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AMA ... is a journal of Theatre, Film, Humanities, and Cultural Studies. It is a peer-reviewed journal published by the Department of Theatre and Film Studies, Nnamdi Azikiwe University, Awka, Nigeria. The journal affords Academics opportunity to publish scholarly articles in the areas of Theatre, Film, Culture, other media and Humanities. Articles on Performance, Critical- theories, Literature, Culture, Film and Cinematic Art, Music, Religion Fine and Applied Arts, Book Reviews, Interviews and other areas are accepted for review and publication by the Editorial Board of *Ama ...* Manuscripts not more than twenty-five (25) pages, typed double line spacing in twelve points Times New Roman should be submitted electronically to: amajournalunizik@gmail.com or amajournalnau@gmail.com. No dead line for submission, articles are considered in order of submission

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EDITORIAL COMMENTS

With emerging trends in theatre research and scholarship, *AMA: Journal of Theatre and Cultural Studies* has maintained its stand as a dependable and reliable resource material in inter-disciplinary scholarship.

This Volume: Vol.15, No. 1, of 2021 is an eloquent testimonial to the resilience of the editorial team in ensuring a continued history of astute research and scholarship in order to guarantee adequate learning and pedagogy.

Although the articles in this volume have individual trusts, they are inadvertently related in a collective call for the revitalization of the dramatic, performing and media arts. It is actually what can be termed an "awareness" volume as the essays bother on advocacy.

Awaritoma Agoma's discourse on Solo performance titled "Solo Performances and the Restructuring of the Theatre Curriculum: A Study of Tunji Sotimiri's Performance in Solo Africa" makes a case encouraging teachers and students of Theatre Arts to pay special attention to Solo acts. He traces that evolution of Solo performance and outlines the benefits to the individual actor, the institution and the society. Similarly, Emmanuel Iroh advocates for the use of dramatic techniques in the pedagogy of prose in secondary schools. His work, "Adaptation of Novel to Dramatic Drama for Classroom Teaching: The Efficient Secondary Commercial School, Uyo Experiment" explores the use of drama as an alternative way of teaching prose and as a means of ensuring better understanding.

Martina Omorodion in her essay "Good Governance in Nigeria: The Place of Women" equally calls on women to rise up to their responsibilities as co-equals with their male counterparts in the society. She advocates for the active participation of women in politics. As Martina recognizes the fact that women are beginning to make little impact in politics, Kelechi Ogbonna and Chisimdi Ihentuge call for the utilization of the ethnic identity as a unifying factor for the political and economic growth of the nation. In their essay, "Exploring Positivity in Ethnic Identity for National Re-Integration in Nigeria: A Multimedia

Perspective" is a call for policy makers to cash in on our seeming 'unity in diversity to galvanize a united nation.

Canice Nwosu takes the role of teachers of drama further in his "The Teacher of Teachers as Developer of Human Resources: A Re-appraisal of Dan Uwandu's 'Child Development through Drama'". Here he extols the virtues of a teacher and submits that teachers are nation builders because they are character molders as well as nation builders through the formation of persons they instruct. Likewise, Felix Gbenoba, shows how the medium of drama is an effective way for the interpretation of poetry in "Drama as Style for Enhanced Patronage of Modern Nigerian Poetry: A Reading of Selected Poems in Hope Eghagha's *The Governor's Lodge*". He draws semblances of drama in the poetry of Hope Eghagha and explores how these dramatic elements have helped in a better comprehension of the poems. Equally, in "Nigeria's Female Dramatic Creativity: An Analysis of Sofola's *Wedlock of the Gods* and Salami's *Sweet Revenge*", Rosemary Asen calls for an end to negative cultural practices against women. These practices, the author contends, hinder the growth and development of the womenfolk. It calls for the assertion of female rights and better collaboration amongst themselves. And Chibuike Abunike calls for a reduction in violent movies in his work "Examining Domestic Violence through the Film Medium in Nigeria: An Analysis of Selected Films". This lessening of violence in movies he believes can be achieved through proper censorship.

In another wake-up call, Josephine Odunze proffers solutions towards the revitalization of the Abuja carnival. Her essay, "The Defunct Abuja National Carnival: Towards a Rekindling of the Dying Embers" seeks avenues towards the renaissance of the Abuja Carnival. She contends that the carnival is a veritable source of revenue and great tourism potential. As Josephine is calling on cultural administrators to bring forth resources towards the rebirth of the Abuja carnival, Onyeka Ebekue and Somtoo Arinze-Umobi in "Between the Nollywood Classroom and Nollywood Practice: Absence of Synergy or Synergy of Absence" are advocating that there should be a synergy between the Nollywood film practitioners and the Nollywood academia for quality assurance in Nollywood video films.

The use of signs and symbols in dances as expressed in some war dances is explored in Tochukwu Okeke and Judith Ume's

discourse in “The Significance of Cultural Symbols in *Ogbo* traditional War Dance”. The authors use this work to underscore the importance of symbols in traditional dances and explain how such signs aid the audience’s understanding of the performance. Charles Nwadiuwe and Ebuka Ilukwe make a call for an overhaul of the Nigerian Creative Industry in order to create a level playing ground for performers through a review of the Copyright law. The article "Copyright Law and the Challenge of Piracy in Nollywood Business" advocates for stricter penalties for defaulters in the creative business. And, Ver-Or Kachii sums up these calls for a better society in his article "Theatre and Revolution in Esiaba Irobi's *Hangmen Also Die*". Here the author calls for continued use of the theatre as means of sensitization and mass orientation. It is believed that through revolutionary plays like *Hangmen Also Die* that the cries of the masses will be heard and a better society will emerge from the ashes of the old.

We look forward to receiving more articles on this advocacy for the revitalization of the performing arts and similar discourses especially works that encourage interdisciplinary research.

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THE TEACHER OF TEACHERS AS DEVELOPER OF HUMAN RESOURCES: A RE-APPRAISAL OF DAN UWANDU'S "CHILD DEVELOPMENT THROUGH DRAMA..."

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Abstract

Education is one of the corner-stones of human development; hence, the teacher plays a major role in the educational process of any nation. Among the Igbo of eastern Nigeria, the teacher occupies the upper echelon of the strata of the society because of his or her role in education and development of human resources which the Igbo have come to cherish so much. Ironically, the dwindling standard of education calls to question the type of teachers that make up the educational system, their philosophy of teaching and child development as well as strategies for human resources development. The paper identifies Dan Nwedo Uwandu as a Teacher of Teachers and consequently appraises his philosophy of teaching and approaches to developing human resources, using one of his articles titled: "Child Development Through Drama: Didactic Dimensions of Children's Drama in Irene Salami's *Short Plays For Juniors*." The paper was published in *Unizik Journal of Arts and Humanities* (UJAH) Vol. IV September, 2002. The study adopted content analysis approaches of the qualitative research method for data collection and analysis. It is however revealed that in the teaching profession; there are "Teachers and Cheaters." Furthermore, the paper affirms that Uwandu distinguished himself as a Teacher not a Cheater. The paper concluded that Dan Uwandu is among the greatest teachers of teachers of our time; this feat he achieved through his belief in drama and theatre as instruments for child development and human resources development.

Introduction

Knowledge is power, while one of the greatest sources of knowledge is education. There are many types of education that may be broadly divided into informal and formal education. Informal education is the type of education that takes place at home as soon as the child is born. Parents serve as teachers and educators in informal education including

guardians. Though informal education is not as organized as formal education, it is a fundamental and essential stage of child development and human resources development that is why parents are the first teachers.

The introduction and popularity of kindergarten has broadened the period of formal education. Now children leave their homes early for even pre-kindergarten education and continue with kindergarten education, nursery, Primary, Secondary and University education. Thus, according to Canice Chukwuma Nwosu these:

... Changes may trigger positive or negative consequences. Man and social institutions respond to these dynamisms of socio-economic change because functioning of the society is by and large governed by laws of socio-economic formations. (171)

Consequently, the contemporary society's elongation of the education system as a process of human resources development has as well increased the role and importance of the teacher as the central figure in informal education. Therefore, looking at the burden and responsibility bestowed on the teacher; the way and manner he handles and executes his duties, one cannot but marvel over the self respect and dignity that is attached to the teaching profession. Consequently, the teacher and his profession attract enormous attention that has produced a house of theories of education, child development and approaches to human resources development from the classical period till date. Plato, Aristotle, Piaget and others are known education theorists. Based on these theories, teaching has therefore become a profession, a calling that is respected or abused depending on the teacher's discipline and ability to keep to the principles of the teaching profession.

The central place of the teacher as: both teacher and trainer, teacher of teachers led to the introduction of education inspectors, supervisors, trainer-of-trainers and so on. Through these quality assurance mechanisms there is an attempt to sustain the important role of the teacher as a developer of human resources. However, looking at the worrisome state of education today and the causes; one wonders if the educational system is progressing or retrogressing. By and large, some teachers amidst fallen standards have distinguished themselves as both teachers and teachers of teachers. It may be deduced from the above statement that some teachers are "cheaters" quacks and false to their

profession. While others according to Plato are "... suitable to their profession... courageous, temperate, holy, free ... (15)

Teachers who belong to Plato's categorization above are rare and in most cases transits to teacher of teachers. Dan Nwedo Uwandu belongs to this category of teachers, thus the preoccupation of this paper is to unravel the secrets of Uwandu's success, and the effectiveness of his teaching philosophy as well as his time tested human development strategy that makes him thick despite the challenges facing a University teacher.

Dan Uwandu and the Transition to Teacher of Teachers: An Appraisal of "Child Development through Drama..."

The early years that constitute the child's formative stage for children is an important stage in human development. According to Dan Uwandu, this is a stage when:

... Children appreciate stories about their environment and about things that can fit well into their experiential domain. Such stories about their environment, if they are fantastical, help to stimulate their imagination. When such stories end with moral lessons, children will better appreciate the events that lead to the morality which the story impacts or strives to impart. The instructional values which didactic literature provides sets into motion child's longing for the good and the desirable (304).

Thus, Uwandu's human development strategy and teaching philosophy revolve around catching them young and use of drama and theatre as pedagogic tools. Uwandu affirms that "any writer, therefore, who is capable of arousing the didactic instinct and stimulating children to good value serves as a moulder of good conscience. It is in this regard that Salami's *Short Plays for Juniors* are relevant" (304). Uwandu the teacher of teachers experimented this in the then Anambra State College of Education where he used this time tested strategy to produce teachers who are now teachers in Nnamdi Azikiwe University, most of the tertiary institutions in Anambra state and beyond.

Concretization of this philosophy further manifested when in 1992 Uwandu submitted a proposal to start the first Theatre Arts Department in the South East to the Nnamdi Azikiwe University, Awka. The proposal sailed through and Uwandu single-handedly started the Department in 1993, taught all the courses at the beginning and did all the clerical work alone for a whole semester. Uwandu's experiment

came to fruition when the Department graduated its first graduates in 1994. The implication of this solo effort at the formative stage of the Department is that, Uwandu was able to imprint his philosophy of teaching that emphasizes pedagogical potentials of the theatre in the Department. Uwandu therefore recognizes the playwright as the initiator of the raw material (play) for the practice of theatre, especially applied theatre. Hence, he comments on the selected plays he analysed in the article under review saying:

In the various events treated in the nine plays in Salami's *Short Plays for Juniors*, the playwright is concerned with the total growth of the child which, John Allen (1979:30) argues, involves the constant enrichment of his mental structures and of his feelings about himself and his environment. By its very nature, drama (play) aims at developing and influencing for good the character of the child through imprints on the child's mind as well as making him memorize and retain the values which will make him attain laudable goals in life. This is why Barnfield (1974:15) asserts that drama deals directly with the child's memory, understanding, will, imagination, emotion, observation and person. (304-305)

Uwandu approached his research from the point of view of a renowned Critic which he is, he abhors shallow analysis and fugitiveness of research, and hence, he focuses on the didactic dimensions of Salami's plays but selects nine plays for analysis. Even Though, the odd number may not favour a comparative analysis because it will produce a tilted division, he emphasizes his focus and points out that; "we can examine the didactic dimensions for the nine plays in Salami's *Short Plays for Juniors*: "The King's Market", "The Singing Bones", "The Contest", "Gold, Coral and Money", "The Jealous Brother", "The RE - Union", "No Condition is Permanent", "The Disobedient Girl", and "The Queen Who Gave Her Life".(305) Below Uwandu displays his in-depth and critical as well as unbiased analytical skills which he is known for in the analysis of the selected plays.

According to him, *The King's Market* is constructed around the character of Tortoise who, in traditional tales, is associated with much cunning. In this play, the playwright uses the technique of suspense to hold the reader's attention and interest. It tells the story of how, a long time ago, there was a famine in the village of Ozi and Tortoise set out in search of food. He eventually arrived at a market called "The King's Market". There, he raised a false alarm which made the market women abandon

their wares and run away for their dear lives while Tortoise looted their goods. Tortoise played this trick so often that the king set a trap which ensnared Tortoise. For his punishment the tortoise was thrown into hot water. In this episode, one wonders how Tortoise was able to hoodwink the whole market women for such a long time without being caught. In this regard, the story makes for interesting reading. However, the fact remains that Tortoise was caught in spite of his tricks. So, a good moral lesson is learnt: the price for wrongdoing is punishment and no matter how long a person deceives the public he will surely be discovered one day. Other pedagogical lessons implicit in this tale include, among others, that negative social tendencies such as telling lies, greed and deceit should be abhorred.

Uwandu's analytical prowess reveals that the didacticism in *The Singing Bones* is hinged on the triumph of good over evil and tells of two children: Toma, a stubborn boy and Imade, his younger sister, whose parents sent to the forest to collect flowers for beautifying their compound. In the forest, Toma killed his sister and returned to tell their parents that Imade left for home before him. A hunter discovers Imade's bones in the forest, admires it and carves a flute out of it to attract animals. To his greatest surprise, the bone starts to sing. Frightened, the hunter takes the bones to the king who summons the town. With the aid of a diviner, Imade was resuscitated and Toma's villainy discovered. Toma was punished by being declared a slave by the king. This story is not only didactic in its exposition of the wickedness of Toma, it is also pedagogic in that it teaches children how to go about their daily chores such as making the environment attractive by planting flowers around the house.

The Contest, as shown by the teacher of teachers' analysis, illustrates the saying that: pride goes before a fall. It is set against the background of a king who wishes to give out his daughter, princess Efe, in marriage to any young man who can shoot down the "amigolor" bird. Four young men took up the challenge to compete for the hand of the princess in marriage. While Bitrus came to the contest with a gold bow and arrow, Danjuma came with a bow and arrow made of coral beads, Nyam also came with brass bow and arrow, but Pam, a widow's son, came with a bow and arrow made from bamboo sticks. Ironically, he succeeds in shooting down the bird to the admiration of the villagers and the king, who, in reward, gave him his daughter in marriage.

In addition to emphasizing the virtue of humility in the character of Pam, the morality in the play Uwandu says; is that determination, courage and perseverance are logical rewards for humility and can lead to success, in another dimension, the playwright condemns pride as exhibited by Bitrus, DanJuma and Nyam - hence their fall. In this play, the sense of optimism, determination, courage and humanity is aroused through the portrayal of Pam. In addition, the fulfillment which the reader gets at the end of the story supports Mabel Segun's view on the art of the children's writer that a well-written book leaves a sense of fulfillment (Segun, 9) in the children.

Uwandu uses *Gold, Coral and Money*, to analyse the playwright's castigation of weak parents as the first teacher of the child. According to him, the play casts didactic glances at parents who practice acts of discrimination among their children. The play tells the story of Azuwa who prepared very expensive wardrobes for her two eldest daughters Gold and Coral, but did nothing for the youngest, Money. In her old age, Gold and Coral abandoned her while Money took care of her. Implicit in this story is the idea that parents should not spoil their children through acts of partiality capable of turning children against one another or even against their parents. It also passes a silent comment on the delinquent roles of some parents over their children and seems to suggest that parents should show equal love and care for all their children. The play also preaches the spirit of mutual co-existence among parents and their children because, after what appears to be an abandonment of their mother, the children Gold and Coral, through the goodwill of their sister, Money, are able to realize and understand the necessity of coming together to look after their mother.

Critically Uwandu analysis the remaining plays to highlight their moral lessons. *The Jealous Brother* is about two brothers, Zack and Fanny. Zack about to die, hands over his safe containing ₦1,000 to his brother Fanny to keep in custody for his son Femi until he is of age. Zack equally writes his will. He puts it in a locket and hung it on Femi's neck. Fanny becomes happy as soon as his brother Zack dies. Out Of jealousy and greed he decides to appropriate Femi's inheritance. He even destroys the only proof which Femi has to claim his Inheritance - the will thereby blocking even his own claim to Femi's inheritance. The moral lesson being inculcated here for the edification of children is that we should be our brothers' keepers and avoid greed and jealousy.

The Re-Union is set in the village of Uta and dramatizes the story of two children: Ivie and Mieta. Ivie is portrayed as gentle and obedient while Mieta is stubborn and disobedient. They were sent to fetch water from the river under instruction not to swim. In the river, Mieta disobeys his mother and is carried away by the fast flowing river to another village where, by chance, Jub, a palm-fruit cutter rescues him and nurtures him. With time Mieta grew strong and killed a lion that had caused havoc in the village. In recognition of this, the village crowned him King. Soon he declared war on a neighbouring village (his own village). In the war, his mother and his sister Ivie were taken hostage, and in the recognition scene that follows, Mieta gets reunited with his mother and sister. The lesson of the play is that children should be obedient to their parents.

No Condition is Permanent, in the main, dramatizes the old saying that a friend in need is a friend indeed. The story is woven around the relationship between two families - Enoma and Isoken, his wife and Uji and Adesuwa, his wife. While the former couple is poor and live through subsistence farming, the latter couple is affluent because Uji has a well-paid job in the District Officer's office. Driven by hardship, Enoma and his wife ran to their friends Uji and his wife for help but they were snubbed and turned out of Uji's house. As if by an act of fate, Uji loses job in the D.O.'s office after being found guilty of stealing the D.O.'s money. Enoma gets employed by the D.O. as a gardener in Uji's stead. By a reversal of fortune, Uji and his wife run to Enoma for help. Enoma and his wife show them kindness. This story illustrates the moral that we should not repay evil with evil but with kindness and generosity because, as Adesuwa later realizes, "Whatever God has given us, we should share it with others because no one knows tomorrow" (51).

Set in an imaginary village, Kuma, *The Disobedient Girl* tells the story of an only daughter named 'Omo', and she was the most beautiful girl in the village. This made other children jealous of her. Her parents never allowed her to go out. One day, to prevent her from going out while they went to the farm, her parents gave her a stone to boil until it became soft. Although she promised to be a good girl, she became disobedient and succumbed to the tricks of her treacherous friends - Big Head, Thin Legs, Big Stomach and Thin Hands. They convince her that the stone will soften by the addition of cocoyam leaves. Eventually, they take her to the forest, trick her into climbing a pepper fruit tree, set fire to the tree and Omo burns to ashes. On their way from the farm, Omo's mother gets

attracted to the beautiful heap of ash and as she tries to collect some for Omo, the ash begins to sing thereby revealing what happened. In retaliation, Omo's mother invites the murderous children to a party. She digs a big and deep hole and covers it with a beautiful mat and when the children sat on it; they fell into the hole and perished. This story is aimed at teaching children the importance of obeying their parents as well as the evil effect of jealousy in the relationship with others. Both Omom and the other children pay the price of their misdeeds: Omo died because she disobeyed her parents; the others died because of jealousy and the murder of Omo.

It has often been asserted that one of the primary aims of children's literature should be the inculcation of the sense of history. The play, *The Queen Who Gave Her Life*, reflects realism based on the life story of Oba Ewakpe, the Oba of Benin, who lived around 1700A.D. And who at the death of the Queen Mother decreed mass killing of human beings in honour of his dead mother. Contrary to his chief's advice, he goes ahead with the massacre and consequently he was deserted by his chiefs, his wives except one (Iden) and his slaves. Abandoned without the regular and usual homage from his subjects, Oba Eqakpe and Iden resort to menial jobs to sustain themselves. When eventually they consult the Oracle, the Oraclist informs them the Oba can only win back his subjects and his throne on the condition that he buries his only companion and wife alive (68). Among other rituals, the Oba though reluctant to carry out this harsh oracular prescription gets encouragement from Iden who volunteers to be buried alive so that the Oba may have the throne.

The didactic implications of this historical tale are that those in positions of authority should exercise their powers judiciously, to prevent desertion and disloyalty from their subjects. On another plane, the supreme sacrifice which Iden makes for her husband throws light on the harsh consequences of despotic leadership in our society. It also shows and teaches that a leader should listen to the advice of his aides and subjects.

Conclusion

Looking at Uwandu's analysis, we can see that the nine plays in *Short Plays for Juniors* have potentials for human development both as drama and performance. This is because the simplicity employed in both the exposition of the plot, language and delineation of character will make children's imagination better suited to imbibe the lessons which the

stories teach. This lends support to Uwandu's believe in the pedagogic potentials of the theatre especially the story-telling theatre which Salami as a playwright explores. Thus, Salami's *Short Plays for Juniors* exposes the child to what people do, why they do them and what results from the doing. What people do and why they do them are couched in most of the social vices pointed out in each play and these include greed, jealousy, pride, disobedience, among others. What results from what people do constitute the didactic dimensions or the lessons derived from such deeds or misdeeds.

Furthermore, there are other didactic aspects to the plays that justify Uwandu's use of the theatre as an instrument for human development. For instance, in most of the plays, the kinship institution is given prominence. Conflicts arising from: *The King's Market*, *the Singing Bones*, *the Contest*, *the Jealous Brother* and *The Re-Union* are resolved at the King's court. The idea of having the most intriguing issues in these plays settled in a king's court or on the King's intervention has the didactic implication of showing that kingship is an important institution that serves as the last resort in the settlement of interpersonal misgivings. This is capable of helping children learn that the king is a repository of good Judgment and justice. In addition, the able manner in which the kings in the respective plays handle the conflicts will help children have respect for constituted authority.

The advantage which these stories for children have is that they are written in dramatic form. When children take part in the dramatization of these stories, they will really know and understand them better because in doing so, they will be experiencing knowledge. Once a child has "acted" this knowledge, it becomes part of his experience and part of his inner life. This is why Caldwell Cook in his *The Play Way* (1917) feels that proficiency in learning comes not from reading and listening but from action, from doing and from experience (emphasis mine), as potentials of the theatre for human development. Moreover, when the child is given the opportunity to act out these experiences, he is given an outlet for his feelings; he gains some self-expression and learns to control his emotions.

It is the contention of this paper, therefore, that dramatized stories for children help them to identify themselves with others - real or imagined - by acting out the situations within their experience or imaginative range and, by expressing in movement and speech the feelings of themselves

and of others, they are enlarging their experiences and learning in ways which are natural to them. Thus, concerning the problems of writing and publishing children's literature in Africa; Okafor insists that "children's literature should basically help them search for ideas, truth, socially and culturally accepted patterns of behaviour and provide them with emotional satisfaction which will help their all - round development into mature and complete individuals" (54). Uwandu concludes with the same importance and advocacy for the exposure of children to junior literature, quoting Unoh, Uwandu concludes that:

Nigerian Children can and should be helped to acquire desired attributes through exposure to junior literature that deliberately exposes, ridicules and condemns these evils in our society and also seeks to inculcate the virtues of love, courage, honesty, unity, selfless service, respect for authority and the elders and patriotism. (185)

In the light of the above, we can say that the didactic dimensions of the plays illustrated in this paper show to what extent Uwandu's philosophy of teaching contributes to the development of human resources, especially: towards the enhancement of the fuller development of children and teachers through the theatre.

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