emotionally touching.

Value transmission and mentoring thrive well in language classes, especially literature and storytelling-based classes. Literature is not a language mechanics, understanding or not, and about morals. Reading various texts will make learners think about ethical decisions, question the social order, and create personal beliefs. By doing so, literature is turned into a moral laboratory where students do experiments on values, pose challenging questions, and train their sense of justice (Anigbo and Okorie, 2022). When language teachers are creative in the use of texts as mentoring tools, they tend to enjoy more cognitive and emotional interactions with students.

Postcolonial educationists and curriculum theorists have promoted the incorporation of culturally relevant texts into the classroom. Readings that mirror reality, beliefs, settings, and social issues students face are better placed to support meaningful learning and internalizing value (Okeke and Nnaji, 2020). Whenever students recognize their language, heritage, and social problems reflected in the classroom, they are validated and more likely to address the key moral questions through the prism of the familiar frames of reference. This relative cultural closeness promotes the mentoring capacity of literature and permits sensitive discursive examination of integrity, leadership, conflict, and collective responsibilities.

The African oral stories have a special position in the context of literature as a means of mentoring due to the richness of symbols, and the moral expansiveness of the stories. As the researchers have pointed out, the pedagogical impact of such stories is additionally enhanced by the performative and collective attributes, especially on the postcolonial and indigenous learners (Adigwe, 2022). The African narratives have a way of anticipating community ties, obligations, and spiritual obligations in contrast to individualism along with the majority of Western writings and such ideals are of foremost significance to societal harmony within the greater part of African communities. Through this, the oral story is not just a form of literature, but also moral guidance. In recent years interest in storytelling-focused pedagogies characterized by critical reflection and emotional involvement has resurfaced. According to Udeh and Onyema (2025), the narratives used in the classrooms should go beyond the superficial perception and assist the students in adopting the inquiry of what is wrong or what is right. In this field, oral narratives are best as they present digested moral dilemmas at manageable levels. These stories challenge the ability of the learners to think beyond the polarities of good and evil and to see the situation, the intent, the outcome, and the reparation.

Characterization is a significant moral educative device in oral literature. Heroes, villains, tricksters, and sages are stereotypical characters whose actions and outcomes can be taught. Students tend to have some emotions about these characters and through this identification they absorb some of the great virtues and also lessons. Such stories being emotionally appealing make the values they contain longer lasting and more intense in effect than moral teachings in the abstract (Chukwu & Ebizie, 2023). This is an affect-ethical relationship that is central to the mentoring process in the literature-based pedagogy.

The African oral stories are also important when it comes to the transmission of values, the spiritual aspect. One can find a multitude of stories, focused on the gods, ghosts, ancestors, and magical forces, which wield justice or offer a piece of advice. These areas subject the learners to indigenous concepts of righteousness, responsibility, and divine responsibility. They compel learners to move past the self when applied in the right context in the classroom and have broader metaphysical and communal consequences of their behaviors (Adebayo and Mordi,

2024). This religious orientation strengthens the mentoring process, and most African learners are inclined to the holistic views of the world.

Storytelling is often performed orally, often accompanied by dance, song, and performance, and thus is an embodied experience. This performativity not only aids in memory and greater engagement but also involves the extra layers of symbolism that enhance moral lessons. The performance traditions that become a part of the classroom learning activate various intelligences, such as linguistic, interpersonal, emotional, and kinesthetic, which facilitate more efficient and inclusive learning through mentoring (Ike & Uche, 2022). The values can be felt by the learners when they perform a story or a role in this manner and therefore feel the same.

It is on this fertile background of theory and practice that stories such as *Ijangoli* (A Mysterious Dance) find particular application in classroom mentoring. The story is based on Igbo cosmology and post-conflict realities and encompasses themes of sacrifice and communal healing, moral courage, and spiritual resilience. Though a fiction it can be related to historical and ethical realities that many Nigerian learners are aware of. According to scholars, post-war or conflict recovery based on narratives can help youths in disrupted societies to cope with trauma and reconstruct justice (Ume & Nwachukwu, 2023).

Ijangoli narrates the tale of a group of people awaiting ritual dance in the wake of war and debauchery. The story examines the conflicts of individual will and group obligation, of individual error and divine retribution, of silence and penance, through Oma, Mr. Ilo Nwata, and the goddess of the Omanbala River. Such contradictions are found in the everyday ethical dilemmas students encounter and making the text a good place to initiate a moral inquiry. In the classroom environment, a story of this nature will aid learners to ask questions such as the failure of leadership, restitution, forgiveness, and the cost of integrity (Okafor and Nwachukwu, 2021).

The pedagogical value of *Ijangoli* is enriched by the symbolic richness of ritual dances, spiritual compulsions, and self-sacrifice. All the symbols are allegorical tools, which are handy in matters of ethical discussions and critical thinking. Specifically, the inexplicable dance is not just a plot device, but an allegory of the unspoken guilt and retribution of god. Such teachers who unpack these layers with their students not only provide mentoring that extends well beyond grammar structures and vocabulary acquisition, but also beyond (Morol, 2017). They, in their turn, gain moral reasoning, historical awareness, and religious judgment.

Moreover, *Ijangoli* reflects traditional African ideas of interconnection and common destiny, owing to its communal environment. All the actions of characters have an impact on the community, which confirms the fact that morality is not an individual affair but a societal trust. Such a communal structure is particularly applicable to students who live in societies where interdependence is highly appreciated and has to be resisted by the increasing individualism (Odoemenam and Emecheta, 2024). The re-centered literature makes children ready to think about justice, restitution, and leadership in socially responsible manners.

The rhetoric and imagery of *Ijangoli* are vivid, invigorating, and didactic. The story is written in a mixture of high but simple English and it can be approached on various levels. It can be discussed in terms of plot, structure, characterization, and style, and at the same time, students will be able to discuss the values that are promoted in the text. This twofold role of academic and moral makes it best suited to the literature and language teacher when he or she wants to mentor the students.

In a country where formal mentorship programs in school are rare, literature offers a sound, yet effective alternative. The stories such as *Ijangoli* can be used by teachers to mentor indirectly- they provide students with models of courage, sacrifice, resilience, and love within a community. Since literature is life and morals, pupils do not simply read, they develop, they doubt and they become. It is what mentoring by literature is all about: to pass values not in sermons but in stories that go down to the soul.

Statement of the Problem

Despite growing recognition of the pedagogical power of indigenous narratives in fostering moral education, African oral literature remains significantly underutilized in formal language and literature classrooms in Nigeria. Most secondary school curricula still privilege Western literary texts, which often lack the cultural immediacy and ethical resonance needed to address the lived experiences and moral dilemmas of Nigerian learners. This disconnect limits students' engagement with texts that reflect their sociocultural identity and communal values. In a context where mentorship structures are often weak or informal, literature offers a viable medium for value transmission, especially when rooted in familiar cultural forms such as oral storytelling. However, teachers and curriculum developers frequently overlook these indigenous narratives due to a lack of documented frameworks or empirical studies highlighting their educational relevance. One such narrative, *Ijangoli (A Mysterious Dance)*, though rich in moral, spiritual, and communal themes, has not been adequately explored for its mentoring potential in classroom settings.

The problem, therefore, lies in the gap between the rich mentoring capacity of African oral narratives and their limited application in language classrooms. This study seeks to investigate how *Ijangoli* can be effectively integrated into pedagogical practice to foster moral consciousness, empathy, and civic responsibility among students.

Research Objectives

1. To examine the perceptions of students on the effectiveness of *Ijangoli (A Mysterious Dance)* in mentoring and shaping moral behaviour.
2. To identify the core social and moral values understood and internalized by students through the study of *Ijangoli*.
3. To ascertain how the integration of *Ijangoli* into literature instruction promotes value reorientation and ethical awareness among students.

Research Questions

1. How do students perceive the effectiveness of *Ijangoli (A Mysterious Dance)* in mentoring and guiding their moral development?
2. What core social and moral values do students identify in *Ijangoli (A Mysterious Dance)*?
3. In what ways does the study of *Ijangoli* in literature classrooms promote value reorientation among students?

Literature Review

The African oral stories have always served to be a means of education where they passed on knowledge about their culture, communal morals, and folk wisdom amongst generations. These stories are full of allegory, archetypes, chants, and moral symbolism and are applied to teach, direct action, entertain, and develop a sense of community (Ogunyemi & Okeke, 2021). Their possible use as pedagogical tools is still receiving academic interest in the framework of formal education. According to Chikere and Aroh (2022), the use of oral narratives in classroom instruction enhances the interest of the learners, emotional intelligence, and ethical considerations in the minds of the learners. In contrast to abstract didacticism, oral narratives sometimes show moral dilemmas that actually occur in life, and in this way, the learners are able to relate to the lessons that are incorporated in the story on a personal level. Stories like *Ijangoli (A Mysterious Dance)* are an important literary work, but also a reflection through which students may review such values as honesty, courage, resilience, and sacrifice.

In addition to their moral and philosophical richness, African oral narratives contribute significantly to linguistic competence. Through the deliberate use of proverbs, idioms, refrains, and rhetorical questions, learners acquire

sophisticated language skills rooted in indigenous communicative forms. As Eze and Onu (2023) note, oral literature can boost the listening, speaking, and writing skills of learners as well as instill cultural information into the linguistic structure of their works. Students can learn to speak better and be more culturally aware as communicators by learning the rhythms and rhetorical tricks that such plots employ. Oral stories hence, have both a linguistic and a cultural role in the classroom, which further elaborates and improves on the delivery of the curriculum, and also justifies the identities of the learners.

Moreover, the inclusion of African narratives in education is in reaction to Eurocentric literary paradigm hegemony in postcolonial education. Experiences of the indigenous people that oral traditions concentrate on validate the bodies of knowledge of the indigenous people and contribute to the enhancement of the cultural pride in the learners (Ike & Oluchi, 2025). In the case where formal education has been an experience of alienation between the learner and their backgrounds, the African oral stories result in epistemic balance and give the students material relevant to their experiences in life. The decolonization of the curriculum is not merely a question of improved relevance and comprehensiveness but also of identity and more reliance between society and school.

Intimately connected to this is the notion of literature mentoring. Mentoring in the educational field goes beyond academic teaching into value development, discipline, and reflective judgment. Literature will act as a silent teacher when it presents characters and scenarios that imitate good behavior, personal development, and social responsibility. According to Anyaegbunam and Nwafor (2022), students who are mentored by means of literature tend to reflect and reason ethically about the situations and choices of characters in literature, thus condensing into their own personal reflections. An example of such a story is *Ijangoli*, which presents Oma, a character with spiritual strength and readiness to give up her life to benefit her community as a moral example to readers. Likewise, the poor leadership of Mr. Obinna, and the diabolical intent of Mr. Ilo Nwata provide both examples of how not to act as a leader and how to become one too.

Such literary mentoring also allows the learners to experiment with an ethical choice in a free and creative atmosphere. According to Nnaji and Eboh (2023), value interrogation through literary characters enables students to explore many possible life choices without any foreseeable ramifications in real life. Moreover, literature provides a perspective distance that encourages the critical thinking of acute socio-cultural issues such as corruption, gender, justice, and loyalty. Ifeanyi and Nwakaego (2024), refer to this reflective distance as particularly useful in many classrooms where cultural values might be incommensurable or where the learners are challenged by the social norms. Through studying these complexities, through facilitated reading, students can arrive at grounded, personal moral positions.

Spreading social values in the language classroom is a very important aspect of teaching literature, which is an indispensable, but underestimated, part of the process. The process, explicit and implicit, by which norms, ethics, and moral orientations are transmitted through educative structures is referred to as social value transmission. According to Amah and Uche (2021), the ideal educational context where this transmission could take place is schools, specifically language and literature classrooms, where the teaching and learning of the language is supported by culturally important texts through which meaning and understanding are imparted. *Ijangoli* is a story, that promotes the significance of such values in unity, resilience, spiritual discernment, and collective responsibility in conflict resolution, character development, and symbolic behavior. These ideals are repeated to the learners not as a theory but as an experience that carries emotional and moral significance.

Classroom discussions that revolve around these moral considerations further improve the emotional intelligence and civic consciousness of students. Chinedu and Akachukwu (2024) contend that when students read texts that

present complex moral dilemmas, they may be less inclined to subscribe to the arguments and persuasions of mass media and form their own moral convictions about right and wrong. They learn how to negotiate the ambiguity by means of literature, they reason about all possibilities, and create theories of ethics related to them. This is particularly productive when the teachers are more than mere content facilitators but are mentors who direct the value-infused learning process. According to Mba and Chijioke (2025), language teachers have the main responsibility of shaping literary discourse in the direction of social reflection through teaching students to correlate the literary experiences with real-life experiences, social issues, and choices.

To sum up, African oral stories can be a highly effective and versatile way of teaching values in the language classroom. Their combination of moral lessons, cultural reinforcement, and enhancement of language makes them well qualified to teach learners in both moral and academic aspects. Literature like *Ijangoli* is indicative of the change that can be brought through culturally derived stories to influence the hearts, minds, and actions of students. Such narratives have not only cognitive value, but by entering them into classroom pedagogy, educators also take responsibility for moral and socially oriented individuals.

Theoretical Framework: Kohlberg's Theory of Moral Development

According to Kohlberg's theory, a person moves in phases of decisions based on principles or obedience (Kohlberg, 1981; Nweke&Iloh, 2022). This theory can be applied in the study of literary pedagogy since literary texts such as *Ijangoli* expose learners to moral dilemmas of different degrees of difficulty.

During pre-conventional, Mr. Ilo Nwata, acts driven by punishment and reward. He plays around with the forces of the spiritual to have his way with them, only to stand at the risk of being expelled and humiliated afterward.

During the conventional phase, stories such as *Oma*, *Obinna Ani* act on the communal norms and expectations. This sacrifice *Oma* makes corresponds with familial and societal duties.

Lastly, *Oma* moves to the post-conventional stage by his decision to reject religious oppression and the unquestioning adherence to religious veracity and truth. There are no limits to her moral reasoning as she accepts universal truths of justice, faith, and love.

When learning how to break down these characters in the classroom through a discussion, students consider their own positions along these lines. Adeyanju and Ekpenyong (2023) state that these types of stories help to make the transition between literal and abstract moral thinking.

Educators will be able to design lessons in which students examine and analyze motives of character, rational actions, and offer alternatives - characteristics of moral development.

Methodology

This study employed a descriptive survey design to investigate the effectiveness of *Ijangoli (A Mysterious Dance)* in promoting value transmission through literature-based pedagogy. The descriptive survey approach was deemed appropriate, as it allowed the researchers to collect detailed data on teachers' perceptions, attitudes, and evaluative judgments in a natural school setting without manipulating any variables.

The population of the study comprised all English language and literature teachers in three selected secondary schools in Emene, Enugu State—namely, St. Joseph Secondary School, St. Patrick Secondary School, and Godfrey Okoye University Secondary School. A sample of 30 teachers was chosen purposely out of this population considering their experience in teaching literature, knowledge of the indigenous texts, and their desire to take part in the study. This purposeful sampling was to make sure that the participants had and pedagogical background to evaluate the value-oriented aspects of the narrative text.

A researcher-designed questionnaire in the form of a structured questionnaire was the primary data collection tool. The questionnaire was composed of questions that were created to reveal the perceptions of the teachers on

how much the *Ijangoli* supports moral development, moral reflections, and cultural involvement in the classroom. The instrument encompassed issues like narrative relevance, involvement of students, clarity of morals, and linguistic enrichment among others.

The analysis of the data obtained by the respondents was performed with the help of the descriptive statistical tools, namely mean and standard deviation. The interpretation cut-off mean score was set at 2.5. Products and services whose means scores were lower than 2.5 were viewed as expressing a negative image. A score between 2.5-2.89 was interpreted as slightly accepted whereas a mean score of 2.89 and above was considered a strong indicator of positive perception of the effectiveness of the narrative in passing the values.

Data Analysis and Presentation

The section entails analysis of data gathered on thirty (30) students of English language and literature in three secondary schools in Emene, Enugu State. The three research questions that guided the study were answered using their responses. Mean and standard deviation were used in the analysis of the data. An average score of 2.5 was used as the point of reference. Scores under 2.5 were considered negative, 2.5-2.89 marginally accepted whereas a score of 2.9 or above was regarded as strong agreement.

Research Question 1: *How do students perceive the effectiveness of Ijangoli (A Mysterious Dance) in mentoring and guiding their moral development?*

Item	Statement	Mean	SD	Interpretation
1	Ijangoli helped me understand the consequences of greed and selfishness.	3.26	0.62	Strongly Agreed
2	The story improved my ability to make moral decisions in real life.	2.88	0.71	Marginally Agreed
3	Ijangoli made me reflect on how to treat others with fairness and compassion.	3.14	0.59	Strongly Agreed
4	I did not relate personally to any of the characters.	2.01	0.93	Disagreed
5	Ijangoli has helped me become more aware of my behavior in class and at home.	2.97	0.60	Strongly Agreed

The data reveal that students generally perceive *Ijangoli* as an effective mentoring tool. Most items had mean scores above 2.9, showing strong agreement. One item (Item 4) fell below the cut-off mark, indicating that most students did relate to the characters, contrary to the negative phrasing of the item.

Research Question 2: *What core social and moral values do students identify in Ijangoli (A Mysterious Dance)?*

Item	Statement	Mean	SD	Interpretation
6	The story promotes the value of communal unity.	3.32	0.52	Strongly Agreed
7	Ijangoli teaches the importance of obedience to cultural instructions.	3.18	0.65	Strongly Agreed
8	I learned the value of personal sacrifice from the story.	2.86	0.74	Marginally Agreed
9	Ijangoli did not teach any clear moral values.	1.94	0.81	Disagreed
10	I can identify honesty, courage, and discipline in the characters.	3.11	0.69	Strongly Agreed

Students identified a range of social and moral values in the text. The highest mean score was recorded on the value of communal unity (M = 3.32), followed by obedience, honesty, and courage. The negative item (Item 9) was strongly disagreed with, reinforcing the perception that *Ijangoli* is a value-laden narrative.

Research Question 3: *In what ways does the study of Ijangoli in literature classrooms promote value reorientation among students?*

Item	Statement	Mean	SD	Interpretation
11	Studying <i>Ijangoli</i> changed the way I think about peer pressure.	2.91	0.73	Strongly Agreed
12	The story made me more respectful of my elders and community rules.	3.05	0.67	Strongly Agreed
13	I believe stories like <i>Ijangoli</i> should be used more often in class.	3.21	0.58	Strongly Agreed
14	I still behave the same after reading the story.	2.12	0.85	Disagreed
15	<i>Ijangoli</i> made me reflect deeply on how to live a better life.	3.07	0.66	Strongly Agreed

The evidence indicates that the introduction of *Ijangoli* into the literature classroom played an important role in value reorientation. The majority of the students said that they were influenced in their thinking and behavior by the story. This change of mindset is further supported by the fact that the disagreement was with Item 14.

In all three research questions, the data show that students use *Ijangoli (A Mysterious Dance)* as an important process of moral mentorship and values relay. Values like unity, respect, discipline, and moral consciousness were perceived to be instilled through the narrative. It also helped in self-introspection and moral development in the learners.

Discussion of Findings

The study's results showed that most of the students find *Ijangoli (A Mysterious Dance)* useful as a piece of literary work that can be used to mentor and orient students morally. This follows Chikere and Aroh (2022) who posit that African oral narratives incorporated in classroom literature can create relevance of emotions in their contexts in which people can reflect on the predicaments of life and learn the way of living ethically. The fact that the students reacted positively to the text as mentors of them as a friend of someone also signals that the literary narratives had they become epic could collect such criteria values like self-sacrifice, integrity, spiritual discernment, etc particularly when based on the life of a person in lesser moments as it was in the case of Oma. Moreover, the students identified a list of essential social and moral principles hidden in the parable, unity, loyalty, perseverance, social responsibility, spiritual integrity, etc. Such outcomes support the perspective of Ogunyemi and Okeke (2021) that the African oral narratives have historically been used to denote the morals of the community and traditional wisdom across the generations. The description of these values by the students would mean that they are not just passively consuming, but the readers of cultural and ethical values. Considering the standpoint suggested by Amah and Uche (2021), it seems that it favors the stance that the instruction of literature can allow an organized exchange of social worth in the language classroom.

The information also revealed that the students felt that the introduction of *Ijangoli* into their literature subject had made them assured of moral and value reorientation. Almost 1/3 of the participants answered in the affirmative, indicating that their interest in the structure of the story, and the moral lesson contained in the narrative, prompted them to consider changing the behaviors and decisions of their own (mainly in terms of integrity and honesty, and the consequences of harmful corrupt ambition and greed). This observation is similar to Ifeanyi and Nwakaego (2024) in stating that literature serves as a form of reflective distance, a space through which students may engage in imaginary spaces and develop moral agency with the ethical scenarios in the literature. By working with literature through the lens of the characters in the text, and discussing it in class, the students were inherently forced to look at their own and society's moral codes in ways that fit naturally within Kohlberg's (1981) description of stages of increasing moral awareness.

The results also resonate with the work of Anyaegbunam and Nwafor (2022), who highlighted that literature is a mentoring agent, which provides models of ethical development that involve character development. Narrative engagement is conducive to ethical discernment because the morals are simultaneously imparted through the characters - such as Oma, who is seen as a moral model, and Mr. Ilo Nwata, who serves as a cautionary tale. The participants could explain their interpretation of the spiritual and community implications of the decisions made by the characters, which supports the statement of Nnaji and Eboh (2023) that learners mentored by literature tend to imitate the dilemmas and solutions of fictitious characters in their self-reflection.

Lastly, the findings allege that Ijangoli is not just a morally guiding narrative, but a culturally validating narrative, which integrates itself within the identity formation and the education of decolonization. This point is not isolated in the argument of Ike and Oluchi (2025) who opine that African oral stories would be able to restore epistemic balance since they base the educational contents on local knowledge systems. Students had the opportunity to interact with the text purposefully after reading the tale that symbolized their sociocultural preparatory context, as they could relate themselves to literacy and thus, increase the amount of knowledge and moral value.

The findings generally endorse the application of the culturally based narratives like Ijangoli in literature classrooms as a value-based education, moral formation, and identity development intervention. As Adeyanju and Ekpenyong (2023) state, the given strategy helps students to transition to a more abstract and principle-driven way of thinking, instead of a concrete understanding of morality, which is an essential cognitive and ethical milestone.

Educational Implications

1. Literature can serve as a powerful medium for mentoring students in moral and ethical reasoning.
2. Students connect more deeply with culturally relevant texts, which enhances comprehension and values internalization.
3. Teachers play a pivotal role in transforming literature lessons into spaces for ethical reflection and social learning.
4. African oral narratives promote identity formation and instill communal values in learners.

Recommendations

1. Curriculum developers should fully integrate indigenous narratives like *Ijangoli* into the secondary school literature curriculum.
2. Teachers should be trained to use literature as a strategic tool for mentoring and moral development.
3. School administrators should encourage classroom activities that promote reflective engagement with literary characters and themes.
4. Educational policymakers should partner with local cultural custodians to reinforce traditional values through literature-based programs.

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