

ENTERTAINMENT-EDUCATION THROUGH FOLK SONGS AS VITAL TOOL IN TEACHING AND LEARNING PROCESS

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Abstract

Entertainment-education is used as a catalyst for behavioural change. Telling a truly engaging story, singing, dancing or any other form of entertainment can resonate the learners prompting them to reflect on their lives and make healthier choices. The researcher observes that there is a drop in the interest of the students towards education. It seems like education is acquired for certificate sake instead of acquiring knowledge. Education in this study is referred to both formal and informal education respectively. The use of music as a means of entertainment education by teachers and parents is examined. Entertainment-education is very useful in teaching and learning process. Adaptation of entertainment in learning enhances psychological relaxation, it stimulates the urge in learning, it brings fun and brightens the learning atmosphere. Using folksongs as a means of the entertainment-education is vital. Songs can improve learning, because it becomes a behaviour cue, students grow accustomed of the songs or part of a song and internalize them, which helps them begin to take responsibility for their own learning. Song lyrics can be used in relating the situation of our immediate environment or society. Findings from the studies will be useful to both parents and teachers in educating the learner. Findings from the study show that students perform better and show great interest in learning whenever entertainment is involved. It equally revealed that its use influence students' behaviour. The study made some vital recommendations among which are teachers' orientations on the use entertainment-education in teaching process.

Entertainment

According to the Oxford dictionary, to entertain in its earliest usage meant “to hold mutually; to hold intertwined. “the word comes from Latin, *inter*, meaning among, and *tenere*, meaning hold. One can construe hold as “focus attention.” Shusterman in Bates and Ferri suggests two meaning: to focus on one of several objects competing for attention; or to be one of several people focusing on an object. The multiplicity, in other words can refer to entertainments or to members of the audience- the latter suggests a communal nature to

entertainment. Zillmann and Bryant (1994) define entertainment as “any activity designed to delight and to a smaller degree, enlightened through the exhibition of the fortunes of others, but also through the display of special skills by the other and or self. It encompasses any kind of game or play, athletic or not, competitive or not, whether witnessed only, taken part in, or performed alone, including musical performances by self or others.

Many other definitions are functional in nature. Entertainment can provide diversion and rejuvenation, according to Shusterman (2003):

To sustain, refresh and even deepen concentration, one also needs to distract it; otherwise concentration fatigues itself and gets dulled through monotony. These lessons, one might say, are inscribed in our anatomy of vision: we succeed in securing our physical sustenance and refreshment by looking outward and inward. (68)

Entertainment also is a form of activity that holds the attention and interest of an audience, or gives pleasure and delight. Most entertainment comes in form of performance. It is no longer something we enjoy occasionally. In today’s world, entertainment is at our finger tips, in our ears and all around us. Phones, ear phones, CD, DVD, comedy shows, radio, T.V. etc are evidence of it. According to Deci and Ryan, in Tambo, entertainment is followed by pleasurable response. It brings satisfaction of the inartistic needs related to psychological well-being: autonomy, competence, and relatedness. Katz posits ‘mild arousal’ as an element of entertainment, and argues that people seek a balance of excitement and security through entertainment. Similarly, Zillmann and Bryant cite studies showing that people tend to seek particular types of entertainment depending on their moods, as a sort of regulator. Research suggests that over excited people tend to choose calming entertainment, for example, people suffering from depression choose comedy, people thus select entertainment as a part of seeking mood changes for better (i.e. terminating bad moods, in switching over to good moods, or in facilitating and extending good moods). Much entertainment consumption is adaptive, recreational, restorative and in this sense therapeutic.

Education

The term education has been derived from two Latin words *educare* and *educatum*. *Educare* means to train or mould, it again means to bring up or to lead out or to draw out, propulsion from inward to outward. The term *educatum* denotes the act of teaching. It throws light on the principles and practice of

teaching. *Educare* or *educere* mainly indicates development of the latent facilities of the child. But child does not know these and take appropriate methods to develop those powers.

Education has several definitions but they all revolved around one point. Education according to Clifford in Obikeze, Anyaegbunam and Ezjiegwu (2008) is referred to as a process of social, physical, emotional and spiritual development. It is also a system where the individual is brought up live and be lived within the society. It is used to refer to the transmission of belief, values, traditions and customs of a society to the new members. Chauhan explains that the child at birth is born with certain biological inheritance. Biological hereditary alone is not enough to enable him develop harmoniously in social culture. To equip him with necessary skills, and information, concepts and attitudes, and to enable him to adjust properly in his environment, society has created a separate agency, where he can develop all the qualities and abilities required for successful social adjustment. Education deals with development of desirable habits, skills and attitudes which make an individual a good citizen. Chuan in Ekwutosi (2008), goes on to conclude briefly that education can be define as shaping of behaviour of the individual for adequate adjustment in the society.

Hornby, Gatenby and Wakefield (2001), also define education as a systematic training and instruction especially of young, in school, college e.t.c. in addition it refers to the knowledge and abilities, development and character and mental powers, resulting from such training. Futhermore, education is a purposive, conscious or unconscious psychological, sociological, scientific and philosophical process, which brings about the development of the individual to the fullest extent and also the maximum development of the society in a way that enjoy maximum happiness and prosperity. In short, education is the development of individual according to his needs and demands of the society, of which he is an integral part. The above remarks of different educators highlight the following special features of education:

Education is both unilateral as well as bi-polar in nature.

It is a continuous process.

It is knowledge or experience.

It is development of particular aspects of human personality or a harmonious integrated growth.

It is conducive for the good of the individual or the welfare of the society.

It is liberal discipline or a vocational course.

It is stabilizer of social order, conservator, and instrument of change and social reconstruction.

Teachers are the agents of change in any educational system and teacher education is the central focus of change in the quality of instruction. The teacher is the custodian, the catalyst or facilitator of the learning process. This does not come overnight but through training and practice. The teacher should have mastery of the subject matter and prepare his lesson notes. It has been said that an effective teacher is better than the best buildings, finest equipment, the soundest curriculum and the best textbooks, according to Denga in Ezeani & Azubuike. This can be translated in terms of the teachers' ability to motivate students, handle discipline problems, promote academic achievement, improve social adjustment of children and provide an effective and purposeful link between the school and the community. To be an effective teacher, the following characteristics are needed:

1. Interest in helping students/learner
2. Mental alertness in detecting praiseworthy as well as bad behaviour among children
3. Emotional stability and poise
4. Good understanding of students
5. Sympathy, kindness and empathy
6. Verbal fluency for communication
7. Personal attractiveness which easily turns pupils on to learn
8. Good and balanced judgment (fairness)
9. Scholarship
10. Objectivity and consistency in all his dealings
11. Democratic and cooperative (but firm when firmness is called for)
12. Highly capable in his subject (imaginative and clever)
13. Cheerful and good humored
14. Confidence and self-actualizing
15. Acceptance of self and others. (Ezeani & Azubuike)

Entertainment-education is used as a catalyst for behaviour change. In every method the teacher choose to teach, bringing or adding entertainment to it will boost and interest and desire. The activity of education through music or entertainment build the image system and symbolization process through the synergy of language, songs, movement, and interactive play; thereby laying the foundations for the building of intelligence. (richardinstitute.org)

Incorporating music into almost any class can be a great way to teach content. In the early grades, transitions are a little harder to set because the students are still learning what the concept of a minute is and what one feels like. According to edutopia.org a song can improve transitions because it becomes a behaviour cue: students grow accustomed to the length of the song or part of a song and internalize the time they have to move on to the next task, which helps them begin to take responsibility for their own learning.

According to Burnard, there is competing ethical claim and tension between two prominent agendas for school reforms: the accountability agenda and the creativity agenda. Under the accountability agenda, teachers are required to measure and test students, and to report using mandated high stakes testing, which emphasis 'purpose' and 'value' over imagination, experimentation and possibility thinking.

Under the creative agenda, teachers are expected to act effortlessly, fluidly, to take risks, be adventurous, and develop pedagogy and creativity (creative pedagogies) in order to enhance their own knowledge and skills as creative professionals. Teachers in school are expected to develop as creative learners and put knowledge as an object centre-stage when thinking about education in a 21st century economy that rewards creativity and innovations. The use of songs can be part of the creativity and innovations. It makes the student to be active in learning, instead of passive always at the receiving end.

Folk song

This concept has been defined and developed in multiple ways by collectors, scholars and practitioners, within different geographical locations and in different historical periods. Widely used in Europe and Americas, it has been used both covertly in the construction and negation of identities in relation to class, nation or ethnicity and continues to be the source of controversy and heated debate.

Folksong as a term was coined by the German cultural philosopher, theologian and writer Johann Gottfried Herder (1744-1803). Among its characteristics, he posited the necessity of its production by communal composition and an aesthetic of dignity. German scholars according to Pegg have extensively debated the ontological status of the concept, its characteristics and delimitations, and the effectiveness of its replacement by the term 'traditional'. The meaning of

the concept has evolve over the years, across Europe the folk were initially identified as peasant and rural artisans. Music of the peasantry and song airs, the song texts and dance tunes of rural working people were idealized in contrast to the artiness of lite society or vulgar products of the industrial poor. The International Folk Music Council (IFMC), founded in 1947, attempted a definition of 'folk music' at its conference in Sao Paolo that incorporated Sharp's three criteria and the notions of 'traditions' and 'oral transmission'. The concept embrace only music that had evolved within a community uninfluenced by 'popular' and art music. The IFMC dispensed with Sharp's ideas about anonymous compositions, rather folk music might originate with individual composer but must have been absorbed subsequently into the unwritten living tradition of a community.

Folk music is spontaneous composed music of a race, tribe, group etc. of a humble nature, orally transmitted from generation to generation usually with an unknown composer. The traditional Igbo society was not a literate one. We had our culture, traditions and music before the coming of the early missionaries. Igbo traditional society did not derive entertainment from books rather they developed joy from imaginations through oral narratives including traditional (folk) music and dance. According to Emenyonu in Nnamani (2014), "Igbo oral tradition or folklore (oral performance) is the foundation of the traditional Igbo music and they include folksongs, folktales, proverbs prayers including incantations, histories, legends, myths, drama, oratory and festivals. "

The popularity of the folktale among the Igbo is easily evident in the varying dialectical technologies with which it is associated. These include *Ifo, Ife, akuko ufe, akuko ufere, ufe, akouko ufe, inu, ilu, ihwe* and *ihwo*. The folktale in Igbo culture enjoys the popularity for more than one reason. It has an entertainment value; it serves a didactic mode for child-rearing and it is a memorable artistic genre. There is no doubt that the Igbo folktale tradition is on the wane, due in part to the influence of modernization about which the Igbo have shown much enthusiasm. Equally true is the fact that modernity has to a considerable extent taken education and entertainment away from the family and the folk community and given these functions to such formal social institutions as the school and the popular media.

According to Nwachukwu-Agbada (1988), in spite of these prevailing social changes in Igbo land, the folktale remains perhaps the most performed and

enjoyed artistic form in the typical villages. The folktale is as fervently practiced as it is done in the rural communities. In spite of the decade of exposure to westernization, most elderly Igbo, educated or not, would combine the use of proverbs and folktales in speeches delivered before young audience to whom these verbal forms are often puzzling. Although the tales in such speech context serves anecdotal –sometimes even proverbial- purposes their sources point of the folk narrative tradition.

African music is not only premised on aesthetic values, but values that centers around humanity in most cases. The emergence of the legacy of colonial masters in the arts field nearly sent the core of the arts tradition into oblivion. The independence euphoria of African nations triggered nationalism in the spirit of the leaders that it was quickly realized that the educational system of the continent in terms of curriculum must be reviewed in a way that the immediate society will be the ultimate beneficiaries. Substantial aspect of the curricula still toe the part of the colonial masters. Music studies for instance, have more than its two-third pedagogical instances modeled after the western styles. However, evidence shows the promotion of our traditional folk song has increased tremendously in higher institutions, but the African consciousness is yet to be seen in primary and secondary school music education. This will not only justify African values, ethos or its norms, rather the efforts employed scholarly means of arriving at objective compromises on African subjects. According to Okunade (2012) “to trace the history of any society that is going (or that might have gone) into oblivion, music of such society will surely serve as recovery tool.”

Music in Africa is an integral part of culture, with norms, values, beliefs, expectations, and conventional practices that are usually shared by communities of music makers. Music is also a cultural expression that portrays the totality of its cultural products. The meaning of the cultural activities is embedded in the music that features in such human events. Yekini-Ajenifuja in Modeme and Sunday-Kanu 2012 states that ,” music cannot be separated from culture, because in every human culture there is music and in music there is culture.”

Also Okafor in Modeme & Sunday-Kanu (2012) defines music “as a cultural expression, determined modeled, interpreted, and dressed or coloured by culture and cultural environment of the people.” This means that the life style, experiences and all activities of the people are embedded in their music.

Theoretical framework of the study

Over the past centuries, there have been several dominant theories of learning. These theoretical and psychological postulation were outcomes of various experiences conducted on men and animals by renowned psychologists, and educationists.. Social learning theory will be adopted in for this study.

Social learning theory focuses on the learning that occurs within a social context. It considered that people learn from one another, including such concepts as observational learning, imitation, and modeling. Among others Albert Bandura is considered the leading proponent of this theory.

General principles of social learning theory:

People can learn by observing the behaviour of others and the outcomes of those behaviours. Learning can occur without a change in behaviour. Behaviorists say that learning has to be represented by permanent changes in behaviour, while social learning theorists state that because people can learn through observation alone, their learning may not necessarily be shown in their performance. Learning may or may not result in a behaviour change.

Cognition plays a role in learning. Over the last 30 years social learning theory social learning theory has become increasingly cognitive in its interpretation of human learning. Awareness and expectation of future reinforcement can have a major effect on the behaviour that people exhibit.

Social learning theory can be considered a bridge or a transition between behaviourist learning theories and cognitive learning theories.

In social learning theory, Bandura in McLeod agrees with the behaviourist learning theories of classical conditioning, however, he adds two important ideas:

1. Mediating processes occurs between stimuli and responses
2. Behaviour is learned from the environment through the process of observational learning

In relation to the study, “entertainment-education through folk song” the application of social learning theory is vital. Folk song is the major instruments of learning in any social context. It plays a great role in the character molding. It is the type of music associated with the people in their community setting and the expression of their culture and values. The society provides avenues for musical expression through festivals, ceremonies, rites, rituals, works, and recreation. According to (Ude) 2009 in Ojukwu et al

Nigerian traditional music is music associated with the people of Nigeria in their ethnic setting. This music reflects the inner characteristics of our culture, beliefs, philosophies about life and living, e.t.c. our traditional music if fully explored, is a school of its own, within it are configurations of learned behaviour and results of behaviour whose component elements are shared and transmitted by members of a particular society.

Traditional folk songs are passed on and preserve local knowledge from one generation to the next. The learning experience through this song is consistent with the outcomes of entertainment education, which increases the audience's knowledge, creates favourable attitudes, and changes behaviours. It enhances people's sense of collective efficacy, which allows them to work together, using a united voice to solve common problems and improve their lives. Bandura's Social Learning Theory stipulates that people can learn by observing the behaviour of other and the outcomes of the behaviour, therefore, the best way to use folksong in the classroom is to sing; teach the songs and use the to illustrate. This theory opines that children observe people (models) around them and encode their behaviour. This is exactly what happens when folksong is used as a means of education. The learner will always observe the teacher who are the models, they will replicate or demonstrate it exactly as they have observed. Whenever the child / learner performs well he will be reinforced or rewarded by clapping of hands, prasing words or by giving him tangible gifts.

Through folksong common experiences and shared values of the people is known. Before a learner can act, perform or sing after the observed, the four meditational process proposed by Bandura must have taken effect in the mind of the learner. They are attention, retention, reproduction and motivation.

In most entertainment programs no clear distinctions are made between good and bad behaviours. But entertainment-education seeks to avoid confusing signals to their audience. The good characters are rewarded and the bad characters are punished and the audience are encouraged to imitate the positive role and it reinforces these moral distinctions and guides the audience to follow the good characters. Social Learning Theory portrays behaving in a way acceptable to the society. Folksongs similiary satirizes bad behaviour and encourages the good one.

Recommendations and conclusion

Curriculum planners should include the use of entertainment in teachers' activities in the curriculum. There should equally be more inclusion of indigenous music.

Teachers' orientation on the importance of the use of entertainment-education in the teaching and learning process.

Parents who serves as teachers at home / community should reawake and revive the use of folktales and folksongs in inculcating morals.

Recreation time should be spiced up with Igbo folktales/songs especially in schools. Teachers should be part of it by supervising the pupils.

School teachers and parents should be conscious of the education aspect of the teaching. This is to ensure that students are not carried away by the entertainment.

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