Cultural Identity: Curbing the Effect of Modernity on the Nigerian Child through Theatre-in-Education

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Abstract: There is no doubt that the Nigerian culture is challenged by global competitiveness, while at the same time trying to be locally relevant. This study accesses the situation where by the youths get easily affected, infected, and therefore, attracted to current trends especially when it has to do with western lifestyle as expressed in fashion, cuisine, language, relationship and religion. Since the youths are expected to assume the leadership of the society in the future, it becomes very needful that they be brought to the knowledge of what dangers await the future of the nation if they are not careful with the kind of lifestyle they embrace. In as much as we appreciate the benefits of modern ideologies, technology, (especially as brought to us via development in information technology), thought, and general ways of doing things, we should be cautious not to abandon the cultural values of the people in search of other people’s lifestyle. This paper presents theatre-in-education as a vital subject in exposing the youths and children to traditional culture while at the same time teaching them respect for other people’s culture and the values of invention and technology. Using the content analysis method of research, the study seeks to help restore and sustain the dignity of Nigeria’s cultural heritage by proposing the application of such techniques of theatre-in-education as music, dance, improvisation, puppetry, story-telling and role play for children’s education in schools. The paper posits that using the techniques of theatre-in-education in the early learning years of the child shall serve as an interventive approach that will help to explore Nigeria’s cultural heritage with the intent of facilitating development. This, it is hoped, will help save the nation from losing her heritage and values.

Keywords: Cultural Identity, Effect, Modernity, Theatre, Education, Child

1. Introduction

One of the most sensitive aspects of a people’s existence is their culture. As a result of its prominent role in human societies, culture provides man with a platform to relate with his environment as he attempts to create order, direction and harmony for himself and the people around him. According to Ekwere:

…”man’s relationship with his environment whether socially or technologically is that of a disciplined yet flexible method of survival. Interpretation of environmental resources technologically and socio-culturally is one of the ways in which people distinguish itself from its neighbours (57).

Through culture, man builds society and institutes a process of achieving civilization especially because of the exposure he experiences in his relationship with the events of his environment, and the inter-relationship that exists between his immediate environment and the outside world. A society is said to be civilized if her members are opened to new and current ways of doing things (that is if there is some level of conformity with current trends in social behaviour as possibly reflected in such aspects as food, fashion, language, belief system and the like. By building society, culture is unconsciously (or perhaps consciously) molding the individual. It can be said that exposure to a constantly accelerating change in culture is one of the characteristics identifies of humanity. This phenomenon is observed by Iji as being: …”driven by the kaleidoscopic development of global commerce, mass communication, technological innovations and globalization of human population explosion and contacts” (5).

Culture according to Haralambos and Heald is the way of life of a people; the collection of “ideas and habits which they learn, share and transmit from generation”
Culture is an established way of a people’s life which comprises their traditional occupations, marriage customs, modes of dancing and singing, forms of building and architecture, and general lifestyles. Without a shared culture, members of a society would not be able to communicate and cooperate; this situation would only lead to confusion and disorderliness. Every people have their “common ways of behaviour expressed through their customs, religion, food, dressing, language and moral values” (Uyoata 74). A people’s occupation and lifestyle as dictated by such physical natural elements as the seas, climate, seasons, etc. as found in the environment combine to form their culture. The components of an environment as expressed in their economic, cultural and political structures combine to force an influence on the individual thereby determining his attitude and behavioural pattern. In his further submission on culture, Uyoata quotes Uka as saying that culture provides the “cognitive blue-print which governs the actions of members of every society” (79).

Culture evolves from the environment within which the people exist and can be accepted as a network that exhibits distinctive functions in the transmission of symbols, signs and characteristics that are common to a people’s language, religion, economic and social systems, arts and rituals.

According to Bassey, culture can manifest through such media as:

Music, dance, religion, rituals, spiritual manifest, traditional festivals and ceremonies ... Traditional markets, arts, language, traditional industries, architecture and settlement patterns, symbols, myths and legend, sports and games, traditional medicine, belief system (11).

In the light of the above definitions, cultural identity can be termed as a symbolization of a people, a kind of specification that distinguishes a person or group of persons from one another. The phrase is hinged on signification of a people via their cultural markings. However, it must be stated here that inspite of the role of culture in defining a people, most Nigerian youths seem to place much value on foreign culture much more than their indigenous culture. Oni, Duro observes that “Nigerians and indeed African cultural heritage have been profoundly influenced and distorted by foreign cultures. It will be noted that by the historical events of slavery, colonialism, neo-colonialism and now compounded by the phenomenon of aggressive globalization, Nigerian cultures have been altered such that it is neither authentically Nigerian nor a tre replication OF Western culture” (22) it Modernity on the other hand according to Wikipedia free encyclopedia, is the “ensemble of particular socio-cultural norms, attitudes and practices that arose in post medieval Europe and have developed since, in various ways and at various times, around the world. While it includes a wide range of interrelated historical processes and cultural phenomena (from fashion to modern warfare), it can also refer to the subjective or existential experience of the conditions they produce, and their ongoing impact on human culture, institutions, and politics” (retrieved 24th January, 2018). The era of modernity is a period marked by a

“questioning or rejection of tradition; the prioritization of individualism, freedom and formal equality; faith in inevitable social, scientific and technological process and human perfectability; rationalization and professionalization;” (Wikipedia 2018). Syrnder, Sharon, another on-line author sees modernity as “the self-definition of a generation about its own technological innovation, governance, and socioeconomic.

Definition of Key Words

Cultural Identity: This is the characteristic features of a culture that distinguishes it from other culture, and distinguishes its people from others cultures. It can also be seen as the exhibition of sameness of essential qualities or characters in an individual or group.

According to Wikipedia (2008), cultural identity “is the feeling of belonging to a group. It is part of a person’s self-conception and is related to nationality, ethnicity, religion, social class, generation, locality or any kind of social group that has its own distinct culture”. It helps people understand the relationships around them in order to determine who they within their communal setting.

Modernity: This term implies current or recent socio-cultural norm, attitudes and general practice that effect a people’s lifestyle and relationship. It is a historical category that is marked by a questioning or rejection of tradition, the prioritization of individualism, freedom and formal equality, faith in inevitable social, scientific and technological progress (Wikipedia, 2018).

Theatre-in Education (TIE): This term can be defined as the interactive drama theatre, activities include among others, role play, improvisation, games, story narration etc. it is the practice of employing these activities to enable young learner gain good participation and individualized involvement in the learning process.

2. Modernity in Nigeria

Modernity in Nigeria has been experienced in many spheres: economic, social, political, agriculture, science and technology. Modernity produces many benefits in the fields of science as seen in medical science, agricultural technology, scientific approach to economic wealth etc.

In the field of arts modernity has manifested itself in the area of communication technology which displays a major difference from traditional modes of communication, a development that has helped advance the course of socio-cultural, socio-political, and socio-economic relationship with other people of the world. Communication technology has exposed Nigerians to the use of such media of communication as the GSM-Global System for Mobile Communication as made possible through such mobile devices as cell phones and tablets. According to an internet source, the GSM is a second generation (2G) standard employing time-division multiple –Access (TDMA) spectrum sharing, issued by the European Telecommunications Standards Institute (ETS). This trend has helped provide easy access to knowledge as well as help
to integrate Nigerians with other worlds.

Modernity and its Effects on the Nigerian Child

Technological development is not only experienced in medical science, communication and agriculture, but also in the military which has witnessed the manufacturing of atomic bombs that have helped man not only to destroy himself, but his society and his fellow man also. As a result of this development, many African countries began to experience serious civil wars as seen in Liberia, Ethiopia, Rwanda, etc. Nigeria has also experienced high level of youth militancy as a result of this new development.

The presence of biodiversity and climate change which have negatively affected the Nigerian society especially the oil rich areas like the Niger Delta are products of modernity. This has resulted in militancy and all kinds of agitations in the areas. Modernity is also characterized with societies abandoning their traditions for radical new ideas. This situation is the case in point in Nigeria, which has formed the reason for this study.

In his appraisal of culture and developmental issues in Nigeria, Iji observes that: social conflict vis-à-vis the development of technologies are capable of producing changes. This can happen by impacting on social dynamics thus enhancing cultural models which in turn, exacerbate generative and regenerative, rather than preservation of culture which may mean stagnation of outmoded cultured and its heritage (5). The period of childhood is an important phase of human development. This is so because it is the major determinant factor on the quality of well-being, learning and character formation. This period is seen by the World Health Organization both as season of great opportunity as well as great vulnerability to negative influences. Early Childhood education balanced with quality parental training is an essential requirement for the overall development of the child’s potentials.

One of the aspects of culture that has suffered great foreign domination is language. By reason of colonial presence in the country many years ago, Nigeria was compelled to adopt the English language (which was the language of the colonial masters) as the official language of its citizens. The result of this is that it is not very common to find homes in which the parents communicate with their children using their local dialect. In fact, most people feel it is an act of non-civilization to speak in their local dialect, let alone permit you to relate with their children using that channel of communication. Those who may be desirous to communicate with their children and wards through their local dialect often nurse the fear of being ridiculed by friends and associates who may classify them as being barbaric and old-fashioned. It is therefore a very common experience to find parents whose children neither understand nor speak their local language. Current experiences present situations where community meetings are presided over by “English language speakers” who, in an attempt to show how much in tune they are with current development trends, go out of their ways to forcefully speak the English language even when they know they lack the fluency to effectively communicate through it. Modern day churches and other worship centres, for fear of losing membership have shown preference towards the English language rather than communicate their messages through the native language, even when a greater percentage of the members are illiterates in the preferred language. Expectedly, lack of regular use of these local languages, has resulted in a gradual loss of proficiency in them.

Another area we are also losing out is the aspect of food and feeding culture. With the influx of Fast Food Centres, especially, our children and youths are compassed about by all kinds of assorted, but alien quisesnes sometimes packaged for them to take to school, shared to them at parties or better still they are escorted to these Fast Food Joints by parents and guardians to shop for the food of their choice. Our local dishes that have greater and better nutritional values are considered to be too local and no longer necessary for proper growth. The Akwa Ibom people of the South South region of Nigeria have such delicacies like Ukwoho Afgang, Edikan Ikong,Ekpeng Nkukwo, Asa Iwa, Atama, Editan soup to mention just a few. The Yorubas, the Hausas, the Fulanis, etc. all have their traditional meals. These various cuisines are rarely found in the modern homes for various reasons ranging from lack of time by parents to prepare them, poor economic condition to meet the demands of such cuisine, lack of knowledge by modern day parents to prepare such meals. Most essentially the typical Nigerian consumerism factor that allows a typical Nigerian person to develop a deeper appetite for foreign products more than locally produced ones. This craze for junk foods have completely made Nigerians to lose sight of the nutritional values embedded in green leaves, fresh fruits, sea foods, etc. that are found in the various regions of the country. Apart from destroying our cultural values, the craze for these strange foods with strange chemical components, has resulted in the upsurge of strange sicknesses that sometimes defy every form of medication and cure resulting in untimely deaths.

Discussing on the effect of modernity on sports Ekpang presents an analogue on how Nigerian Soccer fans now prefer to “watch and bet” on foreign players who play in the “English, Italian, Spanish and German leagues”. According to him if the same fan were to be asked the name of the “captain of Rangers International of Enugu or any other local team for that matter” one would be surprised at the total ignorance of such a fan. However, on the other hand the same fan would not hesitate to “real out a list of all Arsenal, Real Madrid, Ac Milan, Bayem Munich, etc.” players (12 – 13). This flair for foreign leagues is attributable to the presence of modern technology that has brought the presence of satellite television viewing centres where fans (even in remote villages) converge to have a view of the performance of their preferred leagues. Again, according to Iji, cultures are impacted through societal, national, regional and global contacts, spread by modern media and communication innovations and interconnected networks of technological sophistications. Paradoxically, such shifts can produce not only positive but destructive forces in cultural practices, in upsurge of crimes and other negative reverberations, such as
varied forms of cybercrimes and pornosographies (6).

Fashion is yet another aspect of the Nigerian culture that has been bastardized in recent times. A common practice is to find the youths dressed up in clothes that expose some sensitive parts of their bodies. Sagging tendency-styles popularly identified as “lowest” – a situation where the trousers are belted below the waist level allowing it to sag and pull downwards as the wearer moves about. Young women on the other hand put on dresses that expose the upper and lower parts of their bodies. Hairdos and make-up styles that are very alien to our socio-cultural beliefs are prevalent. These are all trends imbibed from other foreign cultures.

In the political scene, the culture of corruption and embezzlement of funds are the order of the day. Social vices like crime, armed robbery, kidnapping, fraud, violence, rape and other immoral acts are very common features of the Nigerian society today. Our cultural values are preserved in proverbs, idioms and institutions. Our cultural values encompass respect for human life, liberty, love for truth and honesty, social justice ...” (Udofia 51). Religion being a means by which man relates with nature or the supernatural has the potential to defend culture from foreign domination, and this should be practically relayed to our young ones through theatre-in-education.

When used at the pre-school and the early school years of the child theatre-in-education can help inculcate these values in children that even when they are grown it becomes very difficult to break away from them. In a discourse on the effect of the New Media on national development, Etuk observes that, “our values, both ethical and aesthetic are eroded and obliterated by rudderless cultures and postmodernist standard-less values” (12).

Ukala in his submission sees colonialism as an unfavourable experience that brought about western education and religion that resulted in the eroding of Africa’s “self-esteem and psychological independence”. According to him:

The colonialis disparaged and, in some cases, banned African religious practices, verbal and dynamic arts, mimetic ritual and festival performances and replaced them with western religion and literature (36).

It is very disheartening to note that though the above situations have reigned over the years now government has merely displayed a “docile acquiescence and in some cases active collaboration with and connivance at the activities of these agents of the erosion of our culture” (Ekpang 13).

Theatre is one art form that has the potential of moving its participants and audience, inspiring, transforming and at the same time getting them enlightened on issues affecting their existence. Theatre explores and shows the “extraordinary diversity of culture and shared human condition, in all its vulnerability and strength” (Irina Bokova). Theatre therefore serves as an ultimate renewable energy, serving as a source of knowledge and innovation pushing forth the borders of sustainable human development. According to Umukoro “the theatre is currently engaged in a three-pronged campaign for socio-cultural preservation, religious propaganda and educational propagation. He goes further to submit that “these 3ps, relating to society/culture, religion and education constitute the fundamental responsibilities of drama and theatre in a developing African society” (115). Theatre has the ability of deconstructing perceptions previously held tenaciously to, thereby offering the individual an opportunity for rebirth that allows him make choices as an outcome of the new orientation and rediscovered knowledge. It has an innate potential of mobilizing people of diverse and varying cultures thereby closing the possible existing gaps between them, and uniting them in the process.

Mccaslin considers the aims and objectives of drama in education to be maximal growth of the child both as an individual and as a member of the society (3). Apart from promoting the classification of values and verbalization of beliefs, it helps in the advancement of creative growth in young children, empowering them to become co-investigators in dialogue with the teacher. Through theatre-in-education the teacher provides stimulus for the learners’ imagination, thereby creating an atmosphere for unrestrained participation. To achieve this, the teacher tries not to show off as an omnipotent expert, but a co-investigator with the learners, leading them to make new discoveries about themselves and their environment. Through the creative and stimulating atmosphere theatre-in-education provides aesthetic sensibilities of participants made possible by visual means of self-expression are enhanced.

3. Curbing the Effect of Modernity on the Nigerian Child through Theatre-in-Education

It is the belief of this paper that the damaging effect of modern day technology on the child can be best corrected through the consistent and effective application of theatre-in-education techniques in teaching young learners. The term education refers to an increase in skills or development of knowledge and understanding as a result of training, study, or experience. It takes place at different places. Educating the child implies recognizing the challenges that the child faces in his social, intellectual, psychological and moral spheres, and providing opportunity for these challenges to be resolved. Education provides a platform on which human lives are shaped and moulded to produce critical and creative individuals capable of initiating social changes.

Education helps to inculcate in the child the best of social norms, the spirit of enquiry and discovery through means of social exploration of nature. It increases the child’s physical and mental freedom resulting from his unrestrained involvement and participation in events of his environment, producing self-reliance or independency in giving constructive ideas to issues. According to Bob, “a self-reliant mind is a non dogmatic and liberated mind” (32).

Education also serves to maintain a purposeful and experienced environment that will promote interest and
develop mutual identity of ideas, values and aspirations for the purpose of uniting individuals towards the development of the society. Theatre-in-education is an arm of the arts of theatre studies that advocates a new dimension in teaching and learning where learners (led by the facilitator/teacher) are allowed to harness the potentials of drama, dance, song/music, games, puppetry, improvisations and story narration, etc. to make the classroom an interesting and involving environment for effective impartation and acquisition of knowledge. With the use of these dramatic modes the classroom presents itself a participatory platform for interaction through verbalization of ideas.

The choice of this medium as a tool for curbing the excesses of modernity on our society evolves from the recognition of the aesthetic and didactic dimensions offered by theatre as an art form. A child’s educational experience especially at the early years provide both immediate and long term effects on his cognitive and social development capacities. By bringing into the classroom the dimensions of action, drama enhances learning through the use of people-space-and time (Whitebread 103).

Theatre-in-education, also known as educational theatre aims at exterminating from the classroom the conventional narrative approach to teaching that allows the teacher to assume a domineering status as the all-knowing personality in the learning process. This approach according to Friere only leads the students to memorize mechanically the narrated content. Worse still, it turns them into “container”, into “receptacles” to be filled by the teacher (45).

On the other hand, educational theatre which is the playway method involves the principles of engaging dramatic exercises to open learners up to new experiences of creative expression. The aim of theatre-in-education is to move education away from its seemingly boring state where the children were used to a confined classroom where they face the teacher in a talk and listen exercise. It is an attempt at bringing drama and theatre into the education of children, making them co-educators in the process. Children are generally more receptive to entertainment and fun and this medium helps make the classroom interesting, engaging and very lively. By its participatory nature, drama in education unlocks the creative and collaborative potential of learners and teachers. It uses the elements of theatre arts drama, dance, storytelling, games, etc. to approach child upbringing, creating a more experiential environment that facilitate effective human physical and psychological development. In full realization of this, the Federal Ministry of Education in its national policy document states that “Government will ensure that the teaching methods employed in the primary school shall be by practical, exploratory and experimental methods” (10).

On this note therefore, this paper presents educational theatre techniques as a frontier for inculcating cultural values in young children thereby helping to curb the possible negative influences of modernity.

4. Educational Theatre Techniques for Child Development

1. Games: Games offer themselves as distinct social behaviours which help integrate participants. There are various traditional games serving as reflections of traditional and cultural histories of a people. Apart from their recreational functions, traditional games seek to inculcate good moral behaviours. Various ethnic groups in the country have different traditional games with specific aims. The Ibibio people of Akwa Ibom State for instance, have such games as mkpoketo, mbre ikpa, which serve to deepen concentration and co-operation. The Yorubas have such games as Ayo, Koso, etc. Since most of these games are played in groups they help instill collaboration and team spirit among participants. The role of game in creating rules and discipline should also be taken into cognizance here. These games seek to inculcate the value of resistance in the face of strong opposition, honesty, respect for superiors, skills and production of socially fit and well-mannered citizens. These and many other games found in the diverse traditional settings of the country are all useful in the process of training and building quality moral attitudes in children for a better society.

2. Poetry: Children’s literature is replete with poetry materials that become useful vehicles for developing speaking and listening skills. Most poems especially of traditional dissent are embellished with morals which the child cultivates if constantly used as a teaching aid in the classroom. According to Eyo, reading traditional poems that are “rich in cross-cultural animal symbolism stimulates and sustains national consciences and unity in Nigeria” (61). The moral contents of traditional poetry all over the country if effectively harnessed in early childhood training will help build individual self-worth and self-confidence in the child, as well as expose learners to local language, including wise sayings, proverbs and local idioms; thereby exposing and encouraging them to learn their language.

3. Songs and Dances: In Educational Theatre, dance is not designed to train the dancer, but rather to help build the child’s personality. Dance is a creative activity that stimulates the child’s imagination and challenges his intellect. Songs often accompany dances and often carry high moralistic messages. Akpan submits that ebre music of the Ibibio people serves as a tool for ridiculing thieves, prostitutes … and other persons whose character may be found wanting” (116). There are many other songs in other local settings that serve as tools for social control and discipline. These folk songs should be employed in the early years training of the children. Use of songs also help foster their knowledge of local dialect and modes of self-expression through body movement.

4. Dramatization: Classroom drama and play activities provide and intimate contact and rapport amongst children. The school play serves as a channel for total education. Quoting Edward Wright, Okome observes that “from earliest childhood we all find pleasure and escape in any game of
let’s pretend” (213). Every child has a natural flair for play as propelled by the imitative instinct in him. Traditional African setup has over the years offered young children opportunities of being involved in theatrical and dramatic exercises. Children’s make-believe plays during moonlight storytelling sessions and end of year activities (especially in school) are usually moments that engage them in dramatic and creative explorations. Storytelling sessions during moonlight performances are often moments when children explore the art of role playing to share experiences and feeling in ways that reflect their understanding of their environment. Here, interactions with people and situations help enable participants gain experience new knowledge and personal development. In dramatization, participants learn local nuances – dialogue, speech manner, inflection, gesturization, that help broaden individual’s knowledge about their society.

5. Improvisation: This is a spontaneous and creative invention”. It is “a system in which group members contribute to the fleshing-out of all scenarios” (Johnson 132). Johnson goes further to state that through improvisation participants can:

... adapt easily to any setting, any situation and create thrilling scenarios which meet their goal and satisfy their audience. They may not need many weeks of rehearsals to perfect their acts because the performance is in-born ... What is before them is theirs, fabricated from their familiar raw materials, namely, themselves using their language in their familiar nuances (132).

Umukoro views improvisation as something that “bears the unique emblem of truth and sincerity. It is drama straight from the heart, the drama of self-expression and self discovery; the drama of creativity” (53). With these cited qualities, improvisation as a dramatic technique helps promote self-dependence and assertiveness. This paper sees the negative effect of modernity on the Nigerian society as a product of lack of self-confidence in one’s abilities resulting in total dependence on foreign products, ideas and ways of life. Grooming the early school child using educational theatre approach will help build confidence in him, making him place great value on his talents by constantly engaging in creative and innovative activities using such natural endowments embedded in him and the environment he finds himself.

5. Recommendations

a. Based on the above submissions this paper recommends that relevant steps be taken to improve teaching standards in schools especially in the elementary years of the child. Teaching and learning through play activities should be applied both by parents and teachers. As exposed by the study, Nigerian culture contains moral ingredients that theatre-in-education could be used to harness and sustain in the child for better transformation of the individual and the society. Hence, theatre-in-education should be entrenched in the school curriculum as an essential aspect of child training.

b. Educational theatre teachers should make themselves more available as social workers in their communities to help in checking and tailoring young learner’s lives in accordance with communal and indigenous values.

c. Training and deployment of theatre-in-education workers to schools should be considered an essential function of the government and corporate organizations.

d. Educational theatre programmes should be taken beyond the present level where only university theatre arts students are involved in its practice, but the government, the media and Non-Governmental Organizations (NGOs) should develop interest, anchor and encourage its operations.

e. Most importantly, the negative attitude of non-theatre persons which usually results in undue criticism of dramatic performances in schools should be checked by organizing workshops, seminars and symposium to create better awareness.

6. Conclusion

As espoused by the paper, the Nigerian culture has recently experienced diverse forms of foreign influences evolving from the emergence of the new electronic technologies that have made the world a global village, bringing together people of diverse cultures the world other through interaction with the media. The expressions of these diverse peoples and their cultures are manifested in songs/musical types, dance steps, dressing codes (fashion) food, hair styles, language, etc. These have found their way into the Nigerian society making indelible impressions in the people’s minds especially the youths. The result of this is an inexplicable attitudinal change towards our indigenous ways of life. According to Hofstede culture is a “shared software of our minds”. When two cultures interact, usually the stronger one will exert its overwhelming influence on the weaker one gaining prominence in a person’s or people’s lives. When a new culture overwhelms an old and indigenous one, there is always a “general expression of increasing dissatisfaction with native” (Bassey 13).

The theatre therefore, offers itself as a dependable vessel through which the situation can be corrected. Anigala opines that:

... drama has been, and is still being used in diverse ways to remould the individual floating in the precipice of behavioural decay, to change deplorable social conditions and to heal “sick” societies (1).

The pedagogy of theatre as against orthodox ideology, provides pragmatic teaching and learning approaches that allow learners become effective participants in the learning process. This approach is effective in cultivating new attitudes, instilling cultural values, building, orienting or disorienting the mind for a better society. Children are naturally very sensitive to the events of their environment and teaching them can be likened to engraving some writings on a tombstone or any other sculpted work it takes time to erase. Hence, the position of this paper is that applying the
techniques of theatre-in-education in the early learning years of the child shall serve as an intervention programme to help forestall the possibility of our culture being completely eroded.

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