

**EDUCATING SOCIETY THROUGH TELEVISION DRAMA
PROGRAMME: A CASE STUDY OF TCHIDI CHEKERE'S *PROFESSOR
JOHNBULL***

BY

**ETOKA EFE-OGHENE SPECIAL
ART1601567**

**DEPARTMENT OF THEATRE ARTS,
UNIVERSITY OF BENIN,
BENIN CITY.**

AUGUST, 2021.

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**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT OF
THEATRE ARTS, FACULTY OF ARTS, UNIVERSITY OF BENIN, IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
AWARD OF BACHELOR OF ARTS B.A (HONS) DEGREE IN THEATRE
ARTS.**

AUGUST, 2021.

DECLARATION

I declare that this project is based on personal research undertaken by me in the Department of Theatre Arts, Faculty of Arts, University of Benin, Benin City.

ETOKA EFE-OGHENE SPECIAL
ART1601567

DATE

CERTIFICATION

I certify that the research was carried out by Etoka Efe-oghene Special, under my supervision in the Department of Theatre Arts, University of Benin, Benin City.

DR. MICHEAL NNABUNDO NWABUZOR
(Project Supervisor)

DATE

DR. P. ODOGBOR
(Head of Department)

DATE

DEDICATION

I dedicate this work to the Almighty God and my Mum Mrs. Monica Etoka.

ACKNOWLEDGEMENTS

The First on my gratitude list is God! I Wholeheartedly appreciate God for Safeguarding me throughout my studies, for providing all that I needed, for the ability to learn. It's been 5years with God's mighty influence in my academics and I must confess, His Fingerprints are unfathomable. His Presence, Involvement were a major source of Encouragement to push through. Words fail me but in a nutshell, **THERE'S NOTHING GOD CANNOT DO.**

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ABSTRACT

The study investigated educating society through television drama programme; a case study of Tchidi's Chekere *Professor Johnbull*. The objective was to identify and highlight the various ways through which good quality television drama uplift society via education and enlightenment. The study was based on cultivation theory of communication. The investigation was conducted within the Ekehuan Campus of the University of Benin, Benin City, Nigeria. The study adopted the Survey research design, using the questionnaire as instrument for data collection. Through the random sampling technique, one hundred students were identified and sampled. Data was calculated in simple percentage and presented in tables. Findings review that television drama programmes are a veritable means of enlightenment and education. Also, the study found that television drama plays an explicit role in reshaping society. It is recommended that television drama productions should be properly funded by educational institution and NGOs. Producers should focus on themes that will enhance social cohesion.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

It is broadly known that the mass media plays a greater role for development by providing technical information about development problems and possibilities, and about appropriate innovations, in answer to local requirements. The Media also circulate information on self-development problems so that other groups may profit from other's experience and perhaps be challenged to achieve a similar performance. Most recently a major movement to combine media and social change has emerged.

Television has a great potential value in the field of education. Television has been said to be the "Black-board" dramatized, the picture brought to life. While radio has sound, television content includes both sounds and visuals. Television is a widely used medium in the modern lifestyle to swiftly disseminate information to the public. Television has played an important role in the development of the society via educating them against what ought not to be done (Many countries are plagued with problems such as disease, particularly HIV/AIDS, hunger, poor family planning, domestic violence, poverty, etc.) Using an example of the importance of Television as an audio visual means of education

can be linked with the case of the pandemic (Covid-19). Many were unaware of its existence and hazardousness but through Television many a people became enlightened; be they educated or not. Television has its ability to carry the illiterate along through visuals. Many are unable to read or write, but moving pictures help gain an understanding of what information is being passed. In less than 3 months, through the use of Audio visual (Majorly but not only) the world became aware of the pandemic (both children, adults, illiterates etc)

The development media theory suggests that the media have a role to play in facilitating the process of development in developing countries based on the assumption that mass media and communication can positively influence the development process (Anaeto and Anaeto 2010). It is believed that media programmes are critical in creating awareness, generating public interest, placing critical issues on the public agenda and building social support and popular participation. Education is one of the key functions of the broadcast media. Ike page 92.(2005) argues that:

The media contributes a lot to the society, by informing and educating the populace on what they need to know through Television as a medium.

(Nworgu page 18. 2016) also argues that the broadcast media plays the same role school plays as an agent of Education. Harold Lasswell stated "when we

inform, we educate"(Lasswell 1948 cited in Nworgu,2017). The broadcast media role is majorly to inform and educate. The population communication International (PCI) media impact(2016) had an insightful slogan "tell a story, change the world". Human nature appreciates hearing and telling stories. Stories that are well told in our African setting are important and also to the world at large. African culture and history are preserved from generation to generation through story telling. Africans enjoy oral (audio) literature. Now, putting oral literature into action and presented in the Audio-visual media of Television though Drama Programmes will not only cause a great effect of retentive education but also an amazing entertainment. This is where educating society through Television drama programmes come in.

Drama is a part of the center of existence because it is a valuable form of communication. Drama through the used of Television programmes has aided the fast dissemination of drama production that has widely influenced the Society. It creates an awareness in the society, In as much as television helps to enlighten, entertainment in drama has drawn the attention of mass audience to get interested. So drama has not only drawn the attention of the audience for enlightenment but also uses its advantage to educate. A lot of Nigerian youths are not so much

interested in Television programmes line news, weather forecast and many more but television drama programmes has earned the massive interest of the youths.

Going back to the beginning, drama is birth for a cause; which is to educate. The projection of drama to the society is one of the major determinants of the happenings in our existence. Drama helps to inform the audience about the happenings in the society and the various ways challenges can be handled.

In as much as the main purpose for drama is to educate, Drama producers also gain their income from drama productions. Going back to the 80s, drama treated societal issues, which resulted to societal change/reformation. Currently, producers no longer produce drama for the sake of purging change in the society but for profit making, which in turn makes their content less educational but more entertaining resulting to decreasing effect of Television Drama Programmes on the youths.

1.2 Statement of Problem

Arising from the background statement and the identified objectives of the Study, it is clear that drama programmes are prominent on television. The problem therefore is:

To identify and highlight the various ways through which good quality Television drama uplift society via education and enlightenment.

1.3 Scope of Study

The research is focused on the role of Television drama programmes in educating society. The scope therefore is limited to the role of Television drama in educating society.

1.4 Objectives of Study

The main focus of the research is on the following objectives;

- To determine if Television Drama Programmes are a means of education and enlightenment.
- To determine if Television Drama Programmes have reshaped the focus of society
- To establish the significance of Television Drama Programmes.

1.5 Research Questions

In order to put the objectives of this research in focus, the following research questions have been formulated.

- Are Television Drama Programmes a means of educational enlightenment?

- In what ways does television drama programmes reshape the focus of society?
- Is the use of television drama programmes significantly necessary?

1.6 Significance of Study

The study is significant for drawing the attention of scholars to the role of drama in educating society. It is significant in enriching student's knowledge on the topic as well as adding to the existing pool of literature available. Finally the study will serve as reference point to future researchers.

1.7 Limitation of Study

The major limitation of the study was in relation to the ASUU's 9months Strike, finances and limited research materials. In administering the Questionnaire, respondents were slow in completing the questionnaire.

1.8 Definition of Terms

Education

Education is a conscious and deliberate effort to create an atmosphere of learning and the learning process so that learners are actively developing the potential to have the spiritual strength of religious, self-control, personality,

intelligence, noble character, and the skills needed for themselves and society.
Wikipedia.

Education is defined as a learning process for the individual to attain knowledge and understanding of the higher specific objects and specific. The knowledge gained formally resulting individual has a pattern of thought and behavior in accordance with the education they have gained. Big Indonesian Dictionary.

Society

According to C. H. Cooley(page 75), “Society is a complex of forms or processes each of which is living and growing by interaction with the others, the whole being so unified that what takes place in one part affects all the rest”.

Television

In Accordance with Merriam-webster dictionary(page 69); Television is an electronic system of transmitting transient images of fixed or moving objects together with sound over a wire or through space by apparatus that converts light and sound into electrical waves and reconverts them into visible light rays and audible sound.

Drama

Drama is the specific mode of fiction represented in performance: a play, opera, mime, ballet, performed in a theatre, or on radio or television. Wikipedia.

Programme

According to Dictionary.com(page 205), Programme is a performance or series of performances, often presented at a scheduled time, esp on radio or television.

CHAPTER TWO

LITERATURE REVIEW

2.1 History of Television in Nigeria

Early Nigerian Television

The Western Nigeria Television Service was inaugurated on October 31, 1959, and thus became not only the first television station in the nation, but also tropical Africa's first tele-casting facility. At the earliest stage, it was a joint partnership between the Western Nigeria Government and the British-owned overseas rediffusion Limited. By December 3, 1961, the latter pulled out and the Western Nigerian government bought out their shares. Federal-controlled television came at the instance of the Nigerian Television Service (NTS) which was launched on April 1, 1962. Federal Television was introduced under the aegis of the American giant, RCA, which outbided Siemens and Marconi in the tenders for the establishment of national television services. The contract with RCA was signed on February 23, 1961, though actual telecasting started in April 1962 on channel 10, Lagos. The earliest programmes lasted one-and-a-quarter hours and consisted of 45 minutes of live shows and news, and 30 minutes of foreign films. There was a variety of programmes on light entertainment, women

and children, news, current affairs, sports, culture and religion. RCA supplied and installed telecasting equipment up to 1967 when its engineers left Nigeria at the expiration of the management contract. Colour telecasting was introduced in September 1975, after two years of planning and acquiring the necessary equipment. On April 1, 1976, the Federal Government took over all television stations in the country and on April 1, 1977, a new body known as Nigerian Television Authority came into existence as the sole managers of national television.

Today, the authority has broadcasting stations in all the 19 state capitals, including the Federal Capital Territory, and has the capacity for network telecasting. More than two-thirds of the 19 states operate local television stations, which are autonomous of Federal control. Present State Television has been called everything from a pedagogical magic wand capable of wiping out illiteracy and underdevelopment to a time bomb that can wreck the family structure. Advocates of instructional television point to the medium's potential in teaching large numbers of the public and possibly influencing their life styles in definite ways. Cynics note that in spite of the large numbers of television audiences and the long hours they spend with the medium, there is little evidence of real learning. For instance, Robinson reported that "heavy television news viewers were less able to

identify personalities in the news than less regular viewers". This finding seem to contradict the arguments of those who see a corollary between television use and learning. Regardless of our success or failure in documenting the effects of television, one thing is certain: the medium has become one of the most powerful communication channels in the history of human civilization. Much of its impact cannot be measured by statistics, though it is obvious to even a cursing observer that both our working lives and leisure pre-occupations have been affected in sublime and subtle ways of television. The public has widely accepted television, since its introduction as a mass medium. In any part of the world where its use is not widespread, it is usually as a result of poverty and/or government control rather than a distaste for the medium. Not surprisingly, television penetrations in the developed world is fast approaching saturation.

Wherever television is used, it has affected the lives of the people in definite ways. The availability of television requires viewers to reschedule their time in order to accommodate ,television watching. With children, the rescheduling is done selectively; as some media activities are reduced while others remain unchanged. In a study of two communities (one with television and the other without) it was found that

Television (has) greatly rearranged the child's leisure time, particularly that portion of his leisure time spent receiving communication from the mass media. More specifically, it was found that the child in an era of television spends less time reading comic books than did his counterpart in an earlier era. In the television town, "children made time for television chiefly by taking it from radio, movies, and comic books.

Incidentally, the media-newspapers, books, and magazines were not so affected. In fact, newspaper reading was actually a bit higher, though the difference could be attributed to the fact that metropolitan dailies were more available in the television room.

2.2 History of Drama in Nigeria

Drama is a genre of literature in which an action is imitated in dialogue or pantomime by actors. This dialogue is broken into scenes or acts. The sub-genres of Drama include Comedy, Tragedy, Tragicomedy, Farce, Melodrama, Musical Comedy and closet comedy. The term “drama” has its roots in the Greek word meaning “I do” which depicts action. The word “drama” found its way into the English vocabulary by William Shakespeare, who replaced the term “play or game” with it.

THE HISTORY OF DRAMA

Drama was institutionalized in the classical period of the Greek culture in the city-state of Athens with the imitation of two Greek muses of Thalia-the muse of comedy depicted by the laughing face masks worn by actors and Melpomene-the muse of tragedy depicted by the weeping face mask and competitions were held annually in festivals unto Dionysus-the Greek god of religion and myth and of later period of wine, religious ecstasy and fertility. Greek dramatists such as Thespis from whom the word Thespian “a fancy word for an actor” was derived, Aeschylus, Sophocles, Euripides, Menander, and Aristophanes were prominent in the Greek classical drama history. The decline of the Greek culture and the rise of the Roman empire transferred the mantle of drama development to the Latin culture and through them, drama was spread across the whole empire. The prominent pioneers of this Roman drama culture were Plautus and Terence.

The Medieval period saw the church adopting what she called “Liturgical drama” that involves responsive singing of two groups which dramatized biblical events. Prominent dramatists across cultures, ages and philosophies include Seneca, Hirovistha, Adam de la Halle, Christopher Marlowe, Aphran Behn-the first female professional dramatist, Henrik Ibsen, Bertolt Brecht, Rabindranath Tagore, Nawab Majid Ali Shah and a host of others.

PRE-COLONIAL PERIOD

Drama is traditional to Nigeria as its manifestations predate the colonial era. The drama had been manifesting in sacred religious rituals across the ethnolinguistic groups that existed before the advent of Nigeria. Such rituals are manifested in religious festivals of the Yoruba group as the Egungun, Sango, Oro, Obatala, Ifa, Oshagiyán. Among the Hausa in form of the pre-Islam and Arabian Bori spirit medium, Saro dance, Dodoo and Yakamanci. The Bornu puppet dance of the Kanuri group; the Mmous and Ekpe festivals among the Igbos; the Egwu festival among the Igala; Akume in Tiv group, Edjo of the Urhobos etc. It also existed as secular forms of Egungun among the Yoruba, Ikaki of the Kalabari, the Kwah Hir puppet dance of the Tiv. These secular forms are purely for entertainment.

COLONIAL PERIOD

The Colonial period of the late nineteenth and early twentieth century saw the introduction of the European operas in the Lagos colony among the educated elites, and in Abeokuta and Ibadan but it was predominantly European focused. Evolution of the more literary form of indigenous drama started by the

secularization of the religious Egungun to become Egungun Alaare (secular masquerades)- a masked performer who is predominately given to entertainment.

The impact of the western culture on Colonial Nigeria led to the evolvement of Alarinjo (touring theater performers) from the masked secular masquerades in the 1940s. This culture combine mine, colorful costume, music, traditional drumming, and folklore. The adaptation of the Alarinjo culture led to the evolvement of professional folk opera troupes. The pioneer of this culture is Hubert Ogunde, other troupes of this era include, Kola Ogunmola, Duro Ladipo, Oyin Adejobi, Moses Olaiya and Funmilayo Ranco.

The rise of these Troupe was influenced by the Christianization of the Western region of Colonial Nigeria, as the Roman Catholic Church introduced a form of theatre which includes hymns, recitations, and farce to portray its messages to a mixed audience of the educated elites and non-educated natives. The pioneer of this culture was the Roman Catholic French order of priests in 1867 and this culture was further developed by the rise of independent African church in the turn of the 20th century, who introduced a form of indigenous theatre performed in the church for her natives. No wonder the pioneers of the Professional theater group started from the church.

The evolution of drama was not limited to the Western region only, as some educated returnees in the Eastern region, unlike their western counterparts, chose to the page drama by publishing novellas which are an adaptation of the Europe classics, Prominent among such include Thomas Orlando Iguh and O.A. Ogali. By the early 50's when the nation was caught in nationalistic fever, the drama started becoming more of a page and the arrival of James Ene Henshaw, pioneered this culture

POST COLONIAL PERIOD

The post-colonial drama culture shifted to Ibadan as early as 1960 among the university based elitists led by accomplished playwright and theater practitioner, Wole Soyinka of the University of Ibadan who was commissioned to write the nation's independence play he titled "A dance in the forest" other educated playwrights such as J.P. Clark, Ola Rotimi arose around the same time . In 1960, he formed the Orisun theater group and the 1960 Masks.

The formation of the Mbari Club-a cultural center for African writers, artists and musicians by Ulli Beier-a German Jewish Lecturer at the University of Ibadan, in 1961marked the beginning of another phase in the Nation's drama and theater evolution. Prominent members of the club include Wole Soyinka, Chinua

Achebe, Okigbo, J.P. Clark, Mabel Segun, Demas Nwoko, Arthur Nortje, South African Ezekiel Mphahlele, Frances Ademola, Sudanese El Salahi among others. This Club also serves as an open air performance venue where Soyinka “The trials of brother Jero” and Clark” song of a goat” were premiered.

In 1962, Ulli Beier co-founded another Mbari Mbayo club, though with another meaning different from the Igbo ‘creation’ proposed by Achebe with Yoruba’s “when we see, we shall be happy” meaning with Dramatist Duro Ladipo and South African Mphahlele in Osogbo, where Ladipo staged his plays and mentored other artists like Twins seven, and in 1963, the Eastern region branch of the Mbari club was founded. The prominent playwrights of this period include Wale Ogunyemi, and the first female playwright Zulu Sofola and Tess Onwueme.

The Mbari clubs consolidated the post-independence evolution of drama in Nigeria and together with the roles of Veterans like Hubert Ogunde, Kola Ogunmola, Oyin Ladipo, Moses Olaiya they created a robust drama and theatre culture in Nigeria, but the impact was short-lived with the break out of the civil war in 1967. Post civil war period saw the emergence of radical playwrights with socialist leanings in the late 1970s, a break from the traditional liberal-conservative group of the pre-civil war. Such writers include Femi Osofisan,

Bode Sowande, Tunde Fatunde, Olu Obafemi and Kola Omotoso. The challenges of drama evolution in contemporary Nigeria is the dearth of professional playwrights and the piracy menace and dearth of theater performance and performers, as the technological shift to digital film production had eroded the drama culture and depleted its rank, though we still boast of some veterans, most of the pioneers are late and the new playwrights are too few to fill in the gaps left by the Hubert Ogunde, J.P Clark among others, we have some prominent playwrights such as Sefi Atta, Africa Ukoh, and the stage drama had been limited to few unpopular groups.

With such a bleak present, how can the drama culture hold itself against the rapidly evolving society? Time will definitely tell.

2.3 Types of Drama

There are four major types of drama: comedy, tragedy, tragicomedy, and melodrama. These types originated at different times, but each of them has its characteristics. However, all of them have their place in modern culture and should be appreciated. According to English literature, Drama is the portrayal of fictional or non-fictional events through the performance of written dialogue and stories being brought to life by actors and events on a stage. The definition of

drama, according to Aristotle, is a "poetic composition acted in front of audiences in a theatron".

Through the combination of performance, music, dance, props, etc, the audience is able to feel like a part of the action. This is what makes the drama genre a unique genre of literature. Of course, you can also read drama in form of a written play. However, you will only get the full impression of what the author intended to show when it is performed. Drama can also be performed in films or on radio.

Types of Drama in Literature

To understand what is drama in literature, the understanding of its different types is necessary. There are various types of drama, but only the four main types of drama will be examined below. They are comedy, tragedy, tragicomedy, and melodrama. These contain different characteristics of drama, which include, plot, characters, music, dialogue, etc. Also, most plays contain elements of some or all of these different genres.

Comedy

Comedy is a type of drama that aims to make the audience laugh. Its tone is light and it mostly has a happy ending. The classic conception of comedy came

from the Ancient Greek theatre, where comedy first emerged as a form of drama. Comedy can be further divided into subcategories, for example, lampoon, farce, satire, black comedy, etc. Each type of comedy has its audience. Interestingly, such preferences may also depend on the cultural background of people.

Tragedy

Tragedy is a type of drama in which the protagonist or hero is brought down by his/her flaws. Murders, deaths, insanity, and pain are among the most common ideas in tragedies. Main characters usually have some kind of weakness or defect that causes their downfall. Tragedy first appeared in the theatre of Ancient Greece. Like comedy, it existed throughout the Roman Empire, Medieval times, Renaissance, and other eras. The aim of tragedy, as stated by Aristotle, is to

Create a release of certain emotions from the audience, to arouse in them sensations of pity and fear, so that they leave the theatre with an understanding of the ways of gods and men. The audience catharsis is brought about by witnessing some disastrous and moving change in the fortunes of the protagonist.

Tragicomedy

Tragicomedy is a special kind of drama that combines the features of tragedy and comedy. This means that such play may be sad but will have a happy

ending, or it may be serious with some elements of humour emerging throughout the whole play. Unlike comedy and tragedy, tragicomedy emerged a bit later, in the times of the Roman Empire. Roman dramatist Plautus was the first to write a tragicomedy and he used the lightheartedness of comedy but chose gods and kings as the main characters. This was quite revolutionary of him. Before Plautus, there were strict rules about writing drama, it was either comedy or tragedy. These genres were never mixed. Plautus was the first to note that in our daily lives, we have features of both tragedy and comedy.

Melodrama

Melodrama is the last one of the four types of drama. It is a kind of drama in which everything is hyperbolized. Usually, themes depicted in melodramas are simple and without any unpredictable plot twists. There are quite a lot of stereotypes in such dramas. However, the main point of a melodrama is not to tell a story but to awaken feelings in the audience. Melodramas are mostly love stories with beautiful heroines, charming heroes, and scary villains. Melodrama originated much later than comedy, tragedy, and tragicomedy. It first appeared in France at the end of the 18th century. Later, it reached Britain and became one of the most popular types of drama in the 19th century. Particularly, the 19th century

was the period when melodrama was the most popular kind of theatre entertainment and was visited by a vast number of people. This is because, in those times, theatres became available for common people. As melodrama was aimed at this layer of society, in particular, it became immensely popular among artisans and the working-class population. The influence of melodrama on society was so great that it lived to our days and even penetrated other areas of literature and entertainment.

The media through its various genres and outlets has continued to play a pivotal role in societal perception and behaviour. Indeed, be it through the screen or radio and with each breakthrough in technological advancements, product presentation and advertisement appeal, the average individual appears to lose more confidence in his own opinion and decisions and inadvertently trusts the media on a wide range of issues especially as it concerns his cultural , social and even religious beliefs. Theories such as Media Imperialism advocate that show of dominance by one country or society over another may be presented through a systematic yet deliberate attempt to infuse not just concepts or products of that country but to products in the societies they supposedly have advantage over.

The Media thus present as a readily available option for consumers who yearn to keep up with new ways of doing things. We learn how people in other parts of the world speak, dress, eat, marry and even worship because of the window created for us by media outlets. In Africa, the notion is not different. The role of the media in accelerating change in lifestyle especially among the youth is unprecedented. Babafemi Jacobs observes that "the role of the media in changing the lifestyle of Africans from their ethnic lifestyle to a western lifestyle cannot be over emphasized". Many Africans due to their access and exposure to a growing number of media and technology have gradually changed from a pure African culture to that of a mixed culture that leans towards the western culture. The Film media possesses unique qualities in evoking real emotions from a given audience. As a re-enactment of possible true life situations and events artistically woven from story to script, embodied by characters and seen through the lens of a camera, each frame consciously or unconsciously is geared towards creating the needed impulse, appealing to the human sensibility and probably changing hitherto held perceptions. The concept of Reality in Film and Television production thus. Connotes that the viewer should be able to relate to the unfolding events as phases he has or is yet to pass through. Realist Scholars seem to agree that the Film medium should indeed portray the true state of man. These views have been

expressed from Bazin's theory which incorporates Fact imagery and Theological underpinnings into the basic materials for film, the Rossellinian and Zavattinian approach, which basically recommends that the purpose of film is to depict the Social injustice in the world. Chloemarie Corrado also in her treatise on Formalism and Realism observes that:

The formalist film theory however is used to evoke certain emotions and mental states with the help of technical cinematic facets such as lighting, scoring, sound and set design. Formalism is primarily concerned with the way it portrays and communicates different styles and emotions. When trying to understanding Realism, it is important to keep in mind that a film can have an unrealistic subject and theme, yet still show signs of realism in the way that it is shot and edited. We often associate pure films to realist films because of their limited use of sets, the use of natural lighting and the limited editing, among other things.

The concept of Realism thus, appears to be such that should evoke a sense of believability in film. Scholars seems to put forward that flamboyant use of elements such as light and set may distract from the perception of reality and believability from the viewing members of the audience. The present scene today in the Nigerian film and Television Drama industry appears to show an increasing number of production houses, in apparent competition in the best Set, Locale, Sound and other technologically advanced components. The "village girl" or

“Grass to Grace” themes appear to have been replaced with “Super rich city boys” and “Sugar mummy-wives” story lines and so on. The sets have also moved from rural and semi-urban areas to High brow urban areas in the two main cities in Nigeria; Lagos and Abuja. This appears to negate what scholars like Andre Bazin term the Incorporation of Material Reality which basically suggests that while components such as lighting and Set have migrated to accommodate modern concerns, characterization and content remains static and as such is a prerequisite for an unrealistic production.

2.4 Popular Dramas on Nigerian Television

While there have been countless TV dramas, series and soap operas in Nigeria, some have stood the test of time. Some of these TV shows are part of our cultural fabric and are more than TV content. They represent a huge part of Nigerian TV culture and history. Without them there wouldn't be anything to watch on our TV screens. Going through time for the timeless gems, here are the 20 greatest Nigerian TV shows of all time, in no particular order.

Checkmate (1991-1994)

For three years Nigerians were held spellbound by the Sunday night soap opera. Created and written by the late Amaka Igwe, Checkmate was the tale of the

aristocratic family Haatrope trying to survive attacks from enemies both inside and outside of the family. The soap opera introduced many to Ego Boyo, the late Francis Agu, Norbert Young and the charismatic Richard Mofe Damijo who played the role of Segun Kadiri. Checkmate also touched on societal issues such as cultism and polygamy too.

The Village Headmaster (1968-1988)

The Village Headmaster is one of the most iconic Nigerian TV series of all time. It ran for 2 decades making it the longest-running series aired on the National Television Authority (NTA). The Village Headmaster which featured greats such as the late Justis Esiri, Dejumolu Lewis, Funsho Adeolu, and Enebeli Elebuwa. The TV series focused on topical issues such as "inter-ethnic harmony, problem-solving and intervention in public affairs, health education and family enjoyment" according to The Nation.

Things Fall Apart (1987)

This is another classic TV show produced by NTA. In 1987, the television authority adapted the timeless novel written by Chinua Achebe. The lead character of Okonkwo was played by none other than Pete Edochie. Other acts in the TV special were the late Sam Loco Efe and Nkem Owoh. The NTA

adaptation is one of the best moments of the NTA in terms of producing a flawless TV show that has resonated with many generations.

Tales by Moonlight (1984-unknown)

This year, NTA produced a kiddies show that would turn out to be a slam hit. Tales by Moonlight was created by the Director of Programmes at NTA, Victoria Ezeokoli. The 30-minute show was meant to counter the popular USA kiddies programme Sesame Street. Tales by Moonlight was aimed at promoting African folktales. Initially presented by a lady, Jimmy Solanke would later handle the show. The theme song for the show is perhaps one of the most famous in Nigeria. It was recently sampled by pop star Kizz Daniel. After a long run, the show fizzled out in the 90s. It did, however, come back on the air in the 00s but it was lacking in impact.

Super Story (2001-2018)

Super Story is the brainchild of TV producer Wale Adenuga who is also responsible for Papa Ajasco on TV and on print. 18 years running, Super Story is a unique format that has appealed to the Nigerian audience. The first season of the show told the story of Suara and Toyin Tomato (played by the brilliant Sola Sobowale). The debut season was a hit which has influenced the success of the

following seasons. Each season tells a different story centred around the lives of middle-class Nigeria.

Agbara Nla/Ultimate Power (1992/1994)

Mount Zion Film Ministries singlehandedly took Christian TV content and movies to the mainstream. In 1992, it made its mark with the spellbinding Yoruba TV series Agbara Nla. The runaway success of the spiritually-themed TV show made it produce the English version which was also another hit. Names of characters such as Ayamatanga have gone on to be part of Nigerian pop lingo.

New Masquerade (the mid-80s - mid-90s)

Could we call this Nigeria's greatest sitcom? Perhaps. Another NTA classic, the 30-minute show featured Chief Zebrudaya alias played by Chika Okpala, his wife Ovularia (Lizzy Evoeme), late Chief Jegede Shokoya (Claude Eke), Giringori (James Iroha), and Clarus (David Ofor). The gang of friends, wives and houseboys dished humour to millions of Nigerians every Tuesday night from 8:30 pm - 9:00 pm. The New Masquerade is one of Nigeria's most beloved TV shows with an iconic theme song and unforgettable characters.

Cock Crow at Dawn (early 1980s)

This was a weekly TV series that was aired on NTA. Sponsored by the Union Bank of Africa, Cock Crow at Dawn was meant to increase the awareness of farming as a profitable investment among Nigerians. It was created and written by former NTA DG, Peter Igho. The theme song was written by Bongos Ikwe. Cock Crow At Dawn was a product of NTA Jos which is responsible for the production of an array of quality TV shows in the 80s. Cock Crow at Dawn ran for 104 episodes before going off the air.

Papa Ajasco (1996-present)

This another creation of Wale Adenuga. Papa Ajasco was initially a comic strip in the 80s which turned out to be very successful. After an initial movie in 1983, Wale Adenuga adapted it for TV in 1996 starring the famous characters, 'Papa Ajasco', 'Mama Ajasco', 'Bobo Ajasco', 'Boy Alinco', 'Miss Pepeiyee', 'Pa James' and 'Pa Jimoh'. Heavy on slapstick comedy, Papa Ajasco has continued to make Nigerians laugh for over 20 years.

Koto Orun (90s)

In the 90s, this Yekini Ajileye produced TV series was a must watch for anyone in the South-West. It was a Sunday night delight. The series dwelt on the

battle between evil and good forces in a village set in precolonial times. With engaging characters and compelling plots, Koto Orun is one of the best TV series that Nigeria has ever produced.

Mirror In The Sun (1984-1986)

With 52 episodes, Mirror In The Sun influenced several other soap operas in Nigeria. The soap opera was written and produced by Lola Fani-Kayode in conjunction with Cinekraft Ltd. It aired every Sunday on NTA. The theme of Mirror In The Sun revolved around middle-class Nigerians and the satire of upper-class Nigerians. This theme would be prominent in subsequent Nigerian soap operas. The series featured actors like Larry Williams, Barbara Soky, Clarion Chukwura and Enebeli Elebuwa.

Fortunes (1993-1994)

A sensational soap opera that was hinged on the formula of highlighting the lives and times of the rich juxtaposed with middle and lower class Nigerians, Fortunes was big as it came. Later renamed Mega Fortunes, the soap opera introduced Nigerians to a set of future legendary actors, Liz Benson, Ramsey Nouah, Pat Attah, Regina Askia and others. Unfortunately, Fortunes wasn't on air longer but its short run was memorable.

Ripples (1988-1993)

The soap opera produced by the Sheikh of Nollywood, Zeb Ejiro was a hit in its day and ran for 5 years interrupted. Even though Patrick Doyle who played the role of Melvin Dehinde-Phillips left the show controversially, it didn't stop the momentum of the show. Ripples also gave a little girl by the name of Genvieve Nnaji her first TV role.

Everyday People (early 2000s)

The brainchild of media entrepreneur, Everyday People focused exclusively on the lives of middle-class Nigerians. The movie featured the late Sam Loco Efe, Carol King, Ify Onwuemene, Seun Soremi, Juliet Martin-Abazie, Ignis Ekwe and others. The theme song was very famous.

Basi and Company (1986-1990)

Written and produced by Ken Saro Wiwa, Basi and Company aired on NTA. Filmed in Enugu state, the TV series touched on corruption and African folklore. The comedy series starred Albert Egbe, Zulu Adigwe, Aso Douglas, Lasa Amoro and was rested after 150 episodes.

Icheoku (80s)

If you watch a comedy skit of a translator wrongly interpreting the words of a speaker, the format most likely came from the TV series Icheoku. The comedy series that ran in the 1980s, featured a court translator who made a mess of interpreting the words of a British judge to locals. The comedic format is still used by many Nigerian comedians till today.

Fuji House of Commotion (200s)

An offshoot of Checkmate, the Amaka Igwe directed and produced comedy series hilariously portrayed the unique experience of living inside a polygamous home. The comedic brilliance of Kunle Bamtefa, Ngozi Nwosu, and the supporting cast made this series one of the greatest comedies on Nigerian TV.

Samanja (1973-late 80s)

The hilarious comedy show started off regionally in 1973 in NTA Kaduna and also on Radio Kaduna. It's soaring popularity got it a slot on national airtime. Its format was changed to accommodate a larger audience. The language of the show changed from Hausa to pidgin. Set in a military barracks, veteran actor Usman Baba Pategi played the role of Sgt Samanja- a funny soldier with several rib-cracking antics.

Palace (1998)

Probably the last true great soap opera that aired on terrestrial TV, Palace was no different from the structure of soap operas- a portrayal of a wealthy family alongside everyday Nigerians with love as a running theme. What it did bring to the table was elegance and opulence richly produced by Tunji Bamishigbin and Ralph Nwadike. Starring Liz Benson, Foluke Daramola and others, it was an essential soap opera to watch back in the day.

I Need to Know (1997-2002)

Starring Nigerian A-list actress Funke Akindele, the TV series was an educative show sponsored by the United Nations Population Fund. The TV series dwelt on the lives of seven secondary school students dealing with life in their teenage years. HIV/AIDS, and teenage pregnancy were strong themes in the show. The very popular theme song was done by Kalamashaka. For young people, I Need To Know was a TV series dedicated to them.

2.5 Impact of Television Drama on Society

Television as a major agent of socialization has a great effect on society. In other words, watching TV could be a good thing when an actor or actress is on TV in different shows or music. It could bring many good things like being a

rolodek for an adolescent teenager who wants someone to look up to. Having these agents is a great guidance for people who want a great start with their children or want to be good communicators. The average family In Nigeria have at least one television turned on for at least seven hours a day(Syed Page 105,2010).

Television as a mass medium of communication has become a very important and most effective medium of education and enlightenment ever since it's invention. It synchronous transmission of audio-visual signal enable it to exert enormous influence on the society there by making it more compelling and enable it to command great respect and attention than many other media. It's significance is that it has become a nerve, linking the society and it's activities together. This explains the reason why governments especially in Nigeria is enchanted by the power of Television, thereby using it to publicize most of their programmes to promote unity and cultural upliftment of the people.

Although violent movies can have some negative effect on viewers, studies have shown that individuals who are already characterized aggressive will react more negatively to violent movies. This is due to the fact that they already have several risk factors that may predispose them toward aggressive behaviour. Nigerian youths who are at the greatest risk to grow up aggressive, are those who

were both characteristically aggressive and watch higher levels of television violence does have an effect on later aggression in youths who initially had low levels (Anderson,2003).

Several studies have found that educational television has many advantages. The Media Awareness Network explains in its article "The Good Things about Television" that

Television can be a very powerful and effective learning tool for children if used wisely. The article states that television can help young people discover where they fit into society, develop closer relationships with peers and family, and teach them to understand complex social aspects of communication.

In addition to these benefits, watching television brings awareness to the society and can also help people become bilingual. Since they are learning things outside the classroom, but is making things easier for children.

Television has also been credited with changing the norms of social propriety, although the direction and value of this change are disputed. Shulman (page 41) suggested that:

Even by the 1970s, television was shaping the ideas of propriety and appropriateness in the countries the medium blanketed. He asserted that, as a particularly "pervasive and ubiquitous" medium, television could create a comfortable familiarity with and acceptance of language and behavior once deemed socially unacceptable. Television, as well as influencing its viewers, evoked an imitative response from other competing media as they struggle to keep pace and retain viewership.

According to a study conducted by John Robinson and Steven Martin, (2008) people who are not satisfied with their lives spend 30% more time watching TV than satisfied people do. The research was conducted with 30,000 people during the period between 1975 and 2006. This contrasted with a previous study, which indicated that watching TV was the happiest time of the day for some people. Based on his study, Robinson commented that the pleasurable effects of television may be likened to an addictive activity, producing "momentary pleasure but long-term misery and regret.

2.6 Analysis of Case Study Drama Programme on Television

Story Development of Professor JohnBull

Professor JohnBull is a Television drama series produced by Tchidi Chekere and aired on the Multichoice as well as Startimes cable network and sponsored by the telecommunication outfit, Globacom. The drama series revolves

around the lead character from whom it derives its name; *Professor Johnbull* Eriweagwuagwu Macwigwe. Played by Kanayo O. Kanayo who is characterized as a widower and retired Academic who lives with his son, (Churchill), daughter (Elizabeth) and Housemaid (Caro) in a serene neighborhood in Enugu, Eastern Nigeria. Thus, by virtue of his academic and social exposure, he becomes the voice and conscience of the people and his house, more often than not becomes a melting pot of activities. The other characters in the drama series include Ufoma, an urhobo house help and village gossip played by Bimbo Okentolo. She portrays the character of a habitual busybody; always talking about everything that happens even when she is not sure of the facts. The character of Etuk, an Efik business man and Hotel owner is played by Imeh Bishop who is an ardent admirer of *Professor Johnbull* and always consults him before taking any decision. Another character is that of Mai Doya a northern yam merchant, whose frankness endears him to *Professor Johnbull*.

The drama series basically boasts of an array of characters representing every ethnic persuasion in Nigeria. *Professor Johnbull* exemplifies the Nigeria story. Attempts are made in mirroring different aspects of the Nigerian society with each episode addressing a certain societal ill or norm and always ending with closing quotes from the Professor.

Professor JohnBull, appears to be an attempt by the producers to properly situate the main set of the production. The Professor's residence serves as the people's court and the melting pot for a lot of activities in the series. Observations reveal that the Set designers paid some attention to detail in creating the ideal set befitting a retired Nigerian Professor's residence. Indeed, as many scholars have reiterated, realistic representation in any cinematic work is very germane to the perception of believability from the viewing audience; attention must be given to images, objects and set pieces as seen through the lens of the camera. Tony Mckibbin(page 70) again acknowledging Bazin submits that:




A lot of filmmakers have the common desire to pucinema at the service of what is called the fundamental faith in Reality. The credibility of a film does not come from its verisimilitude but from the identity between the photographic image and its object.





Bazin identifies cinema as the "fulfillment of the human craving for realistic representation". The attempt to ensure the essence of believability however, may have not been totally engaged in other aspects of *Professor JohnBull*. The TV series which is presently in its third season, with twenty six episodes shot in the first two seasons. They address different societal problems with each episode. The episodes come with different titles like 'Claimant', 'Eliza




my Daughter, *Baby Bomboi*, *Work Men*, *Find Me Something*, *Jungle Justice* e.t.c.

Another notable observation in the *Professor Johnbull* drama series is the extravagant display of some sort of symbol from the main sponsors of the production, in almost every scene in a particular episode. The sponsors, Telecom providers, GlobaCom, apparently appear not to be content with any allotted commercial break period to showcase their products, but include their products and symbols within every scene in given episodes. This ranges from the Glo Vendor conspicuously from dressed in his Glo Jacket, who suddenly appears from nowhere to separate a fight to the Glo icon that appears when a character is sending a text message.

TABLE 1: ANALYSIS OF THE THEME DEPICTING JUNGLE JUSTICE

SEASON 6, EPISODE 3	SCENE DISCOURSE	ANALYSIS OF THEME	PICTURAL DEPICTION
Scene 1	The Episode begins as Flash is requesting for his money he borrowed to Machochucku. After he is caught that he was pretending to be his father lying that he wasn't around eventually tells Flash that he is going to get paid and he will pay flash part of the money.	Jungle Justice	
Scene 2	Jumoke on the other hand, is a philanderer who seeks a job. She finds samson at an hotel she is Interested in and pleads him to help her get a job there. Samson who is very Cunny, promises her she'll get the job but Jumoke has to pay him 10% of her salary and 2months in advance. He also advised her to borrow money from her boyfriend Flash to which she agrees.	Jungle Justice	
Scene 3	Now, Jumoke decides to ask her friend, Elizabeth for the money she agrees to give Samson for her to secure a Job. Elizabeth, who is educated refuses and refers her to ask her boyfriend Flash.	Jungle Justice	

<p>Scene 4</p>	<p>Because of the recent insecurities occurring in the community, Baba Olaniyi harrases a customer thinking he has come to rob him in disguise as a customer. Matter reaches Professor Johnbull, who is a respected personality in the society. He cautions Baba Olaniyi and tells him there'll be no need for jungle justice.</p>	<p>Jungle Justice</p>	
<p>Scene 5</p>	<p>Meanwhile, Jumoke is looking for Flash to ask him for money, just so she can give it to Samson but he isn't around. The owner of the store is filled with Joy because she received a call, that her relative is in labour.</p>	<p>Jungle justice</p>	
<p>Scene 6</p>	<p>Meanwhile, Flash follows Machochucku to the place he intends getting his money. Coincidentally, they meet Jumoke and Samson. Flash collects his money and Jumoke begins to pester him. They eventually leave the store</p>	<p>Jungle Justice</p>	
<p>Scene 7</p>	<p>Going outside, the store owner screams(In joy that a baby has been born into the family). People seeing Flash counting the money he just collected thought he stole it from the store. They pursued them and caught only Flash</p>	<p>Jungle Justice</p>	

Scene 8	Report gets to Professor Johnbull and he rushes to the place where Flash is almost killed or rather burnt alive	Jungle Justice	
Scene 9	Professor Johnbull is able to bind traces of truth that Flash is innocent and they repent of their actions	Jungle Justice	
Scene 10	As the Episode enters a denouement, the lead character, Professor Johnbull, draws the attention of the public to the dangers and evils of Jungle Justice(Educating Society).	Jungle Justice	

When the society loses confidence in the ability of the state Security apparatus to provide adequate security for lives and property and ensure that justice is dispensed without fear or favor, the people resort to self-help and this often leads to lawlessness. As it's title; JUNGLE JUSTICE, the episode presents a lesson in decency and the need for people to verify facts before acting so that the cord which holds the society will not snap. The episode pushes for an orderly society, where people do not under any circumstance, take the law into their hands.

At the end viewers will decide if they agree or not with the opinion that Jungle Justice is "blind justice", archaic, inhuman and barbaric.

2.7 Theatrical Framework

The research work is premise on the Perception and Source Credibility Theories. These theories grew out of efforts by researchers to discover how Television Drama Programmes have aided in developing the Society didactically. The theory is sequel to earlier theories like cultivation theory which explained the powerful effects of television drama and how it's messages illuminate the education of a society. Consequently the study is based on the cultivation theory of George Garbner.

CULTIVATION THEORY

The cultivation theory was proposed by George Gerbner in the year 1969. It is one of the core theories of media effects. According to the theory, people who watch television frequently are more likely to be influenced by the messages from the world of television. The influence goes to such an extent that their world view and perceptions start reflecting what they repeatedly see and hear on television. Television is, therefore, considered to contribute to the way people perceive social reality.

The theory postulates that watching television frequently influences an individual to develop certain ideas of reality or beliefs and assumptions about life that mirror the most consistent or universal values that are showcased. The more a person watches television, the more likely he is to be influenced by what he watches when compared to others who watch less but share other similar demographic characteristics.

Television offers a plethora of ideas and conceptions on a variety of social and cultural dynamics like race, gender, sexuality, etc. Over a period of time, a fixed image of various groups of people is formed and viewers start to absorb these ideas which they then use as a map to navigate through life. This constant exposure to the media content cultivates specific values, beliefs, attitudes and desires in people. These newly preconceived notions shape their perception of the world and they ultimately influence how others perceive them. People, therefore, end up unconsciously shaping their thought processes and behaviour based on what they consume. In today's world, people are increasingly starting to depend on television more than any other medium to understand the intricate web of the norms, values and mindset of the society in which they live.

Cultivation theory research views television as a system of messages and tries to understand its function and consequences on an audience. These messages

complement one another and are organic and coherent in nature. Cultivation analysis focuses on the impact of long term cumulative exposure to television.

The Cultivation theory is therefore relevant to this study which investigates educating society through Television drama programmes.

CHAPTER THREE

METHODOLOGY

3.1 Research Design

Research design according to Asika page 20(1991) is the structuring of investigation aimed at identifying variables and their relationship to one another.

Research design is the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedures.

According to Wrightman and Cook(1976) cited in Tejumaiye(2003). This study adopted the survey research design to collect empirical data from respondents that will help in understanding the topic in discourse. This includes the involvement of the views and opinions of the student of the university of Benin, to figure out or determine how Television Drama Programmes has influenced the society didactically.

According to McCombs and George, in Stempell and Wesley page 51 (1981),

Survey research is the use of Survey research design for observing the social behavioral characteristics; attitudes, values and beliefs of a large population that has a lengthy and a very long history.

3.2 Population of Study

The Population of any study is all members of any well-defined class of people, events or subjects; it is the group about which you want generalization to be made. (Asemah, Gujbawa, Ekhareafu and Okpanachi, (49). It invariably refers to "all conceivable elements subjects or observation, relating to a particular phenomenon of interest to the researcher (Asika, 39).

Therefore, the population of this research comprises of all students of the University of Benin, who fall under the definition of youths as described in literature consulted for the Study. Going by this the population of the study is 45,000 students. However, the sample frame of the study was the total student body at the Ekewan Campus of the University. This comprises about 2000 Students studying in the Department of Mass Communication, Fine and Applied Arts, Theatre Arts, and Institute of public Education within the ages of 18-35.

3.3 Sampling Technique

Sampling technique is the name or other identification of the specific process by which the entities of the sample have been selected. In this course of this study, the non-probability sampling technique will be employed, specifically the purposive and random sampling technique will be utilized.

3.4 Sample Size

According to the Ndagi page 62(1984), a sample is a limited number of elements selected from a population, which is representation of that population (Wikipedia (2011)). Sample size is the act of choosing the number of respondents to include in a statistical sample. The purposive sampling method was used to pick randomly selected Uniben students from each of the four department at Ekehuan Campus in the following proportions:

- Mass Communication - 30 students
- Fine and Applied Arts - 20 students
- Theatre Arts - 30 students
- Institute of Public Education - 20 students

Total Respondents - 100 students

3.5 Method of Data Collection

Data collection is the process of gathering and measuring information in targeted variables in an established system, which then enables one to answer relevant questions and evaluate outcomes.

The study makes use of two methods in sourcing for data: Primary and Secondary sources. The Primary source of data is the Questionnaire. The Secondary data source comprises of published textbooks, research analysis, Journals related to the subject of the study. In a case where physical materials are scarce to find, online materials are consulted. All information and data were personally sourced by the researcher.

3.6 Reliability and Validity of Study

To ensure the validity of the Research work, the questionnaire which is the main source of data collection will be handed to the research supervisor for facial validation. For criterion, construct and concurrent, content validation, the written project of the research from the beginning of the research which is from the introduction down to the summary would be consistently submitted to the supervisor.

In simple terms, research reliability Is the degree to which research method produces stable and consistent results. A specific measure is considered to be reliable if it's application on the same objects of measurement, a number of times produces the same result.

3.7 Method of Data Analysis

The method to be implemented to analyse gathered information is the simple percentage. Formulae for calculating simple percentage is:

$$\frac{X}{Y} \times \frac{100}{1} = n$$

Where X = Number of responses

Where Y= Number of respondents

Where n = Percentage Obtained

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION OF FINDINGS

4.1 Introduction

This chapter deals with the presentation, analysis and discussion of data gathered through the administered questionnaire. Simple Percentage in tabular presentation format was use to organize data in order to facilitate analysis and interpretation.

4.2 Administration of Questionnaire

One Hundred (100) questionnaires were distributed to the sampled respondents from the population of study. Out of the One Hundred (100) questionnaires distributed, all were properly filled and returned. The researcher collected one hundred (100) Questionnaire for the purpose of analyzing data. The questionnaire in this research work was structured in such a way that the information sought with the questionnaire had direct relationship with the statement of problem and research objectives. It is therefore believed that the responses gathered from this field work will help in providing answers to the research questions.

Variables	Frequency	Percentage
Questionnaires distributed	100	100
Questionnaires returned	100	100
Questionnaires not returned	0%	0

Source: Field Survey, 2021

4.3 Presentation and Analysis of Demographic Data

TABLE 1: Gender of Respondents

Variables	Frequency	Percentage
Male	29	29.0
Female	71	71.0
Total	100	100

Source: Field Survey, 2021

The above table shows that the male respondents are 29 as against the 71 female respondents. Therefore, it can be deduced that the female respondents constitute 71% while the male respondents form 29%. This means that the research has more female respondents than male.

TABLE 2: Age of Respondents

Variables	Frequency	Percentage
18-20years	72	72.0
21-30years	27	26.0
31years and above	1	1.0
Total	100	100

Source: Field Survey, 2021

From the above table, 72% respondents fell within the age bracket of 18 – 20years, 27% respondents belong to the 21 – 30years category, while age 31years and above have 1 respondent with percentage of 1% .

TABLE 3: Respondent's Level of Study

Variables	Frequency	Percentage
100level	25	25.0
200level	21	21.0
300level	19	19.0
400level	33	33.0
Total	98	100%

Source: Field Survey, 2021

What is manifest in the above presentation is that 100 Level respondents are 25%, 200 level respondents are 21%, 300 level respondents are 19%, while

400level respondents are 35% of the total population. Analysis indicates that 400level respondent are in the majority.

4.4. Presentation and Analysis of Psychographic Data

TABLE 4: Are you Exposed to Television Drama Programmes?

Variables	Frequency	Percentage
Yes	95	95.0
No	2	2.0
Partially	3	3.0
Total	100	100

Source: Field Survey, 2021

Data in the table above show that, 95% respondents are exposed to television drama programmes, 2% are not while 3% are partially exposed. Analysis indicate that the majority of respondent are exposed to television drama programmes.

TABLE 5: How often do you Watch Television Drama Programmes?

Variables	Frequency	Percentage
Frequently	62	62.0
Sometimes	27	27.0
Rearly	11	11.0
Total	100	100%

Source: Field Survey, 2021

Data in the above table show that, 62 respondents which represent 62% of the population watch Television drama programmes, 27 respondents who represent 27% of the population watch Television drama Sometimes and the 11 respondents which represents 11% rarely watch Television drama programmes. Analysis states that the majority of respondents watch Television drama programmes.

TABLE 6: Do you get Enlightened by Watching a Television Drama Programme?

MOVIES	FREQUENCY	PERCENTAGE
Yes	80	80.0
No	16	16.0
Partially	4	4.0
Total	100	100%

Source: Field Survey, 2021

Table 6 above shows that 80 respondents(80%) get enlightened watching a Television drama programme, 16 respondents(16%)do not get enlightened watching a Television drama programme, while 4 respondents(4%)partially get enlightened watching a Television drama programme. Analysis states that the majority of respondents get enlightened by watching a Television drama programme.

TABLE 7: Do Television Drama Programme help to Teach Societal Values?

Variables	Frequency	Percentage
Yes	78	78.0
No	19	19.0
Partially	3	2.0
Total	100	100%

Source: Field Survey, 2021

The data in the above table reveal that 78% respondents Concur that Television drama programme teaches societal values, 19% respondents do not concur,while 3% are of the opinion that Television drama programmes partially teach societal values. Analysis states that the majority of respondents agree that Television drama programmes help teach societal values.

TABLE 8: Do you Agree that Television Drama programmes can Aid Students Academically

Variables	Frequency	Percentage
Agree	82	82.0
Disagree	12	12.0
Undecided	6	6.0
Total	100	100%

Source: Field Survey, 2021

The above data shows that 82 respondents(82%) agree that Television drama programme can aid students academically, 12 respondents (12%) of the population disagreed while 6 of the respondents (6%) are undecided. Analysis states that the majority of respondents agree that Television drama programmes can aid students academically.

TABLE 9: Do you Think Television Drama Programmes Aids Social Awareness?

Variables	Frequency	Percentage
Yes	91	91.0
No	0	0
UNDECIDED	9	9.0
Total	100	100%

Source: Field Survey, 2021

The above data shows that 91 respondents(91%)of respondent opt that Television drama programme aids Social Awareness, 4 respondents(4%)of respondent do not agree while, 9 respondents(9%) are undecided. Analysis boldly conform that the majority of respondents agree that Television drama programmes aids social awareness.

TABLE 10: Do not Think a Good Television Drama Programme can be a Vehicle for Social-Political Change?

Variables	Frequency	Percentage
Yes	78	78.0
No	14	14.0
Undecided	8	8.0
Total	100	100

Source: Field Survey, 2021

Data in table 10 above shows that 78 respondents(78%) affirm that a good Television drama programme can effect a Social-Political change, 14 respondents(14%) completely disagree while the 8 respondents(8%)are undecided. Analysis connotes that majority of respondents agree that Television drama programmes can be a vehicle for social-political change.

TABLE 11: Do you agree that television drama programmes is influencing the society?

Variables	Frequency	Percentage
Agree	80	80.0
Disagree	12	12.0
Undecided	8	8.0
Total	100	100

Source: Field Survey, 2021

The data presented in table 11 shows that 80% of the respondents affirm that Television drama influences society, 12% completely disagree, while 8% are undecided of the Influence of television drama on society. Analysis shows that the majority of respondents agree that Television drama programmes influences society.

Table 12: Is Television Drama Programmes useful in the Present Day Society for Education and Entertainment?

Variables	Frequency	Percentage
YES	90	90.0
NO	2	2.0
Undecided	8	8.0
Total	100	100

Source: Field Survey, 2021

The data above reveal that 90% the respondents strongly believe that Television drama programme is useful in the present-day society for education and entertainment, 2% disagree; while 8% of the respondents are indecisive. Analysis states that the majority of respondents agree that Television drama programme is useful in the present day society for education and entertainment.

TABLE 13: Can Exposure to Television Drama Influence Viewers?

Variables	Frequency	Percentage
Yes	89	89.0
No	5	5.0
Undecided	6	6.0
Total	100	100

Source: Field Survey, 2021

The data above reveals that 89 respondent(89%)agree that Television drama influence viewers, 5 respondents (5%) disagree, while 6 respondents (6%) are undecided. Analysis connotes that the majority of respondents agree that Television drama programme can influence viewers.

TABLE 14: What Significant Role does Television Drama Play in Society?

Variables	Frequency	Percentage
Education and enlightenment	31	31.0
Leisure and entertainment	18	18.0
All of the above	51	51.0
Total	100	100

Source: Field Survey, 2021

From the data provided in the above table, 31 respondents(31%) believe that Television drama plays the role of education and enlightenment, 18 respondents (18%) believe television drama programmes play the role of leisure and entertainment; while 51 respondent(51%)opt that drama play the role of education, enlightenment, leisure, and entertainment. Analysis states that the majority of respondents agree that Television drama programmes play the role of education, enlightenment, leisure and entertainment in society.

TABLE 15: How often do you Think Drama Programmes should be Television?

Variables	Frequency	Percentage
Frequently	78	78.0
Sometimes	16	16.0
Rarely	6	6.0
Total	100	100

Source: Field Survey, 2021

Table 15 above show that 78 respondents (78%) opt that Television drama programmes should be aired frequently, 16 respondents (16%) respondents are of the opinion that Television drama programmes should be aired sometimes, while 6 respondents (6%) of the respondents opt that television drama programmes should be aired rarely. Analysis states that the majority of respondents agree that Television drama programmes should be aired on television frequently.

4.5 Discussion of Findings

RESEARCH QUESTION 1: Are Television Drama Programmes a means of Education?

The purpose of this question is the know if Television drama programmes have played the role of becoming the vehicle of education.

Tables 7 and 8 answers research question 1 by providing vital and reliable responses from the respondents. Showing that the Television drama has played an important role in the educational sector.

Table 7 shows that 80 respondents(80%) get Enlightened watching a Television drama programme, 16 of the respondents which form 16% do not get Enlightened watching a Television drama programme, while 4 of the respondents Wuhu form 4% partially get Enlightened watching a Television drama programme.

Table 8 reveals that 78% of the respondents Concur that Television drama programme teaches societal values, 19% of the respondents do not concur while 3% are of the opinion that Television drama programmes partially teach societal values.

This shows that majority of respondents agree, that Television Drama Programme is a means of Education.

RESEARCH QUESTION 2: In what ways have Television Drama Reshaped Society?

The goal of this research is to how television drama programmes have reshape society either positively or negatively.

Table 13 shows that 89% of respondents affirm that Television drama influences viewers, 5% of respondents completely disagree while 6% are indecisive of the Influence of television drama on society.

This shows that majority of the respondents agree to the Fact that Television has played and is playing an explicit role in reshaping the society.

RESEARCH QUESTION 3: Is the use of Television Drama Programmes significant?

Data in Table 14 Portrays that 31 respondents (31%) believe that Television drama plays the role of education and enlightenment, 18 respondents (18%) believe television drama programmes play the role of leisure and entertainment while 51 (51%) strongly believe television drama play the role of education, enlightenment, leisure, and entertainment. Also in Table 15, respondents (78%) opt that drama programmes should be aired frequently on television.

This explains that majority of respondents find Television drama very significant in their everyday activities for leisure, entertainment, enlightenment and education

CHAPTER FIVE

CONCLUSION

5.1 Summary

The study identified Television drama programme as a tool for educating society using critical analysis of Tchidi Chikere's *Professor Johnbull* as a case study. The investigation found that television drama programme has great effect in the education of Nigerian Youths through entertainment and enlightenment.

Tchidi Chikere, having discovered and developed an enlightening platform of education for Nigerian youth to live by, do what is right and true in the society through effective didactation of morals. He ended up creating everyday societal experiences into what is called drama to bring more dynamic way of doing things in the society. As long as drama mirrors the society, delineates life and human activities, drama will always remain a tool for social liberation and reformation.

Creating awareness and educational enlightenment in Nigerians can end most of the ill happenings in societies e.g rape, cultism, jungle justice, corruption etc. These television drama programmes will help bring changes to such ugly situations.

Therefore, this research helps to pave ways on how to solve illiteracy, societal ills and how to improve Education and ensure a peaceful society.

5.2. Conclusion

In Conclusion, this study has been able to fulfill its course and has brought to notice that television drama programmes have been a very influential tool in today's society. It has played an explicit role in reshaping the mindset of its viewers (audience), caused awareness to illuminate knowledge to the dark ignorance in our daily living. Television drama has proved its essence in existence and it is important to be projected to its viewers as frequently as possible. It has caused change where change would have been difficult with to inculcate verbally. Television drama programmes have also been able to carry along the illiterates in society through moving images to ease understanding.

With conscious focus on the development of television drama programmes, there'll be room for distinguished growth and development.

5.3 Recommendations

Apparently, drama is of great importance to our society as it helps to unravel, eradicate, and address issues that are affecting Nigerian youths. As a tool

for education with respect to social activities, it is used to empower and liberate them from certain mindsets that relegate them to ignorance and makes them see the society in a sublime consciousness.

The research recommends that:

- It is suggested that NGOs or Government Organizations should Fund Television Drama productions in order to educate society. With more of didactic television drama programmes, the society will improve and evolve, along positive ways.
- Film makers should Focus more on causing a social-political change through relevant themes in drama and not only to make profits. Themes that are relatable to society will enhance education, enlightenment and a stable society.
- Television Organizations should be dichotomous when projecting drama. It is recommended that they project only that which is of great importance and relatable themes which can at the same time entertain their audience.

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APPENDIX

Department of Arts,
Faculty of Arts,
University of Benin,
Benin City.

May, 2021.

Dear Respondent,

I am a final year student of the above named department and institution. I am conducting a research on the topic: Educating society through television drama programmes. Please kindly fill this questionnaire as honestly as possible to assist me carry out the study effectively. Every information that you give will be treated with utmost confidentiality.

Thanks for your anticipated co-operation.

Yours faithfully,

Etoka Efe-oghene Special
Researcher

INSTRUCTION: Please tick [✓] against your choice of option to each question below:

SECTION A: Demographic Information

1. What is your gender? (a). Male [] (b). Female []
2. To which age bracket do you belong? (a). 18-25years [] (b). 26-30years [] (c). 31years-above []
3. At which level of study are you? (a). 100Level [] (b). 200Level [] (c).300Level [] (d). 400Level []

SECTION B: Psychographic Information

4. Are you exposed to Television Drama Programmes (a). Yes [] (b). No [] (c). Partially []
5. How often do you watch Television Drama Programmes? (a).Frequently [] (b). Sometimes [] (c).Rarely []
6. Do you get Enlightened by watching a Television Drama Programme? (a). Yes [] (b). No [] (c). Partially []
7. Do Television Drama Programme help to teach Societal values? (a). Yes [] (b). No [] (c).. Partially []
8. Do you agree that Television Drama Programmes can aid students academically? (a).. Agree [] (b). Disagree [] (c). Undecided []

9. Do you think Television Drama Programmes aid social awareness? (a). Yes [] (b). No [] (c). Undecided []
10. Do you agree that Television Drama Programme is influencing the society positively? (a). Agree [] (b). Disagree [] (c). Undecided []
11. Do you agree that Television Drama Programme is influencing the society positively? (a). Agree [] (b). Disagree [] (c). Undecided []
12. Is Television Drama Programme useful in the Present day society for education and entertainment? (a). Yes [] (b). No [] (c). Undecided []
13. Can exposure to Television drama influence viewers? (a). Yes [] (b). No [] (c). Partially []
14. What Significant role does Television drama play in society? (a). Education and Enlightenment [] (b). Leisure and Entertainment [] (c). All of the above []
15. How often do you think Drama Programmes should be aired on Television? (a). Frequently [] (b). Sometimes [] (c). Rarely [] .