

A Critical Study of Content and Form in Episode 14 from *Continental Kiddies Show*

By

Nkem Godslove Adichie

Department of Theatre and Film Studies

University of Port Harcourt

E-mail: talktokemssy@yahoo.com

Phone no: 08034857440

&

Henry Leopold Bell-Gam

Department of Theatre and Film Studies

University of Port Harcourt

E-mail: henrybellgam@yahoo.com

Phone no: 08033094267

Abstract

This study sets out to examine content and form in "Episode 14" from Continental Kiddies Show. The purpose is to establish that content and form in the children's television drama programme can, indeed, be fruitfully used to promote children's positive socialisation in Nigeria. The focus of the study is on the nature of content and form in "Episode 14" from Continental Kiddies Show. The method of research design adopted is qualitative analysis of the selected children's television drama using Melvin Lawrence Defleur's Cultural Theory as the theoretical background. Among its major findings is the fact that content and form in children's television drama are major determinants to children's positive socialisation in Nigeria. The study, therefore, recommends among other things, that Nigerian television drama producers need to improve on the content and form in their productions meant for Nigerian children in order

to enhance Nigerian children's positive socialisation and make the dramas more appealing and comprehensible to them. It attempts to provide useful ideas aimed at improving the content and form in Nigerian children's television drama, and in so doing, enhance the positive socialisation of contemporary Nigerian children.

Keywords: content, form, children television drama

Introduction

Television was introduced in Nigeria in 1959; and since then, it has gained much viewership due mostly to its audio-visual quality. The medium has made communication so easy that people can be in the comfort of their homes with remote controls and travel round the globe by just tuning in to different channels of their choices. The television medium has also enabled people to know certain individuals, places and events they would not have ordinarily known. Many professionals, like advertisers, politicians, educators, religious leaders and producers, effectively use the television medium to promote their businesses and disseminate information. Individuals, too, depend on it for information, entertainment, education and enlightenment. The medium is also used to promote culture as well as create avenue for people, especially the younger ones, to identify their role models as well as socialise. The audio-visual qualities of the television medium, in particular, make it to have an edge over other forms of media. Indeed, television makes communication flow very smoothly because in it language is supported with pictures, which makes the events/actions being televised more memorable to the children audience. Its engaging quality has prompted Owuamalam, (2003, p.78) to dub the television medium a "Theatre in the home".

However, as is well known, most things in life usually have both negative and positive aspects. It stands, therefore, to be argued that in spite of the significant roles the television plays in Nigeria, it also has some negative

influences on its viewers. Some scholars, for instance, contend that the content of some of the programmes aired on African television stations make people, especially the younger ones, to alienate themselves from their culture and deviate from its moral values. As Maduka has observed in this regards, most Nigerian youths now “watch the local programmes with disdain” (cited in Ayaoge, 2003, p.93). This, he further argues, is as a result of the “continuous ‘bombardment’ of our television channels with foreign programmes...” (as cited in Ayaoge, 2003, p.95).

It is, indeed, very unfortunate that the television which ought to be used to promote morality and culture in Africa is now being subtly used to propagate immorality rooted in foreign cultural values. This ugly development has elicited sharp reactions from concerned scholars who lament its negative effects on the younger ones. Adichie has, for instance, noted that the exposure of children to corruptive programmes is malapropos because “their minds are not yet mature [and] they gulp in anything they see on television screen without knowing its implication” (Adichie, 2012, p.154). The influx of foreign programmes with corruptive content on the local television channels, especially since the advent of satellite broadcasting in Nigeria, makes the younger ones to dislike anything indigenous to the extent that it affects their mode of dressing, choice of food, drink and music. Foreign programmes make young Africans to value foreign cultures at the detriment of their indigenous cultures. In this regard, Ayaoge (2003) warns that “If allowed to continue, it may end up imposing Westernized culture on our young ones” (p.95).

The culture of every society is unique; no culture should be deemed inferior or superior to another, hence the urgent need for Nigerians to embrace their cultural heritage. This is why the new trend in contemporary African music and drama where artistes now exploit African indigenous techniques to promote African cultures deserves commendation. These Afro-centric artistes seem to have heard the lamentations of some concerned African

scholars, such as Obi Wali (1963), Chinua Achebe (1975), Chinweizu et al (1980), Emmanuel Ngara (1982), Chidi Maduka (2010), among others, who have consistently harped on the need to promote and sustain African culture, which according to them, is at present being eclipsed by Western culture. Wali (1963), for instance, opines that “African languages will face inevitable extinction if they do not embody the kind of intelligent literature, and the way to hasten it is by continuing in our present illusion that we can produce African literature in English and French” (p.13). This is quite commendable in order to resuscitate African cultural heritage which has been eclipsed by foreign cultures via globalization. This study, therefore, is animated by the need to carefully select the appropriate content and form for indigenous children’s television dramas to help impact African cultural values into the Nigerian children. This objective will be attempted through a critical study of “Episode 14”, one of the episodes in *Continental Kiddies Show* which has series of lessons to teach the contemporary Nigerian children, such as skill acquisition, hard work, morals, education, current affairs and creative arts and at the same time makes them proud of their culture. Meanwhile, it is important to discuss the theoretical framework adopted for this study.

Cultural Theory

The major tenet of cultural theory in media studies is that the various forms of the media play significant roles in the preservation or propagation of a people’s culture. A major proponent of this theory, Melvin Lawrence Defleur (1970) and other media scholars and culturalists, such as Onyero (1989), Lisus and Ericson (1995), Tobic (1994), Hoynes (1995) and Krama (2002 and 2007), strongly argue that the media function as a powerful tool factory. To them, therefore, the media can be used to mould and control people’s lives and emotions. Defleur (1982), for instance, asserts that:

The mass media, through selective presentations and the emphasis of certain themes, creates impressions among their audiences that

common cultural norms concerning the emphasised topics are structured and defined in some specific ways. Since individual behaviour is usually guided by cultural norms or the actor's impressions of what the norms are with respect to a given topic or situation, the media would then serve indirectly to influence conduct. (as cited in Denis McQuail, 1982, p. 76)

His views are, of course, valid, for as some scholars have rightly noted, the Western media have deliberately hidden under the veil of globalisation to manipulate the cultural lives of most of their audiences in the developing countries (Maduka, 1992, p. 93; Okafor and Malizu, 2013, p. 95; Shamsheer and Abdullah, 2012, p. 46). Shamsheer and Abdullah, for instance, lament that the large influx of Western television dramas into Bangladesh has led many Bengalis to lose their Bengal norms and customs and getting used to the foreign lifestyles which are detrimental to the social norms and values of Bangladesh (Shamsheer and Abdullah, 2012, p. 46). This re-echoes Defleur's submission that members of the society are influenced through stimulus response or simple conditioning in which the receiver is influenced by the source of interpretation. (as cited in Krama, 2007, p. 328). Krama further stresses the point by observing that "Nigerian drama in English tends to reinforce cultural symbols of popular culture propelled by globalisation rather than the symbols of indigenous culture. The implication of this is the apparent chaos and disorganisation of the Nigerian society" (2007, p. 326).

In a similar vein, the renowned Nigerian female writer and folklorist, Akachi Ezeigbo (2013), has observed the need for African artists to create works, especially children's stories that are rooted in the sub-soil of African culture for their local audience. As she elucidates the point, though not specifically from the perspective of children's television drama: "Scholars

and critics have consistently advocated the use of culturally relevant reading materials for the education of children in Africa. Book stories with familiar backgrounds are more accessible and comprehensible to children” (p. 279). She regrets, however, that at present most of the educational materials used, both at the informal and formal levels, for the education and entertainment of Nigerian children have foreign backgrounds that most of the children are not familiar with (p. 279). She further contends that this “has negatively affected youth development” (p.279) because it exposes African children to foreign cultures and norms, and alienates them from their own cultures and norms.

In this regard, Ezeigbo (2013) has argued that one of the solutions to the high morass of moral degeneration among children and youths in Nigeria, nay Africa, is to infuse high dose of African core values in the literary and dramatic works meant for their consumption (p. 279). Emenyonu recalls that in the past, African parents fruitfully used indigenous folktales to educate their children on African cultural norms and values; hence they grew up to become socially responsible adults (as cited in Ezeigbo, p. 284). Similarly, Akabuiro (2018) rightly adds that “folklore plays an important role in education, culture and the formation of social ideologies of the society and greatly helps in character development of children. However, Ezeigbo (2013) advises that for proper socialisation to take place, “stories used to educate and entertain younger children must be carefully selected. They must be appropriate for their age in terms of subject matter and should be didactic” (p.287). She similarly warns that, “ghost stories and stories with violence should be avoided in the education and entertainment of children of very young age” (p.288). Worthy of note in Ezeigbo’s view above are the significance of good content and appropriate form in the positive socialisation of African children.

Ezeigbo’s postulations above are indeed germane, for as we know, art has a pragmatic effect on the audience, and as T. S. Eliot has rightly noted, the

literary work we read can affect our behaviour (as cited in Nnolim, 2009, p.184). Children, being highly impressionable and vulnerable, should not be exposed to works that promote unethical behaviour. Unfortunately, these are the trademarks of most of the foreign literature, and especially television dramas that currently flood into many Nigerian homes for the entertainment of African children. To halt the current erosion of Nigerian / African culture through the influx of foreign literature and drama into Nigeria, Ezeigbo urges Nigerians in particular, and Africans in general to always educate their children with traditional art forms, like literature and drama, strongly steeped in African cultures and norms, which according to her, promote indigenous core values like patriotism/ cultural identity, bravery, endurance, honesty, and self- sacrifice, among many others (p. 289). She decries the fact that modern –day Africans have virtually lost these positive qualities “in this age of individualism, corruption, greed and inordinate ambition” (p. 289).

Onukaogu and Onyerionwu (2009) cite Achebe and other Afro-centric African scholars as having similarly drummed the need for contemporary Africans to shun all forms of Euro-centricism by embracing works that are rooted in African culture. Achebe is specifically quoted as having warned that, “the Nigerian child stands the risk of being negatively influenced by foreign culture, a situation that if not arrested, would see Nigeria and indeed Africa losing the “neo-colonial” battle for the dignity of Africanness” (as cited in Onukaogu and Onyerionwu, p.238). They further cite Achebe as having advised African writers/artists to write/produce for African children “so that they cannot be compelled to consume what he calls ‘the beautifully packaged poison’ imported into the continent in the name of children’s literature” (as cited in Onukaogu and Onyerionwu, 2009, p. 239). All these have serious implications in the production and presentation of Nigerian children’s television drama most of which are currently Eurocentric. In order to decolonise our literature and other art forms, there is the urgent need to hone their content, style and techniques

to reflect African culture which promotes positive values needed for the proper orientation/reorientation of Nigerian/African children some of whom have been disoriented through foreign television dramas.

Towards Improving Local Contents and Form in Nigerian Children's Television Drama for Children's Moral Upkeep

The monster of globalisation currently torments many Nigerians, especially children and youths in many ramifications. For instance, many Nigerians are now so "westernised" that they virtually see everything foreign as original and genuine, and anything Nigerian or African-made as fake, local or inferior. The phenomenon can also be seen in the area of television drama where many Nigerians now show more preference for foreign television dramas than they do for indigenous ones. Therefore, to borrow a leaf from Chinweizu, Jemie and Madubuike (1980), the basic assumption in this study is that contemporary Nigerian children's television drama is under foreign domination.

How then can African television drama scholars, critics and producers reverse this ugly trend? Kolade (1992) suggests that:

... the realistic and more effective answer is for broadcasting in Nigeria to tap more deep, more extensively and more creativity into the riches of available material in order to serve its audience to a degree of real satisfaction. (as cited in Ayaoge, 2003, p. 98)

Although his main emphasis here is on broadcasting, his view is also true of Nigerian television drama, which needs to be strongly rooted in African culture and history. This clearly calls for urgent attention towards improving Nigerian children's television drama. To improve Nigerian children's television drama, it will be necessary to first decolonise Nigerian children's television drama and shed off from it any form of negative

colonial influence and channel attention to the type of drama that defines African existence, reveals African culture, norms, values, beliefs and attitudes. According to Chinweizu *et al* (1980), decolonisation is (from the literary perspectives) "...a matter of rooting out from African literature colonial attitude, norms world views, values and techniques. It is a matter of replacing them with others that are conducive to African dignity and autonomy in the world" (Chinweizu *et al*, 1980. p. 145). They go further to explain that in order to root out completely negative foreign influence on Nigerian culture, "... our culture has to destroy all encrustations of colonial mentality, and ... map out new foundations for an African, modernity" (Chinweizu *et al*, 1980, p. 239).

However, it is important to note that so many factors have contributed to the colonisation of Nigerian television drama, among which are the importations of television programmes from foreign countries, lack of financial power and well- trained personnel in the drama industry that can produce quality television dramas capable of standing the test of time. Therefore, many Nigerians, notably children and the youths resort to foreign television dramas for their entertainment. Joula (2007) effectively captures this point based on her Iranian experience. She asserts that "basically, there are several determining factors in the flow of TV programming from one country to another. Shortage of capital to provide the back-up materials as well as lack of trained technicians, script writers, actors, translators, producers and other essential staff are among those factors" (Joula, 2007, p.30). Furthermore, Palvic and Hamelink (1985) identify other relevant factors that may have led to the colonisation of Nigerian television drama as "competition, commercial motivation, ethnocentrism, language barriers and degree of cultural similarity between the producing and receiving countries" (as cited in Joula 2007, p.30).

Another important factor is the high cost of producing programmes. Most producers in the third world countries find it very expensive to produce

television drama programmes, whereas the foreign programmes can be purchased at a very lower price. Joula (2007) reveals thus:

... due to the high cost of making programmes, most developing countries cannot afford it, whereas foreign products can be purchased at a fraction of the minimum cost of domestic products. The most expensive programming from United States becomes available to broadcasters abroad at low prices due to the demand of the imported market. (Joula, 2007, p. 32)

Katz and Wedell (1977) also point out that:

In most countries the basic decision to broadcast even five hours of programme per day is enough to create the need to buy programmes from abroad. Most developing countries are forced to buy foreign products simply because they cannot budget to produce 2000 hours of programmes of reasonable quality per year. (as cited in Joula, 2007, p. 32)

These and many more are the factors that led to the colonisation of Nigerian television drama.

Unfortunately, because Nigerian television drama is currently saturated with foreign ideologies, many Nigerian youths, as Maduka (1992) rightly observe, "now watch local programmes with disdain" (as cited in Ayaoge, 2003, p. 95). In fact, many people now judge the local programmes from the standpoint of their Western ideologies without any effort to view them from African point of view. But, as Chinweizu *et al* (1980) have rightly advised, although from the literary prism, African artists need to realise that:

... what makes a good work of art is in large measure defined by the central expectations and concerns of a given culture. They should therefore work from the standpoint of the African community, not the Euro-American, not that of some abstract *Civilisation de l'universel*. (Chinweizu *et al*, 1980, p. 24)

Are Nigerians, nay African television drama producers listening? Indeed, for the Nigerian television drama to be freed from foreign domination, the 'beast' that is currently strangulating the progress of indigenising Nigerian television drama (to paraphrase Maduka 2010), a conscious effort should be made to decolonise the minds of Nigerians starting from the family, the school, and then to the mass media so that people will have the right attitude towards television drama viewing. As Chinweizu *et al* powerfully articulate the point, the sure way out of foreign influence:

... is to end all foreign domination of African culture, to systematically destroy all encrustation of colonial and slave mentality, to clear the bushes and stake out new foundations for a liberated African modernity. This is a process that must take place in all spheres of African life-in government, industry, family and social life, education, city planning, architecture, arts, entertainment etc. (Chinweizu *et al*, 1980, p. 1)

If this is not done, Nigerian cultural values, norms, mores and moral will still remain under Western influence.

Shamsher and Abdullah (2012) further recommend that “corrected effort should be made to sensitize producers and broadcasters for improving the quality of whatever program they are showing to the general public. At the same time local channels should be strengthened and program should have better content” (Shamsher and Abdullah, 2012, p. 50). Similarly, Ayaoge (2003) also recommends that “Television in the country should be made to influence societal values profoundly and by so doing, improve and strengthen the social, cultural, economic, political and technological fabric, as it is done in industrialised countries which they set out to copy” (Ayaoge, 2003, p. 97).

And Mazrui advises that:

The African media (should) tilt their operational ideologies to capture cultural engineering in terms of indigenizing what is foreign; idealizing what is indigenous; nationalizing what is sectional; emphasizing what is African; emphasizing national unity; fighting imperialism and neocolonialism; resurrecting forgotten glories of African unity and culture and attempting a good coverage of local realities. (as cited in Jegede, 2013, P. 77-78 my parenthesis).

It is the duty of Nigerian television producers to domesticate all borrowed concepts/ideas to reflect the culture of the indigenous community. NG (2005) stresses the need for the domestication of foreign ideology based on his observations on Hong Kong television drama. According to him, “Hong Kong dramas are both local and global by nature. Usually their stories use Hong Kong as background but borrow ideas from all over the world” (NG, 2005, p. 155).

He further argues that though many Hong Kong dramas have similar stories and plots with Japanese drama, Hong Kong producers always make

sure that they localise every Japanese element in Hong Kong drama. It is recommended here that Nigerian television drama producers should do the same thing in order to add local flavour to their dramas. Unfortunately, many of them seem to have failed in this regard. Rather, they incorporate undiluted foreign cultures into indigenous drama. For instance, some Nigerian television dramas proudly show where Nigerian actors eat “eba” or “foofoo” with cutlery instead of using the customary bare hands, and sometimes, too, they use foreign songs for their background music instead of indigenous ones. All these are the manifestations of the negative influence of globalisation which ought to be checkmated. We may need to successfully borrow a leaf from Chinweizu *et al* (1980) who in defining African literature, observed that African literature refers to “Works done for African audiences, by Africans, and in African languages whether those works are oral or written constitute the historically indisputable core of African literature”(Chinweizu *et al*, 1980, p.12).

The core issues raised in Chinweizu *et al's* attempt to define African literature are as follows: (i) The primary audience for whom the work is done. (2) The cultural and national consciousness expressed in the work, whether through the author's voice or through the characters and their consciousness, habits, compartment and diction. (3) The nationality of the writer is also important, whether by birth or naturalisation and (4) The language in which the work is done should be considered.

From Chinweizu *et al's* position, it could be argued that for a television drama to qualify as Nigerian television drama, it should have the following qualities: (1) Its producer must be a Nigerian by birth or naturalisation. (2) The primary audience for whom the drama is done must be Nigerians (3) The drama must carry the Nigerian identity; it means that the drama should reveal the core Nigerian norms, culture and values. It should reflect Nigerian beliefs, lifestyles, religions, attitudes, food, drink, music, songs, dances and attire. (4) The drama should also be done in Nigerian languages

or English domesticated for Nigerian audience to stimulate viewership. With these in mind, it will be much easier to improve Nigerian children's television drama and bring back sanity into Nigerian youths and children some of whom have been led astray by the immorality, violence and corruptive tendencies that inundate most of foreign television dramas that currently dominate the Nigerian, nay African airspace. Sustained effort should also be made to improve the form (style and techniques) deployed in the television created for Africa children.

In sum, the above literature review has highlighted the various scholarly views on the need to carefully choose ideal content and form in producing children's television dramas in order to inculcate in Nigerian children the right attitude, on the one hand, and make the dramas attractive and understandable to the children audience, on the other hand. This, according to Adichie and Ken-Aminikpo (2019), "will help to promote children's love for Africa" (p.13). However, the review has also revealed that there is at present a paucity of fully – sustained studies on the role of content and form in improving children's cultural and social life in Nigerian children's television dramas. The present study is, therefore, aimed at contributing in filling this gap. It seeks to examine the nature of content and form in "Episode 14" and particularly how it can be fruitfully used to inspire children's cultural and moral life in Nigeria.

A Critical Study of Content and Form in "Episode 14"

Episode 14 is one of the series in *Continental Kiddies Show*. The television programme, *Continental Kiddies Show*, is an interesting children's variety television drama programme which is designed to entertain, educate and inform children. It is a product of Television Continental Station, Lagos, Nigeria. The programme also aims at enhancing Nigerian children's creative skills by exposing them to series of entrepreneurial lessons. The programme usually opens with its trademark opening song followed by an introductory remark by the host, Tolulope Lamidi. Each episode comprises

five (5) sections, namely: current affairs, spelling bee competition, drawing, drama sketch and career talk – though not strictly in this order. In this study, we shall critically examine the content and form in “episodes 14” of the programme in order to demonstrate how they can be gainfully used to improve children’s socialisation in Nigeria.

This episode opens with its trademark opening song, followed by an introduction of the episode by the host/producer of the programme, Tolulope Lamidi. The main show, however, begins with a career talk on how to bake a cake. In order to make the lecture very interesting to children, the producer uses attractive cartoons and animated pictures for illustration. In teaching children how to bake cakes, the educator begins by listing the ingredients for cake making, such as sugar, eggs, salt, flour and cream of Tartar. She then goes on to teach them the procedures in mixing and baking cakes. The first step, according to her, is to mix cake flour with half cup of sugar, some eggs and salt, and then beat the mixture with a cake mixer machine with high speed for one (1) minute, and when it has been properly mixed, add another one (1) cup of sugar to it and beat again. After that, the cake should be poured inside the cake pan and put in the oven to bake for fifty – five (55) minutes until when it turns to brown colour. At this point, the cake should be brought down and allowed to cool down before being coated with icing sugar. An interesting aspect of this lecture is that pictures and diagrams are used for demonstration, which retains the interest of children.

The next segment in the episode is the spelling bee competition, which is anchored by Craig Eshwode. He drills two school children in the area of spelling some tricky English words, after which a winner emerges. However, in the end, both the winner and the loser are handsomely rewarded with gift items. Interestingly, too, both are encouraged to shake hands in a demonstration of true spirit of sportsmanship. Apart from its entertainment quality, the spelling segment also improves the children’s

knowledge of English vocabulary, their etymology, pronunciation, and especially spelling.

Then comes the story – telling segment in which the raconteur, Tunji Sotiminrin (a. k. a Big Daddy), entertains a group of children with captivating and equally didactic stories. In this episode, he tells them an African folk - tale entitled “Akiti the Ghost”. This segment takes place in a well - designed studio modelled after the usual village square setting where stories are swapped at moonlight in traditional African societies. The plot revolves around a lazy, irresponsible and feckless man named Akiti. A drunkard and loafer, Akiti abandons his fatherly responsibility of providing for his wife and children, and rather shamelessly takes to drinking all day long. On the contrary, however, Akiti’s wife, Alisa, is very industrious and responsible. She does a petty trading through which she takes care of her three little children. One fateful day, Alisa makes huge gains from her sales and hides the money under her bed. But unknown to her, Akiti, her irresponsible husband, saw when she hid the money. Akiti feels very bad that his wife did not give him the money to waste on drinks, and, therefore, decides to steal it in order to “teach her some lesson.”

He waits until mid-night when his family had gone to bed before disguising himself as a ghost in order to frighten them and steal the money. Akiti’s plan worked out, for as soon as his wife and children noticed the eerie figure in an over - flowing white gown brandishing a cane in their room, they scampered for safety beckoning on neighbours for help. In the morning, after the ‘ghost’ had disappeared, Alisa and her children noticed that their money had been stolen. Alisa and her children wept bitterly and starved for the entire day. However, buoyed up by her indomitable and industrious spirit, Alisa embarks on another business trip, makes another huge gain and again hides the money under the bed. Consciencelessly, Akiti, her irresponsible husband, disguises again as a ghost and steals the money. He repeated his trick and succeeded for the third time.

But after that, Alisa explains her traumatic experience to her mother who advises her on how to catch the 'ghost' by confronting it instead of running away as they had always done. Expectedly, the 'ghost' comes again hoping that it would be business as usual, but surprisingly, Alisa and her children summon up courage and grab it only to discover that the 'ghost' is Akiti, their good – for – nothing husband/father. Alisa and her children mercilessly beat up Akiti and expose him to public ridicule. Subsequently, Alisa takes her children and returns to her maiden home, thereby abandoning Akiti to suffer in perpetual penury. It is a very satiric story in which poetic justice is effectively used to condemn criminality, laziness and drunkenness symbolised by Akiti, the drunkard. At the end of the story, the children audience were able to identify the major lessons embedded in the story: (i) Parents should be responsible and responsive to their children's needs. (ii) Drunkenness and laziness do not pay and (iii) No evil deed goes without punishment. The producer uses songs, dances, animated pictures, facial gesticulations and feed – back interactions from the children to capture and sustain their interest. It is noteworthy that the characters, plot and setting in the story reflect Nigerian world – views.

The "Let's Draw" segment of the episode is highly entrepreneurial – oriented. It involves a practical activity in which an artist (Gai) coaches children on how to develop their drawing skills. The topic for the episode is "How to Draw an African Mask". The artist drills two kids on how to draw an African mask. Apart from telling the children what to do, he goes on to demonstrate to them how to draw the mask. In the end, both the guest artist and kids showcase their drawing for the viewing audience to see. The last segment of the show is the current affairs segment in which children are educated on computer – its inventor(s), functions and importance in society. The children are made to know that computer is the brainchild of Charles Babbage, even though many others contributed to its eventual invention. In the end, children are challenged to think of something to invent for the good of mankind. The episode ends with a closing remark by

the host, who wished the children well and encouraged them to be good at all times. It is worth re-iterating that both the content and form in the various issues portrayed in this episode of *Continental Kiddies Show* are children-friendly and can be gainfully used to improve the positive socialisation of contemporary Nigerian children. A major flaw in this episode comes from implausible costuming. For instance, in the storytelling section, we are told that the 'ghost' appeared at night, but the characters; Akiti's wife and children are dressed in ceremonial attire. Again, in the spelling bee segment, there is no audience participation because the producer did not capture the audience contrary to what obtains in real-life spelling competitions. This would have certainly added more glamour to the drama.

Content in "Episode 14"

This episode seeks to develop the children audience's skills by teaching them how to make cake and design clothes so that they can be resourceful in future. It further educates children by teaching them how to spell some difficult English words, as well as the fundamental things they need to know whenever they want to participate in spelling bee competitions. The story told in the drama session also teaches children how to be courageous, hardworking, respectful, and bold and be able to tackle difficult challenges. In addition, the children were taught how to draw an African mask. This is geared towards improving their creativity as well as enhancing their entrepreneurial skills. In sum, the *Continental Kiddies Show* is a good example of children's television drama that can promote Nigerian children's socialisation. The television show builds children's moral lives as well as exposes children to different careers, like law, and how to identify a lawyer as well as the functions of a lawyer in society. It also teaches children some current affairs, such as computer, how and when Charles Babbage invented it as well as the stages it passed through before it reached to this present stage. It also discloses to the children audience that it was George Carver that invented peanut butter from peanuts. It, as well,

mentioned several uses of peanut butter. For instance, it can be used to eat bread. Finally, the television drama show helps to develop children's creativity by teaching them how to draw.

Form in "Episode 14"

The episode opened with a trademark song which was accompanied with some colourful write ups, such as education, skill acquisition, reading, health, etc. All the actions took place in the studio and the studio light used brings out the beautiful designs in that studio. Meanwhile, the television drama programme opens and closes with a female narrator, the host and producer of the television show, Auntie Tolulope Lamidi. It also deploys story - telling technique to educate as well as entertain the children audience. At the end of the narration, children were able to identify some of the moral lessons embedded in the story. Interestingly, the producer's apt use of cartoons/animated pictures to enhance the effectiveness of the story makes narration very interesting to the children audience. It is pertinent to note that this children's television drama is partitioned into segments and each segment treats different issues. Whereas the costumes and make - up worn by the actors/actresses in this drama are decent and suitable for the children audience, for they are devoid of any form of horror and nudity; the setting of the narration shows a typical traditional African society. The language used in the television drama is very friendly to children audience because it is simple, formal and devoid of vulgarity. However, the television drama has some technical flaws. In the story section, for instance, the raconteur sits like "academics giving lecture to some students, [instead of coming] down to the level of the children... where a child stops seeing him as an old man, but as a child with an older body" (Onyedibia, interview with Nwachuku, 2018, p.150 emphasis mine). Also, the raconteur used high diction beyond the ken of the children audience. For instance, in the story of "Akani the Bully" one of the children claimed that she is a bully only to disclaim it when she realised its meaning. If these technical flaws are improved upon, it will definitely add glamour

to the drama and thereby promote positive socialisation of Nigerian children.

In conclusion, this study examined how Nigerian children's television drama can be used to promote children's social, moral and cultural lives amidst their current state of disorientation. This can be partly traced to over exposure of Nigerian children to foreign television dramas which do not in any way enhance their positive socialisation. The researcher has demonstrated that this "episode 14" is not only entertaining but also didactic and strongly cultural rooted and can thus help to promote Nigerian children's social life. The study, therefore, recommends that Nigerian children's television drama should be decolonised for the moral upkeep of Nigerian children and that more indigenous children's programmes that are rooted in African culture should be created so that contemporary Nigerian children should have enough of such programmes to watch. Finally, the study also recommends that there is urgent need for the improvement of techniques, styles, costumes, makeup and language adopted in Nigerian children's television dramas.

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