

Doctoral Thesis

**Exploring animation film in a popular African
folklore, through views expressed by a selection of
high school pupils in Nigeria and Czech Republic.**

**Studie animovaného filmu v lidovém africkém folkloru skrze
názory vybraných středoškolských studentů v Nigérii a v České
republice**

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ABSTRACT IN ENGLISH

This project is about the use of a popular Nigerian folklore of Yoruba descent as a basis for creating an animation movie for the purpose of educating teens, preserving cultures, and bringing fun into learning. It is also about promoting mutual cultural understanding and exchanges between two countries, (Nigeria and the Czech Republic), for the purpose of promoting intercultural sensitivity.

The short animated film of focus was created by the author. It had its plot from an audio format of a popular musician, Chief Ebenezer Obey, tagged “Ketekete”, which translates in English as “The man, the son, the Donkey, and their struggles”. The short film has lots of educational values, teaching morals, values, proverbs, and wisdom, which the Yoruba people of African descent, holds dearly.

Through assessment of views of selected high school students in Nigeria and the Czech Republic, the author was able to prove a high reception and positive attitudes to the film from both countries’ teens.

It was hence concluded that for the Nigerian high school students, animation films derived from their cultural folklores could provide educational opportunities, serving avenue for the formal propagation of cultural values and norms. For the Czech Republic high school students, however, the result of the study is capable of encouraging intercultural sensitivity.

ABSTRACT IN CZECH

Tato práce se zaměřuje na užití lidového nigerijského folkloru yorubské komunity pro tvorbu animovaného filmu určeného ke vzdělávání mládeže, zachování kultur a ozvláštnění výuky. Jejím účelem je také napomoci vzájemnému kulturnímu porozumění a výměně mezi dvěma zeměmi (Nigérií a Českou republikou) a interkulturní senzitivě.

Tato práce stejně jako krátký animovaný film, který je v centru její pozornosti, jsou výsledkem práce stejné autorky. Zápletku příběhu čerpá z textu nahrávky oblíbeného hudebníka Chief Ebenezera Obeyho s názvem „Ketekete“, což v překladu znamená „Kůň, syn, osel a jejich strasti“. Tento krátký film v sobě nese spoustu vzdělávacích a poučných zpráv o morálce, hodnotách, rčeních a moudrosti, které si yorubský lid v Africe velice váží.

Na základě vyhodnocení promítání tohoto filmu před obecnstvy středoškolských studentů v Nigérii a v České republice potvrzuje autorka míru pozornosti a pozitivního přístupu vůči filmu ze strany mládeže v obou zmíněných zemích.

Z tohoto vyplynulo, že pro nigerijské středoškolské studenty animované filmy vycházející z jejich folklorní kultury nesly vzdělávací hodnotu, jednalo se tedy o způsob propagace kulturních hodnot a norem. Nicméně pro české středoškolské studenty představovaly prostředek k posílení interkulturní senzitivity.

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I. INTRODUCTION

1. Background of the study

Culture, education, and folklore are closely related. African culture can be affected by such factors like technology, multicultural interactions, and colonial domination. But the most influential factor is both modern technology and colonial domination. Youths nowadays prefer to embrace the western culture presented through morals, beliefs, philosophies etc. and lose theirs. This thesis points out why African culture should be enhanced and preserved through the use of short animated films. This issue was studied based on research, an investigation from what is happening in African society and works that have been produced previously to prove the implication of the challenges African society is facing nowadays in the fields of culture.

Culture is generally organized by the society. It controls what is significant from insignificant among the group of people having a mutual language and beliefs. Culture is spread through verbal communication which includes things like music, folktales, proverbs and others. Through this medium, they are used to educate the people. This can be changed over a long period of time by several generations. In Africa, the oral means of social communication is spread from generations to another.

¹Falola and Genova wrote about Yoruba creativity that includes fiction, language, life, and songs. He postulated that, through folklore story, the Yoruba child is instructed to be cautious of his or her mouth. Meaning that the child is trained to be vigilant, non-arrogant, naive, rude, and others.

Oral means of communication involves the use of storytelling, which is important as a way of life among the people in a community. ²Simon Hodges argues that nowadays, storytelling is enthusiastically widespread because it is important for social change. We need it to connect with people's deepest incentives and encourage essential actions. He quoted that stories engage people at every level not only in the minds but also in emotions, values, and imaginations as well. Consequently, if we need to transform a society, we must learn to tell and

¹ FALOLA, Toyin and GENOVA, Ann. 2005. Yoruba creativity: Fiction, language, life and songs. [Online].2005. [Accessed 1 May 2016]. Available from:

https://books.google.com.ng/books?id=TJ3vI7ryh8cC&pg=PA172&lpg=PA172&dq=folktales+in+yoruba+language+alo&source=bl&ots=O5QA_Q0m0L&sig=zSrb5cVRXXxiuiPVWwYnfvoptlk&hl=en&sa=X&ved=0ahUKEwiY4tGt57bMAhVG1RQKHxIB7YQ6AEISTAG#v=onepage&q=folktales%20in%20yoruba%20language%20alo&f=false

² HODGES, Simon, 2014. The importance of storytelling for social change. [Online]. 2014. [Accessed 22 April 2016]. Available from: <https://www.positive.news/2014/perspective/15464/whats-special-storytelling-social-change>

listen to stories about the world we want to make. ³Storytelling is simply an act of telling stories. It was a way for cultures to preserve their past. That is why it is important to preserve the cultural legacy.

Culture, by definition, is the total way of life of the people. It is the totality of the sense and essence of a people. It is about a particular people art, foods, entertainments, literature, ethics and values, philosophies, religions, languages, and so on.

Folklore is also a form of people's culture. They are oral stories that had been in existence several periods ago and passed from one generation to another. Folklores for Africans, have their uniqueness. During moonlight, elders of the old gathered their young ones so as to spread the folklores to them. Such environments provide an opportunity for the later to learn about their communities' social vices. Societal vices such as stealing, telling lies, dishonesty, or another form of corrupt practices in whatever forms are highlighted and through storytelling are presented as bad and unacceptable. Consequences of behaving in such ways are often also presented as unacceptable and punishable. In this ways, desirable acts and behaviours in the society are cumulatively preserved and passed on from elders to their children. As time passes, such views of life assume the definitive character of their values and ethics, and peculiar to such people ways of life- their culture.

In the recent past, the availability of new technology in forms of animations has been postulated to assist learning. Research findings have shown that through use of animation, children develop skills competencies in storytelling, visual communication, and cognition, problem-solving, etc.⁴

Consequently, this author is of the strong belief that the unlimited opportunities provided by this new technology, the animation, can further help propagate known African folklores in teens learning, thereby helping the African youth preserve their culture which is gradually being eroded by numerous factors, including legacies of colonization. Author similarly believe in multiculturalism and intercultural sensitivity and intends to promote this between Nigeria and Czech teens. A very important means to foster peace in the world is to recognise, respect, and value other people's culture at early ages of life- intercultural sensitivity.

³ CAMBRIDGE Dictionaries Online, 2016. Storytelling meaning in the Cambridge English dictionary. [Online]. 2016. [Accessed 22 April 2016]. Available from: <http://dictionary.cambridge.org/dictionary/english/storytelling#translations>

⁴ VIA University college, 2013. Animation as learning Tool. [Online]. 2013. [Accessed: 16 April 2016] Available from: http://arhiva-info.uoradea.ro/attachment/0e4acd64bbeb21068be729ed01b0a1fd/b894802a1dac3a51cd05eee73161ab96/International_Module_Animation_as_a_learning_tool.pdf

2. Problem statement

There is a significant gap in knowledge and appreciation of each other's cultures, between the peoples of Africa (Nigeria), and the Czech Republic, despite a long history of relationship at governmental, cultural, and interpersonal levels.

Development and exchange of film based on folklore between the two peoples offer opportunities to bridge these gaps. It could also help propagate popular cultural practices through informing and educating the youth on morality, values, proverbs, wisdom, among others. This also can encourage the development of intercultural sensitivity among their youths.

The folklore of focus in this study is called "the old Man, Son, and Donkey". Developed by this author, the animated piece is an adapted story called "Ketekete". Ketekete is a popular Nigerian (Yoruba) Juju folklore made popular by a Nigerian musician, Ebenezer Obey. The audio music of Ketekete was released in 1973.⁵

Asking a selected group of Czech and Nigerian pupils of a secondary school or high college teens to review and rate the said animated film, it is possible to know their knowledge, understanding, attitudes, and orientations, towards the cultural origins of the film, - Nigerian. It could also assist the Czechs to develop intercultural sensitivity, early in their lives.

3. Objectives of study

- a) To advance cultural heritage through animation.
- b) Develop animation film from popular folktales with educational value.
- c) Use Nigerian Folktale as items for the product of the animated film.
- d) Request Czech and Nigerian Pupils to evaluate the animated film.
- e) Promote educational development and entertainment.
- f) Bridge gaps in knowledge and attitudes of teens of both countries.
- g) Promote intercultural sensitivity among the teens of both countries towards future world peace.

⁵ WORDPRESS, 2009. An Obey song. [Online]. 2009. [Accessed 2 May 2014] Available from <https://wordfollowme.wordpress.com/2009/02/11/an-obey-song/>

4. Definition of terms

Most of the definitions of these keywords are from ⁶

- a. Culture - is a mode of life of a group of persons. Such as the beliefs that can be transferred from one age group to the next
- b. Society- a group of people living together in a well-arranged community
- c. Heritage- is rather kept for one
- d. Nigeria- a nation in West Africa. Previously, a British colony and territory of about 923,773 sq. km
- e. Yoruba - a language from numerous West African coastal society
- f. Folklore - the traditional philosophies, myths, customs, etc.
- g. Ketekete- Is a Yoruba language word translated into English means Donkey
- h. Story- tales as a division of literature
- i. Generations- the whole group of people born and existing at about the similar time
- j. Education- the process of teaching or getting a general knowledge
- k. Promotion- something planned to advertise a product, cause, institution, etc.
- l. Preservation- to keep up or uphold
- m. Software- programs used to direct the process of a computer
- n. Technology- the division of information that deals with the creation and use of practical means
- o. Techniques / Methods- a way of achieving
- p. Animated movie- prepared an object to give the look of moving in an animal-like way in the film
- q. Animation - the procedure of making lively objects (caricatures).
- r. Cut-out animation – is a form of stop-motion animation with the use of flat characters (2d), and materials such as paper, card, rigid cloth or pictures.
- s. Intercultural sensitivity-The aptitude to make difficult perceptual differences between patterns of culture.
- t. Ethnorelativism - A developed ability to see many morals and manners as cultural rather than worldwide.

⁶ DICTIONARY, 2016. Definitions. Unabridged. Random House, Inc. [Online]. 2016. [Accessed April 30, 2016]. Available from: <http://www.dictionary.com/browse/heritage>

5. Research questions

The following are the pertinent research questions in this study:

- What steps are necessary to produce an animation film using Nigeria folktale as the themes?
- What criteria set for the animated movie was deployed to satisfy the target audience, in order for the movie to be considered successful?
- How can animation be made an alternative film tool for teen's education, development, and entertainment?
- How can the processed movie be reviewed?
- What are the attitudes and orientations of those teens who reviewed the animated film?

6. The hypothesis of the study

The respondents will understand and like the animated film presented to them". This is the Null hypothesis. If this hypothesis turns out to be true, then the above hypothesis upheld, the following conclusions were made:

- For the high school pupils, shown the animated film, "the old man, his son, his donkey, and their travail", will understand the storyline of the film and like it.
- The high school pupils, shown the animated film, the old man, his son, his donkey, and their travails", will not understand the storyline of the film, and will not like it.

7. Justification of study.

African Culture can be affected by the following factors: Weather, topography, technology, multicultural interaction, colonial domination and others. Kunle Filani, et al⁷, posited that the most important factor that has influenced and continue to influence the Africa culture is technology and previous history of colonial domination. Continuous importation of foreign films and ideas into the continent has not helped the cultures. Despite the richness of the African culture in areas of arts, the intervention of colonial rule by Europeans has tended to classify the African culture as inferior. The tendency has always been to

⁷ FILANI, Kunle, ADEMOLA Azeez and EMIFONIYE, Austine. eds. 2003. "Perspective on culture and creativity in Nigeria Art" Creative Art Forum (CCAF). Lagos.

deculturalize Africans through religion, music, the perception of beauty and hairdo, etc. It is not difficult, therefore, that the atmosphere of a “colonial hangover” remains evident across the continent among the youth.

Youth nowadays now easily embraces the “western” mode of dressing such as suit and tie, the western means of eating such as eating with knife and fork, western philosophies, morals, beliefs, music, etc.

In the opinion of most researchers in the field of culture in Nigeria, hope is not lost for the African youth to regain their lost cultural heritage.⁸

It is the belief that technology can offer a significant verifiable tool in this direction. Through the creation of various animated films from known and popular folklores, animators can help preserve the people’s cultures.

The perception of a folklore based animated film by Children/teens depends on many factors. Such factors could be:

- a. Socio-demography, e.g. Age, sex, level of education, racial bias etc.
- b. Knowledge about the cultural background of where the film was primarily created.
- c. The quality of its creation (Design).
- d. The individual connects emotionally, before watching the film.
- e. Others.

Hence, a need to review and evaluate the created animated film “The old man, son and Donkey, by selected pupils of Nigerian and Czech high school students for the purpose of promoting knowledge, attitudes, respect, and friendship among them.

This further promotes the development of intercultural sensitivity and peace among various youths of the respected countries.

8. The Original music plot

A father and his son needed to go on a journey, so they bought a donkey. The father, an old man, got on the donkey, and they started their journey, with the son walking alongside him. Someone suddenly accosted them, “Lazy old man! How dare you force a little boy to walk in the burning sun?”

⁸ ENAMHE, Bojor, B, 2013. The role of arts education in Nigeria. African Journal of teacher. Vol 3, no 1, pp. 1-7. [Online]. 2013. [Accessed 10 April 2015] Available from: <https://journal.lib.uoguelph.ca/index.php/ajote/article/view/1963/2934>

So the father got off and put his son on the animal. Someone else passing by said audibly, “What a rude little boy. Why won’t he let his poor old father ride?” So the father got on the donkey as well. As they approached a village, they saw a crowd gathering. “Those two heartless riders are trying to kill that poor donkey.

So they both got off and walked alongside the donkey. At another village, they were met with whispers. “Are these two crazy or what? They’re walking alongside a perfectly strong animal!” At which point the father said to his son, in the words of the song’s refrain, “There’s no trick you can play, there’s no strategy you can employ, there’s no path you can take, to satisfy the people of the world.”⁹

9. Limitation

- a. The time for this study is limited. Hence, each effort was made to achieve the major essentials of the research problem.
- b. This study focused on selected pupils of two countries, numbering 20 each. The findings here, therefore, cannot be generalised to all Czech and Nigeria’s pupils.

⁹ Ibidem WORDPRESS, 2009 An Obey song.

II. LITERATURE REVIEWS

10. Introduction

This chapter review works that are related to the research study and show evidence to prove that the problem can be solved. Information was found in articles, websites, journals and books.

This section contains the themes:

- Culture, intercultural communications, and comparing of commonality and differences of cultures between countries.
- Some other issues about culture.
- Folklore and its function, Nigerian and Czech folklores (Comparison, similarities and examples.
- Other mediums that have been used already.
- Education and communication, in the propagation of culture among Africans.
- Animation as an ideal tool for education.
- Previous works produced in Nigeria (Africa), Czech Republic (Europe) and other few countries.
- Works linked to this study

11. Culture, intercultural communications, and comparing of commonality and differences of cultures between countries.

Culture has many ways of defining it. In simple terms, it can be conceived as a system for differentiation between in-group and out-group people.¹⁰ It is what keeps people together, so you could even say: “Culture is social glue”.

Culture can be seen or defined from 3 perspectives.¹¹

1. The perspectives of shared meaning. Shared meaning is a group basic needs and how it communicates these needs at the superficial level of language communication. The other is the deeper meaning, which involves how words, actions, and things can become imbued with special and specific meaning for the group; for example:

¹⁰ CHANGINGMINDS, 2002-2018. What is culture? [Online]. 2002-2018. [Accessed 15 February 2018]. Available at: http://changingminds.org/explanations/culture/what_is_culture.htm

¹¹ Ibidem CHANGINGMINDS, 2002-2018. What is culture?

- A group-specific jargon and language; say the derogatory description of outsiders.
 - Rituals for greetings, meetings, punishments, and other artefacts that symbolize and remind the group of their history.
 - People and roles that help share.¹²
2. The behaviour rule perspectives. Here, social norms help everyone know what to do in various circumstances, from arguing with one another or dealing with outsiders. This facilitates the easy propagation of shared meaning and making sense of what to be done. These rules set opportunities for effective communication within and in-between 2 cultures.

Communication between 2 cultures is called intercultural communication. Its goals are towards unity, harmony, avoidance of conflicts, better intercultural understanding, intercultural respect and appreciation. It is worth noting that intercultural communication operates also at between different cultural groups who speak the same language, making understanding each other, better. At the international level, globalization has brought the whole world closer, facilitating business between peoples and countries.¹³

According to Media Studies 101¹⁴, Geert Hofstede ideas and postulations stand out. He focused on the national comparison of cultures of countries on the basis of management and organization theory. He further created criteria like values, behaviours, and organization, leading him to create 5 dimensions of national cultures. These dimensions are:

- Power distance.
- Individualistic vs. collective culture.
- Masculinity vs. femininity.
- Uncertainty avoidance vs. taking risks
- Long-term vs. short-term orientation or pragmatism vs. normative.¹⁵

Hofstede placed values of between 0-100 by assigning some objective questions against each dimension. This result in cumulative score on that dimension, with a

¹² Ibidem CHANGINGMINDS, 2002-2018. What is culture?

¹³ MEDIA STUDIES 101, 2013. Intercultural communication. [Online]. 2013. [Accessed 15 February 2018]. Available at: <https://opentextbc.ca/mediastudies101/chapter/intercultural-communication/>

¹⁴ Ibidem MEDIA STUDIES 101, 2013. Intercultural communication.

¹⁵ Ibidem MEDIA STUDIES 101, 2013. Intercultural communication

cumulative higher score representing that dimension more for a country than the other it is compared with.¹⁶

For example, if a country being compared a country like Nigeria is being compared to a country like Czech on a dimension of “Masculinity vs. Femininity; and the cumulative scores on some objective criteria (some questions) scores the 2 countries 57 and 60 respectively, it can be concluded that there is no much difference between the two countries in terms of Masculinity. Alternatively, we can conclude that both countries on this dimension and thus is a masculine society.¹⁷

Another example, if a country like Nigeria is being compared to the Czech Republic on a dimension “Indulgence”. The cumulative scores on some objective criteria (some questions) scores in the 2 countries 84 and 29 respectively, it can be decided that Nigerian cultures are more indulgent in nature than that of Czech Republic. On the other hand, we can conclude that the Czechs are typically not indulgent. While Nigerian people are known to be one of indulgence. They usually display enthusiasm and desire to enjoy life and have fun. They do have an optimistic attitude.¹⁸

It is clear from the above that Hofstede model is all about the comparison of national attitudes, behaviours, and norms, with another. Measures obtained in this way have helped a great deal in comparing 2 countries cultures in intercultural studies.

However, there are critiques who despite an agreement with this method insist that Hofstede methodology has validity problems. In their opinion, values obtained can be affected by factors like- changing globalization, convergence, technologies, and consumerisms. These factors are therefore confounding.¹⁹

3. Neulieps perspectives: Another perspective of culture that is of interest to this author is that of Neulieps. Neulieps in his famous book “Intercultural communication “sees culture from its functional capacities. For him, culture is the totality of beliefs, a way of perceiving others, one's values, one's attitude to others- attributes which determine that persons interpersonal communication capacities within the everyday role behaviour. This suggests that our cultural orientation invariable determines

¹⁶ HOFSTEDEINSIGHTS. Country comparison. [Online] [Accessed 15 February 2018]. Available at: <https://www.hofstede-insights.com/country-comparison/czech-republic,nigeria/>

¹⁷ Ibidem HOFSTEDEINSIGHTS. Country comparison.

¹⁸ Ibidem HOFSTEDEINSIGHTS. Country comparison.

¹⁹ Ibidem MEDIA STUDIES 101, 2013. Intercultural communication

who we are, how we communicate, and relate, particularly when dealing with others outside our culture.²⁰

In other words, our culture already tends to create biases about others from other cultures before we meet them in person. A stereotype of others is an example of the way we wrongly see and misjudge others. We tend to sort of misclassify them. Hence, our culture can be said to set the tone for communication with others.

Communication, verbal or none verbal, is the pattern of flow of interaction, on meeting others of other cultures within any interpersonal relationship. Such pattern can be positive or negative, depending on how cultures earlier perceive each other and our knowledge and respect for these cultural nuances.²¹

Hence, Neuliep concluded that negative communication and poor understanding of others results in non-respect of others within interpersonal settings, resulting in conflicts and lack of harmonious relations at any level of human social contact. To minimize conflicts, improve harmony, and encourage world peace, effort should be made to understand, respect, acknowledged differences of cultures, and strive to understand others from another culture through interpersonal communication.²²

Neuliep further concluded that interpersonal communication is a degree in which all of us can develop in. It is about effective adaptation to verbal and non-verbal messages to appropriate cultural context. One can be a competent intercultural communicator only if one has some knowledge about the person with whom one is communicating with, and one needs to be motivated to communicate with people who are different from one. These need skills, verbal and non-verbal skills capable of coding and decoding messages. One also needs to be sensitive to the situational features that influence the verbal and non-verbal messages one is sending, which measures one's cultural competencies.²³

12. Some other issues about culture

Culture, education, and folklore are practically connected. Culture is consequently the products of the individual existing in the societies. Every human of all ages and both genders live in groups, and participants of each group share a similar culture.

²⁰ Ibidem HOFSTEDEINSIGHTS. Country comparison.

²¹ Ibidem HOFSTEDEINSIGHTS. Country comparison.

²² Ibidem HOFSTEDEINSIGHTS. Country comparison.

²³ Ibidem HOFSTEDEINSIGHTS. Country comparison.

The term culture has numerous diverse meanings. For some people, it means recognition of literature, music, art, and food. Culture is an influential device for human existence that survives in our thoughts. However, it is a delicate experience, because it can easily vanish. Written languages, buildings, and other artificial stuff are the products of culture. They are just materials that were built and used for cultural information and abilities. The words culture and society are not identical. Cultures are developments of educated manner, designs and views, while societies are groups of cooperating individuals. Human beings are not the only living being that has societies. There are other creatures like fish, birds, and bees. It is just that for us humans, societies simply mean a group of people living in a particular country or area having shared a law, cultures, and others.²⁴

Such country like Nigeria is described as a country of harmony in multiplicity. This explanation possibly could be because the country has a lot of diverse languages, three key religions, a lot of socio-political views, organizations and changeable weathers, and climatic conditions. Despite the fact that languages differ in the country, traditional norms and costumes approaches are related. Commonly, both the eastern and southeastern women dress in simple double wrappers or blouses and headscarves as a fashion style. While the men conventionally dress in wrappers or trousers under a large shirt with the red cap as a traditional style.²⁵

Aside from the eastern part of Nigeria, there is another region from the south and west. Majority of them are from Yoruba tribe. Yoruba is one of the largest African ethnic groups south of the Sahara Desert. They are not a single group, but relatively a gathering of various people having a mutual language, history, and culture. In Nigeria, Yoruba are the majority in the western part of the country. Yoruba folklore embraces that all Yoruba people descended from a hero called Oduduwa. Nowadays, there are over fifty people who claim monarchy as the offspring of Oduduwa.²⁶

According to Edwin Emerenu²⁷, in his article on folklore, proverbs, and parables, folklores are stories that are commonly educational and are about human traits. These stories are socially used for entertainment and educational purposes.

²⁴ O'NEIL, Dennis, 2002. What is Culture? [Online].2002. [20 March 2016]. Available from: https://www2.palomar.edu/anthro/culture/culture_1.htm

²⁵ NIGERIA, 1998. Customs and traditions of Nigeria. [Online].1998. [Accessed 20 April 2016]. Available from: http://www.onlinenigeria.com/traditions_Customs.asp

²⁶ ADVAMEG, 2008. Yoruba - introduction, location, language, folklore, religion, major holidays, rites of passage. [Online].2008. [Accessed 22 April 2016]. Available from: <http://www.everyculture.com/wc/Mauritania-to-Nigeria/Yoruba.html>

²⁷ EMERENU, Edwin, 2015 Folk media: folklore, proverbs and parables. [Online].2015. [Accessed 26 April 2016]. Available from: <http://www.researchfaculty.com/2015/05/folkmedia-folklore-proverbs-and-parables.html>

The stories are mostly of highly educational in aspirations. Folklore has a vital role in the interaction of children in African societies because it is mainly used to teach and entertain the cultural values of the children. On the other hand, the elderly people use folklore as a way to control the society, particularly in strengthening the traditional standards that have already been developed. Such traditional ethics include honesty, hard work, integrity etc.

African storytellers narrate memorized historical stories. Conventionally, folklore is told to children, especially in the evening. Generally, in Africa, children gather around elders who tell them stories under moonlight and sometimes they sing and clap their hands. The children are allowed to participate by contributing to lesson learnt from the stories. Educational folklore typically ends with the storyteller asking the children questions. The narrator asks the audience by mentioning these words “This story teaches us to do or not to do”.²⁸

Folklore as a form of culture can be defined as any belief or story that can be passed on from one age group to the next one. Through the teaching of traditional stories, children would learn that robbery, dishonesty of any kind of form must be avoided. Folklore can also be used to solve some problems such as to improve educational resources.

Steve Nettleton²⁹ discussed using folklore to promote and enrich education for Malaysia’s indigenous children. He wrote that endorsing the traditional folklore into the curriculum is part of a UNICEF supported the determination to decrease the number of dropouts among the native peoples of Malaysia, called the Orang Asli. With the support from UNICEF, Malaysia’s Ministry of Education has expanded an exceptional helpful education prospectus to most of the schools in the country. Mutually, the UNICEF and ministry are working together to advance innovative educational resources that integrate folk stories and storytelling methods in order for the children from various Orang Asli groups to comprehend without difficulty. This plan was successful because in that community storytelling is a form of entertainment.

When a narrator tells a story to the children and grandchildren, it aids the children to remember the way of life of their own community. It keeps them attentive. This proves how important the use of Folklore is to our society. That is why we need to keep it alive in our imaginations.³⁰

²⁸ Ibidem EMERENU, Edwin, 2015 Folk media: folklore, proverbs and parables.

²⁹ NETTLETON, Steve, 2008. Using folklore to promote and enrich education for Malaysia’s indigenous children. [Online].2008. [Accessed 24 April 2016]. Available from: http://www.unicef.org/education/malaysia_44515.html

³⁰ Ibidem NETTLETON, Steve, 2008. Using folklore to promote and enrich education for Malaysia’s indigenous children.

13. Folklore (its functions)

According to megaessays websites³¹, cultures around the world are based on their traditions whose emphasis is on some subjects of folklore. The folklores are therefore unique and they are usually passed down from one generation to another.

In the African settings, folklore consists of different kinds of stories, urban legends, and proverbs. The stories are used to entertain, terrify people, and to teach lessons.

For example, entertainment today serves as one of the most common purposes of folklore. People can create stories of their own, myths, and urban legends, basically just to get peoples' attention.

Another role of folklore is to scare people. Such stories like ghosts, killers, and things someone is not supposed to do are linked to consequences of their actions. This kind of stories is just mainly used to fright people.

Proverbs is an additional example of folklore which has been very well-known and is frequently used. The core purpose is to impart a lesson about anything.

In conclusion, folklore is educational, which means morally informative to teach and to entertain.

Folklores serve many educational purposes. Various authors have expressed about functions folklores serves. Folklore stimulates the young youths and delivers ethical value, which is valued by their people.³²

Folklores serve moral lessons as well. It stimulates the young youths and delivers ethical value, which is valued by their people. Children learn to be generous, respectable, and courageous, also to support and defend their country.³³It is also the belief of Ogu that, folklores help people talk about themselves, or tell others about other people. It has a power of influence on what people do, and how they classify themselves.

Given the meaning of the story in Africa as a considerable element for the creation of group as well as people's personal lives, folklores facilitate doing what is right. Hence the link between identity and morality can create traditional

³¹ MEGAESSAYS websites, 2015. The Function of Folklore. [Online].2015 [Accessed 30 April 2016] Available from: <http://www.megaessays.com/viewpaper/12638.html>

³² OGBALU, Uche Janet. 2011: Appreciation of Igbo folktales and songs versus realism. *Unizik Journal of Arts and Humanities*. 2011. Vol. 12, No.1, p.55-75.

³³ Ibidem OGBALU, Uche Janet. 2011: Appreciation of Igbo folktales and songs versus realism. *Unizik Journal of Arts and Humanities*. 2011. Vol. 12, No.1, p.55-75.

standards. The emphasis is honesty over deceitfulness and truth over untruth. Each story has a message to pass just to teach the children about heroes and heroine and to inspire them to be courageous to their justification in the society. Folktales are used to mock the deviant characters in the society, thus in making them change their bad flaws for good.³⁴

13.1 Folklore and folktales as part of culture

Folklore and Folktales play a significant role in every nation. They can be used to spread information through the use of verbal communication. The main difference between both of them is that the folktales refer to tales that have been spread to the younger generations through oral communication. Folklore refers to the traditional philosophies, stories and practices of people.³⁵

Folklore is a unique cultural variable. It is a myth, legend, art, and dance. It tends to be peculiar to a given people of the identifiable region, geography, civilization, etc. It could also have a universal or regional meaning.

Folklore permeates every culture, connecting people to their collective past, thereby helping them to make sense of their presence. It should be noted that folklore does not have to mean something that is old or rural. It is constantly changing, always fresh, yet always grounded in the past.

Historically, the word traditional stories were coined in 1846 by a Briton. Before then, folklores were described as “antiquities and bygoness”. They were not in written forms then but passed orally as tales, proverbs, and jokes³⁶.

Folklore as earlier described could be unique to a people. A people are classified into groups based on sex, religion, age, ethnicity, nationality, or income. However, most folklore can be said to be unique to children, families, and communities.³⁷

- a) Children: Children play an important role in passing on a folktale. Through repetition, riddles, dance, songs, singing games and saying, propagation is achieved by oral or imitation.

³⁴ Ibidem OGBALU, Uche Janet. 2011: Appreciation of Igbo folktales and songs versus realism.

³⁵ ADMIN, 2015. Difference between Folklore and Folktale | Folklore Vs Folktale. [Online].2015 [Accessed 14 May 2017]. Available from: <http://www.differencebetween.com/difference-between-folklore-and-vs-folktale/>

³⁶ MCMANUS, Melanie.R, 2017. How Folklore Works. HowStuffWorks. [Online].2017. [Accessed 10 April 2017] Available from: <http://people.howstuffworks.com/folklore.htm>

³⁷ Ibidem MCMANUS, Melanie.R, 2017. How Folklore Works. HowStuffWorks.

- b) Families: The family is a rich source of traditional stories. The uniqueness of a family may be inherited and transmitted through the ways of birthdays as celebrated, food cooked and eating in a unique way, unique characteristics of one's ancestors, etc. In cultures of Native Americans and West Africa, one community member was responsible for orally passing on to each family, through story or song, the history of their ancestors.
- c) Communities: Communities of any type- urban, rural, poor, and rich, etc., are a wellspring of a folktale. How a city or village celebrates its holiday is uniquely passed on from generation to generation? For example, New Orleans hosts a jazz festival to honour its musical roots with special street decorations, parades, special foods, etc., is well known in the U.S.A.

Despite the uniqueness of folklore to a given people or community as elaborated above, the content of folktale seems to have common similarities, even when such people do not live near each other, speak the same language, or have the same discernible connection.³⁸ For example, frog and toad are at the centre of many pieces of folktales across the world. In many Chinese stories, the vital trickster is a toad. In primitive Europe, frogs were seen as wicked imps, who accompanied evil.

Similarly, House³⁹ postulated that many cultures have creation myth involving great floods. These similarities of traditional stories cultural beliefs are an indication that people are essentially same, despite differences in geographical location, or how long ago their histories.

Folklore can also be unique to a regional group, language, or community. For example, the Chinese, Japanese, Koreans, and Thais all share a myth about the rabbit in the moon, which is using a mortar and pestle. In the Chinese tale, the rabbit is making medicine. In the Japanese and Korean versions, he is crafting cakes. In the Thai tale, he is de-husking rice. Folklorists explained these geographical similarities because people easily carry stories easily across borders⁴⁰.

³⁸WANNER, Noel, 2017. Frogs: Frog Myths across Cultures | Exploratorium. [Online].2017. [Accessed 5 April 2017]. Available from: <http://www.exploratorium.edu/frogs/folklore/>

³⁹ HOUSE, Christine Y. 2016. Cultural Understanding through Folklore. [Online].2016. [Accessed 2 April 2017]. Available from: <http://teachersinstitute.yale.edu/curriculum/units/1993/2/93.02.05.x.html>

⁴⁰ COLORQORG. nd. Common themes in myths and legends across cultures. [Online]. [No date] [Accessed 2 April 2017]. Available from: <http://www.colorq.org/articles/article.aspx?d=2005>

Regional similarities are also observable with the myth about numbers.⁴¹; Mermaids⁴², Ghosts.⁴³

Folklorist has classified the subject of folklore according to various genres or categories. These are oral, material, and belief.⁴⁴

- a. Oral folklore encompasses songs, dance, and all forms of “verbal art”. These include poetry, jokes, riddles, proverbs, fairy tales, myths, and legends. Most of these art forms now exist in written forms, e.g., as in fairy tales.
- b. Material folklore are objects that an individual can touch. These include home decorations, special clothing and jewellery. Also included are traditional family recipes, food, and musical instruments. Vernacular artwork, textiles, and architectures are included here.
- c. Belief: Religion, rituals, such as tossing rice to at a bride and groom to wish them good luck; and the Jewish tradition of given bread, sugar, and salt as a housewarming gift. Belief folklore is also classified as behavioural or cogitative because belief affects one's thoughts and behaviours.

13.2 Nigerian Yoruba folklores within the African settings.

African folklore is transferred down from one generation to the next, and the stories are very significant to the societies and customs of her peoples.

Generally speaking, tricksters and animals play a common role in the African traditional stories.⁴⁵ Usually, the stories are entertaining, and serve to teach a lesson, sometimes of moral or life survival values.

Living being tricksters frequently describe how stranded animal succeed to outsmart violent looking creatures. One such tale emanated in West Africa. It is the story of Anansi who acts in favour of the sky deity, Nyame. Anansi became the king of all tales after proving to Nyame that he could trick jaguar hornets and a fairy. Anansi is often portrayed as a spider, a human, or a combination of both.⁴⁶

⁴¹ Ibidem HOUSE, Christine Y. 2016. Cultural Understanding through Folklore.

⁴² Ibidem COLORQORG. nd. Common themes in myths and legends across cultures.

⁴³ Ibidem WANNER, Noel, 2017. Frogs: Frog Myths across Cultures | Exploratorium.

⁴⁴ Ibidem MCMANUS, Melanie.R, 2017. How Folklore Works. HowStuffWorks.

⁴⁵ Ibidem HOUSE, Christine Y. 2016. Cultural Understanding through Folklore.

⁴⁶ LANWANG, Irish, Angelene. 2016. The Elements of African Folklore. [Online].2016. [Accessed 9 April 2017]. Available from: <https://medium.com/@rishilanwang/the-elements-of-african-folklore-fc41b51cd1d>

Other animal trickster's common in African legends includes tortoise and the hare.

It is noteworthy to state that in general, animal plays an important role in these tales. Many stories are based on talking animals with human characteristics such as greed, jealousy, and loneliness. Many narratives deal with common concepts such as life after death, the birth of the universe, belief in magic, ancestral spirits, celestial beings, and so on.⁴⁷

Far from being seen as relics from the past, these stories still form an integral part of many Africans daily lives and are a testimony to their principles and beliefs.

The Yoruba people live in the Southwestern part of Nigeria, within the West African settings. They form one of the 3 largest tribes making the modern federation of today's Nigeria. The people are predominantly farmers and traders.

Like other Africans, most traditional stories narratives are about farming, farm products, and animal life.⁴⁸ Others tell about the historical past of the tribe, revealing old age customs, wars, religion, and culture. Customs related tales are about marriage, naming ceremony, funeral ceremony, culture, kingship, and paying homage.

In recent years, to preserve and promote Yoruba and other major tribe's folklores in Nigeria; the central Government sponsored a program "Tales by moonlight". This program has been running on the central popular T.V station for years on The NTA (The Nigeria Television Authority). The program tries to replicate the way and manner folk tale's stories are told in the past to children before time to go to bed at about 6-7 pm.

It is noteworthy to state that most Yoruba folk tale's stories start with "ones upon a time" or "a long time ago", or "when the tortoise was the ruling king on earth". This means the precise date of the tale is never mentioned by the storyteller because the stories actually did never take place. Similarly, the story often does not describe the location with any precision. "It happens in a city far away". "In the land of the giants, of the fairies, of kipsies, and of the dead."⁴⁹

⁴⁷ GERBER, Hestie Barnard .2013. 10 African Myths and Legends. [Online] 2013. [Accessed 10 April 2017]. Available from: <http://listverse.com/2013/07/18/ten-african-myths-and-legends-2/>

⁴⁸ ADELEYE, Eunice. 2014. African-Nigerian Folklore. *International Library Review*. 2014. Vol 4, No .3, p. 281-283.

⁴⁹ Ibidem ADELEYE, Eunice. 2014. African-Nigerian Folklore.

13.3 Czech Republic folklore within the European settings

European traditional stories/ Western can be seen as having its root in Christendom during the middle ages, which eventually give way to a number of shared traditions.⁵⁰ For example, notable commonalities are observable in the ways Christians celebrated, such as Christmas gift-bringers, a custom associated with “All Souls Day”. Ditto are practices found in large part of Europe, such as “Knocking on wood”, or “fingers crossed” gestures.

Contacts with the Islamic world have also influenced cultures in the Balkans and the Iberian Peninsula of Europe. Ditto is the American folk tales since the 19 century which has succeeded in diluting the cultures and cross-pollinating the traditions.

Czech Republic folklore was largely influenced by Christian and pagan customs.⁵¹ Today, the Government tries to preserve its tradition and customs through using folklores’ ensembles that are kept actively engaged at all times, within its 4 ethnographic regions. Each region has its special traditions, songs, or costumes, and specializes in different crafts. Hence, in today’s Czech Republic, folklores provide a diverse source of entertainment in music and dance, featuring in traditional Czech celebration.⁵²

⁵³ Common celebrations in which music, dance, and costumes are widely displays are: Drowning of Morane, Shrovetide (Masopust), Easter, burning of witches (Walpurgis Night)⁵⁴, and erecting a Maypole.⁵⁵

Karziok Olga’s work on witches is of special interest to this author. Her work was focused on the subject matter within the context of beliefs and practices among Slavonic peoples, presently located within the geographical areas of Serbia, Czech, and Slovakia Republics, where they are called Poludnica, Polednice, and Poludnica, respectively.

⁵⁰ KUNCOVÁ, Romana .2011. Celebrating Easter in the Czech Republic". [Online]. 2011. [Accessed April 17 April 2017] Available from: <https://web.archive.org/web/20130313082422/http://www.czech.cz/en/Discover-CZ/Lifestyle-in-the-Czech-Republic/Tradition/Celebrating-Easter-in-the-Czech-Republic>

⁵¹ Ibidem KUNCOVÁ, Romana .2011. Celebrating Easter in the Czech Republic".

⁵² LADISLAV, Holly .2004. “Stavění MÁJE a májový čas". [Online]. 2004. [Accessed 20 April 2017] Available from: <http://czech.republic.cz/encyklopedie/objekty1.phtml?id=120945&lng=1>

⁵³ KUČA, Pavel. 2007. "Masopust - Fašank" [Online]. 2007. [Accessed 26 April 2017] from: <http://czech.republic.cz/encyklopedie/objekty1.phtml?id=135067&lng=1>

⁵⁴ Ibidem LADISLAV, Holly .2004. “Stavění MÁJE a májový čas"

⁵⁵ Ibidem KUČA, Pavel. 2007. "Masopust - Fašank"

Her work examined Karel Erben's collections of Czech folk songs and stories and Anthonin Dvorah symphonic songs of 1896. She also took a personal interest in the true nature of a Scottish song that results in her writing a personal poem," The Monday witches".⁵⁶

She concluded that every nation has its unique customs about witches, with some operating during the day and some at night.⁵⁷

13.4 Nigeria, Czech and Slovak Folktales

According to Chen⁵⁸, folktales are stories that come into existence and minds of the people. Such folktale has consistently remained every child's favourite. Folktales are well known for its mystic elements, inventive characters, action, fairness, happy ending and important wisdom. Folktale contains humour, exaggeration, setting etc. Various people have the habit of using the terms folktale and fairy-tale substitutable, however few of these stories really involve the use of fairies. "Fairy tales are made-up because they are not true. They simply imitate vital growths and circumstances of human existence". Fairy tales contain magic or mystic elements, characters, and spells.

Chen⁵⁹ also pointed out that few types of folktales of animal tales -Wonder stories, Pourquoi tales, and Noodlehead stories. These types of tales have their characteristics.

- a. Animal tales are the oldest form of folktales. They can be used in myth, fables and fairytales. They typically contain ethics. This kind of stories involves the use of animals as the main characters, with the storyline focusing on them and their kingdom. This kind of tales plays a vital part in the story of the past. E.g. the Tortoise and the Hare, Lion King Etc.
- b. Wonder stories can also be called fairy tales that are the widely recognized in traditional folktales. These types of tales normally portray the conflict between hero and villain in a mystical world. A lot of this kind of stories always have a happy ending. It involves the use of folkloric make-believe characters, such as fairies, giants, goblins, mermaids, talking animals, witches, and bogeyman. The stories do involve the use of magical objects

⁵⁶ Ibidem KERZIOUK, Olga. 2013. "The noonday Witch"

⁵⁷ KERZIOUK, Olga. 2013. The noonday Witch [Online]. 2002-2018. [Accessed 15 March 2018]. Available at: <http://blogs.bl.uk/european/2013/10/the-noonday-witch.html>

⁵⁸ CHEN, Chi-Fen, Emily, 2016. Children's Literature. [Online]. 2016. [Accessed 30 April 2017] Available from: http://www2.nkfust.edu.tw/~emchen/CLit/folk_lit_type_modernfairytales.htm

⁵⁹ Ibidem CHEN, Chi-Fen, Emily, 2016. Children's Literature

- like lamp, tree, mirror etc. or a charm. An example of this kind of stories is “The Origin of Life on Earth” by David A. Anderson and Czech bogeymen.
- c. Pourquoi is a French word. To translate into English, it means “why”. Pourquoi tales clarify why this something is like this or why is something as it is. This delivers original descriptions for questions in which early people do ask whenever they use the word “why”. They can be found around the world mostly recognized in African and Native American folklore. There is a link between Pourquoi tales and myths, though; the scenery in Pourquoi tales has nothing to do with gods compare to myths. For example, “Why the Bat flies by Night”, “Why the Sun and the Moon Live in the Sky” (from the Southern part of Nigeria).
 - d. Noodlehead story is a humorous folktale that is about silly individuals doing ridiculous funny things. These tales are common because of their gibberish and humour. Occasionally, we tend to like the victory of the hero over the villain characters of the story. For example, “The Three Wishes” by Joseph Jacobs.

Folktales have a way of fascinating people and it can be used in diverse ways to assist people particularly children. According to House⁶⁰, folktales serve entertainment purpose. She also said that they reveal information about the way life was for the average man. The historical books, events, dates, and names, shaped our environment. This enables us to remember the worries, confidences, dreams, and facts of daily lives. She further pointed out that a folktale describes the environment where and how people live, values, and eventually our identity. Children take pleasure in paying attention to these stories without bias or discrimination. To them, it does not matter where the stories originate from. Some of the children can distinguish facts from the imaginary universe and listen to what the message is about.

The message from folktales is mostly educational which is essential for everyone across the world. Every country has unique characteristics of folktales. Nigeria as a country have been using folktales for centuries, this is one of the characteristics of Nigeria folktales.

This author agrees with Ninan⁶¹, who mentioned that African folktales function as a way to pass on traditions from a generation to the next. There are many songs, fables, myths, proverbs, histories, etc. that justifies this statement. In Yoruba stories for example, such as the Overreacted Snail, the Tortoise Mouse and the Squirrel, The Stubborn man and the helpful spirits. Etc.

⁶⁰ Ibidem HOUSE, Christine Y. 2016. Cultural Understanding through Folklore

⁶¹ NINAN, D. F, 2011. African Folktales: Collection and Analysis. [Online]. 2011. [Accessed 1 May 2017] Available from: <http://www.ifecisrg.org/content/african-folktales-collection-and-analysis>

Akor,⁶² said that verbal folktales used to be a significant activity in Nigeria. This kind of activity had been in existence before the introduction of radio or television, formal education, electricity, and computers. The majority of families do gather together and tell stories to the children in the community. They usually do that after a long day work and after having eaten their dinners.

Akanbi,⁶³ was able to give explanations, particularly to Yoruba folktale. Telling stories at night is usually called tales by moonlight. Telling stories at night is a typical procedure and part of Nigeria culture e.g. Yoruba culture. Folktale has its significance in the Yorubá setting. It is a historical time routine among the Yoruba people. The location is continually around the compound. Because of the children's interest, they constantly form the higher amount of audience. Usually, an old individual tells the story; the person can be a man or a woman. Though the scenery always includes every household member, other people from the neighbourhood do participant to listen to the stories. The Yoruba folktales are obviously different from other style methods. Its source is unidentified, or a definite author. It admits an explanation of real incidences, nonetheless the stories are chastely inventive, mostly aimed to amuse and teach the spectators. Yoruba folktale is usually when someone does a wicked act, someday that person's will always reap what he/she sow and go on to be punished. Yoruba culture is rich, and full of ethical standards, some of them are from moonlight tales⁶⁴.

Akor,⁶⁵ also said that verbal folktales used to be a significant activity in Nigeria. This kind of activity had been in existence before the introduction of radio or television, formal education, electricity, and computers. The majority of families does gather together and tell stories to the children in the community. They usually do that after a long day work and after dinner. But this system seems not to be practised anymore from numerous homes.

Currently, only a few people are tellers and listeners to folktales. Numerous children born within 21st century were interviewed whether they are being told of any folktales at homes. The outcome of the interview was that only a few children mentioned that had the opportunity to know native folktales and that is through books they read or their teacher recites it to them at school.

⁶² AKOR, Ojoma, 2013. Nigeria: What Happened to Folktales in Our Homes? [Online]. 2013. [Accessed 6 May 2017] Available from: <http://allafrica.com/stories/201302080551.html>

⁶³ AKANBI, Timothy, Adeyemi, 2014. The Moral Value of Yorùbá Moonlight Tales. *Open Journal of Modern Linguistics*. [Online]. 2014. Vol 4, no. 4, p.481- 486 [Accessed 12 April 2015] Available from: https://file.scirp.org/pdf/OJML_2014100910170178.pdf

⁶⁴ Ibidem AKANBI, Timothy, Adeyemi, 2014. The Moral Value of Yorùbá Moonlight Tales.

⁶⁵ Ibidem AKOR, Ojoma, 2013. Nigeria: What Happened to Folktales in Our Homes?

Other countries' folktales like that of Czech Republic are almost related to Nigeria folktales because they are rich too. Such folktales are used for a long time and spread the stories for generations. For instance, one of the top well-known characters in Czech fairy tales is titled "vodník" or "hastrman". The story is about a creature that can be found anywhere near to water or pond. The creature exemplifies the spirit of water and is typically portrayed as an unappealing green in colour. The creature is a male with green hair, protruding eyes and water is soaked from his coattails. The creature is typically described as a wicked fairy that hurts people and captures those who cannot swim so that he can win their soul. He creates trap using ribbons and mirrors as bait to get girls into the pond. The wicked fairy can be a shapeshifter, which changes him into all types of creatures. When he captures the souls of anyone, he stores and keeps them in a usual plump concealed jar in his aquatic home. If somebody tries to free the dead souls, they get away from the water fairy's home that looks like an air bubble. Nevertheless, there are also different types of water fairies that assist millers and not dangerous. They sit everywhere on twigs of willows, smoking a pipe and engaging in music at nightfall in stories.⁶⁶

Pohádkový Chlum u Třeboně,⁶⁷ pointed out that Vodník is traditional as a creature character of Czech stories. Water fairies are in a lot of countries' folklore; nonetheless, Czech waterman is exceptional. According to these stories, waterman kills people and he places their soul into a jar, but he selects just evil people. However, the majority of the watermen are welcoming and assist people by taking care of fishes and water.

Watermen stories can be found in many books, movies, and fairytales. An example of a famous book is named 'Kytice' (Wildflowers). It was produced in 1853 by Karel Jaromír Erben. The book covers numerous poems with traditional tale melodies. Some of these poems include Waterman which was recorded in the film, Kytice in the year 2000. In addition, Vodnická (Waterman) Fairytale was produced in 1932 by Karel Čapek.⁶⁸

There are more Czech stories that are educational for instance. Hubálková⁶⁹; wrote in his paper that there are numerous diverse types of devils in Czech stories, and describes their characteristics. The devil usually does have horns, hooves, a tail, hairy and fire aromas. He lives in hell and ruled by a harsh hierarchy. The

⁶⁶ HUBÁLKOVÁ, Petra .2012. Bogeyman and fairies. [Online]. 2012. [Accessed 10 May 2017] Available from: <http://www.czech.cz/en/Life-Work/Living-here/Customs-and-traditions/Czech-bogeymen-and-fairies>

⁶⁷ POHÁDKOVÝ CHLUM U TŘEBONĚ, 2017. Who is vodník (Waterman)? [Online]. 2017. [Accessed 10 May 2017] Available from: <http://www.pohadkovychlum.cz/en/vodnik>

⁶⁸ Ibidem POHÁDKOVÝ CHLUM U TŘEBONĚ, 2017. Who is vodník (Waterman)?

⁶⁹ Ibidem HUBÁLKOVÁ, Petra .2012. Bogeyman and fairies.

hierarchy involves the moulted devils in which they are in bottom position, while the leader is Lucifer who has controls over his realm through enchantment and curses. A devil goes out of his home to capture the souls of criminals. When he goes to the human world, he typically looks like a young gamekeeper, who provides an individual with a service and he needs somebody's soul in exchange for that service. That is where the proverb comes from mentioning "trade single's soul to the devil". When the agreed date is due, the devil captures the person and his soul will remain eternally in hell. Hell is a place with a lot of evil people. Their souls go into hard labour and tortured until the end of time. The everyday routine of devils consequently contains adding wood below the kettles, in which wicked souls are simmered.

Hubálková,⁷⁰ also mentioned another story that involves the souls of deceased sorceresses or small children. If any traveller is good to them, they simply guide him/her securely out of the forest. In this story, there is a different bogeyman in the forests named "Hejkal" (braying man). This ghost does terrify people with his horrifying loud and braying noise. The living children fear the witch in the middle of the day. The witch does capture disobedient children at midday. The nightfall enchantress also acts that way but she makes the children move around outside after the sunset angelus bell rings.⁷¹

Merlot⁷² wrote that Czech culture does not have much myth but they do have a lot of fairy tales. So the fairy tales are the youth's myth. He also stated that the old stories deal with family, dishonesty, love, and the criminal all still have potentials that will classify today. Fairy tales do not just amuse us but also educate.

Heiner⁷³ quoted that some of the ancient Czechoslovak stories do not provide an accurate theoretical translation. She has repeated the tales used, a method which she hoped that it will satisfy American families. She also mentioned that she made an attempt to keep the essence of the originals on the other hand but have taken an easy way out to make the English form more understanding and exciting.

She also stated she went to Czech, Slovakian, and Moravian places. She has included a story in her book titled 'Katcha and the Devil' because it is funny,

⁷⁰ Ibidem HUBÁLKOVÁ, Petra .2012. Bogeyman and fairies.

⁷¹ Ibidem HUBÁLKOVÁ, Petra .2012. Bogeyman and fairies.

⁷² MERLOT, 2013. Czech Fairy Tales. [Online]. 2013. [Accessed 3 May 2017] Available from: http://www.praguenet.com/compass/number_5/culture.html

⁷³ HEINER, Heidi, Anne, 2005. Czechoslovak Fairy-tale. [Online].2005. [Accessed 10 2017] Available from:<http://www.surlalunefairytales.com/books/czech/fillmore/note.html>

which is mainly a Czech character. Another story titled ‘The Betrothal Gifts’ to display how a story is related to other countries and made delightfully local by providing it with a native background. And numerous tales of the prince away on a journey which is usually mutual with European fairy tales that shows a convincing Oriental inspiration.

The subject of European fairy tales within the Slavonic culture is also of special interest to this author. More important is the presentation of the subject matter as aired on the Slovakian television in 2018, through the anchorage of one of its editor, Mr Braňo Dobšínský. The host in this discussion was an erudite researcher on the subject, Jane Pacalova of Slovakian Academy of Sciences. She demonstrated a great deal of knowledge on the subject matter by defining it from its meaning, characteristics, and universality.

In the analysis of her presentations, the following conclusions were obvious:

1. Fairy tales within the Slovakian cultural contexts are stories formulated for the purposes of changing behaviours- enhance desirable ones, and discourage bad ones.
2. Most have their origins in biblical stories, already known to the people.
3. Most ends with the victory of good over evil, though some may occasionally not.
4. Despite significant differences in their socio-cultural contexts with far away cultures like Tahiti, or Japan, there is evidence of the universality of fairy tales.
5. The actual meaning of fairy tales is often hidden.
6. Horror and brutality are often associated with fairy tales. This is done deliberately to satisfy inherent human needs to experience and feel violence. This means, for humans, the experience of violence and brutality has always been, and will always be entertaining.
7. Fairy tales can be concluded to have been composed for the purposes of satisfying adults, rather than children in actual fact.⁷⁴

Folktales have its elements or characteristics which we can use to compare the similarities and differences between Czech and Nigeria Folktales. Using Chen’s⁷⁵ article about folktales elements as a guide to point out the similarities of Nigeria and Czech folktales, the following elements are recognised: setting, characters, plot, styles, theme, and conflict, are relevant:

a. Setting:

⁷⁴ RADIO AND TELEVISION OF SLOVAKIA. 2018. without the package [Online Radio]. 2018. [Accessed 17 March 2018]. Available at: <http://www.rtvs.sk/radio/archiv/11433/875624>

⁷⁵ Ibidem CHEN, Chi-Fen, Emily, 2016. Children's Literature.

- Both Czech and Nigeria folktales have folktale backgrounds that are typically taking us to an imaginary world. A place where animals talk, witches, magic, and so on. For instance, the dwelling place of folktales is usually in an enchanted kingdom.
 - Both countries folktales' sceneries are usually pronounced in unclear terms. For example, "A long time ago" and "Once upon a time". This makes the time make-believe.
- b. Plot:
- Both folktales are exciting and simple.
 - They are both informative and entertaining.
 - The Plot's conflict is typically set on with good deeds vs. bad deeds. Behaviours of human beings that act either good or evil.
- c. Styles:
- Both explanations are fast and direct with slight details.
 - Mystical beings' objects like mirror, beans, pots etc. This is used to cast spells.
 - They both use animals like tortoise, hare, pigs etc.
 - Nigeria and Czech folktales do have exaggerations.
 - Both folktales are orally spread for generations.
- d. Characters:
- The hero is usually nice, courageous, generous, and might own some kind of distinct authority.
 - The characters in folktales are typically simple, and direct. They are characteristically good or completely evil. This is not difficult to recognize.
 - The folktale characters' motivations are usually desired by greed, hatred, jealousy, fear, and love.
 - The characters are typically conventional, for example, wicked stepmothers, and jealous relatives, genuine friends. Physical looks frequently readily describe the characters.
 - Both usually have special abilities or powers.
- e. Theme and conflicts:
- Both Nigeria and Czech folktales do have characters that go through a test to verify their behaviour either good or evil.
 - Hero vs Villain is common.

- Typically, both folktales do reward those that are good and punish the evil.
- Commonly, there are worldwide facts, educations, and morals, connected to people in real life. E.g. their actions and material properties that are appreciated by the people that makes the tale.
- They both have rich folktales.

The differences are:

- Nigeria folktales are stories usually told by an old woman or a man and they are surrounded by a lot of listeners. They do practice that at night. This is different from Czech folklore.
- Czech folktales do not have a lot of myths compare to Nigeria. E.g. Queen Amina of Zazzau.
- Both countries have their own different features of their culture, folk tales and societies of their people from which they are from. E.g. the mode of dressing, music, food and use of materials like Calabash.
- Nigeria folktales mostly use Animal Trickster E.g. Tortoise. While Czech folktales mostly use scary creatures like Bogeyman.

A folktale is a form of culture; from whose root it spurs. It is an in form of myths, legend, arts, belief, dance, a way of life, narratives, among others. It is informative and entertaining. It serves as a means to propagate culture and belief from one generation to another. Children love folktales because it challenges their imaginative capacities.

Although love is often unique to a people or community, it can have a regional and universal appeal. This explains commonalities of all human races, regardless of locations, and civilizations.

African folktales, as exemplified by Nigeria's Yoruba tribe, have a number of similarities with those of Europeans of Czech descent.

Both folk tales serve to preserve and propagate cultural identity. They serve benefits of understanding the past from the present realities. Children are great beneficiaries in both settings.

On the other hand, obvious differences are glaring. This author has tried in this paper to identify them.

13.5 Nigeria and Czech Folktales (Fairy tales) stories examples

An example of Nigeria fairy tale is titled the 'The King and the 'Nsiat Bird' and 'Why the Bat flies by Night'.

Once upon a time, there lived a king named Ndarake who was King of Idu. He happened to be young and rich, so he is fond of having petty ladies and plenty of slaves. There lived a bird named 'Nsiat. He had a very pretty daughter, whom 'Ndarake wished to marry. When the king asked him about the matter, he responded that he had no objection to it. It will be an honour for his daughter to marry a king. Unluckily, having twins is forbidden in the country. The king is aware that his family always gave birth to twins. The tradition is to kill both the children and throw them into the forest, while the mother is driven away and allowed to suffer from hunger. However, the king is in love with Adit, the bird's daughter, went ahead and married her. The king paid a large amount of dowry and feast was held.

After the marriage, bird's daughter (Adit) gave birth to twins. The king instantly became very fond of the twins. Nonetheless and according to the tradition, he had to give them up to be killed. When the 'Nsiat bird heard this, he went to the king and reminded him that he had warned the king before he married her about having twins. Because the king loved Adit, he did not want them to be killed. So he gladly accepted the 'Nsiat bird to take the whole of his family, as well as Adit and her twins away on earth. And make their home in the trees, and they made their nests in the trees which they grew in the town.

That is why the 'Nsiat birds make their nests only in places where human beings are. It was the beautiful colour of bird's daughter that attracted the attention of Ndarake (the king) and made him marry her.⁷⁶

Another example of Nigerian Fairy-tale. Once upon a time, there lived a bush rat called Oyot who was a good friend of Emiong, the bat. They consistently fed each other, but the bat was envious of the bush rat. Whenever the bat cooked the food it was always good, and the bush rat said, "How is it that whenever you make the soup it is very tasty?" The bat responded, "I repeatedly boil myself in the water that makes the soup tasty."

He told the bush rat that he is willing to show him how he cooks the soup. So he got a pot of warm water and jumped into it, and after that, he came out again. The soup was good as usual, as the bat had cooked it previously.

⁷⁶ DAYRELL, Elphinstone, 1910. Folk Stories from Southern Nigeria, West Africa. [Online].1910. [1 December 2017]. Available from: <https://homelandreviews.com/wp-content/uploads/2016/07/folk-stories-from-southern-nigeria.pdf>

The bush rat went home and told his wife that he is going to cook a tasty soup like his friend the bat. Therefore, he told her to boil some water for him. Next, when his wife is not around, he got into the pot and got himself almost dead.

When his wife looked into the pot she discovered that her husband is dead, she was very angry and reported the issue to the king who gave orders that the bat should be in prison for killing her husband.

Everyone tried to catch the bat, but as the bat noticed that they are after him, he flew away into the bush and hid. The bat had to change his home and decided to only come out at night to feed.

That is why you cannot find a bat during the daytime.⁷⁷

An example of Czech fairy tales is titled the 'Little Otik' and 'The Disobedient Rooster: The Story of another Little Hen'.

Once upon a time, there lived a man and his wife. They were poor. They are very sad that they had no child.

One day the husband and his friend had to go out to work on the field. While the man is working on the field he saw a root that looks like a tiny baby. He got home and gave it to his wife and named the root little Otik. The wife responded happily.

The little Otik magically wake up and alive. The wife was happy to see that she feed little Otik porridge, milk. But Otik is never satisfied he kept asking for more. So the wife had to borrow a load of bread to feed the little Otik. He ate all the food given to him and never satisfied. He grew larger each time he eats anything. Then he ate the wife, the man, plants, animal and anyone he meets along his path.

One day, he met an old woman Otik said to her I ate porridge, milk, bread, mama, daddy, a lot of people and animals and now I am going to eat you. The old woman had an axe she defended herself and hit Otik and broke him into pieces. All the plants, animals, the people he had eaten got out happily.

In the end, the man and the wife went home happily without having a child.⁷⁸

Another example of Czech fairy-tale. There was a time when Rooster and a Hen were best of friends. They constantly go about together like siblings. The Rooster was stubborn, selfish and frequently does silly things. While the little Hen was

⁷⁷ Ibidem DAYRELL, Elphinstone, 1910. Folk Stories from Southern Nigeria, West Africa.

⁷⁸ LOMOVÁ, Lucie, 2008. The Greatest Czech Fairy Tales. Práh, patočkova 85, 16900 Prague 6. ISBN: 978-80-7252-225-5

very practical and always taking care of the Rooster. Whenever the rooster began doing something silly, the hen always said: "Oh, my dear, you must not do that!"

One day in the spring he ran into the garden and ate a large number of green gooseberries.

"Oh, my dear!" the Hen screamed in fear. "You must not eat green gooseberries! Don't you know that you will have stomach pain?" But the Rooster would not respond to the hen's advice. He just continued eating gooseberry to the extent he started having awful stomach pain then he had to stop.

"Little Hen," he screamed in pain for help. Oh! My stomach! Oh! Oh!"

He got so sick that the little Hen had to give him some hot peppermint and put a mustard plaster on his stomach. As soon as he got well he became careless and rebellious than before.

One day he went out to the field and he continues to run and run until he got all sweaty and overheated. Next, he went down to the stream and started drinking cold water.

"Oh, my dear," the little Hen screamed again, "you must not drink cold water while you are overheated! Wait and settle down!" But the Rooster did not listen and then continued drinking the cold water until he could drink no more. Then he had a cold and the poor Hen had to take him home and run for the Doctor. The rooster was given unpleasant medication and it took a long time before the rooster can go out of the house again.

In the morning when the rooster got up, he saw that river is converting into ice.

"Goody! Goody!" he screamed happily. "Now I can go sliding on the ice!"

"Oh, my dear," the little Hen shouted again, "you must not go on sliding on the ice yet! It is risky! Wait patiently for few days until the river is very frozen and then you can go sliding." But the Rooster did not respond to the Hen's advice. He just kept on moving around on the thin ice. Then the ice broke and he fell into the river the little Hen could not help him so he got drowned!

It was all the rooster's fault, for not listening to the hen's advice. ⁷⁹

14. Other mediums that have been used already

⁷⁹ FILLMORE, Parker, 2013. The Shoemaker's Apron: Czechoslovak Folk and Fairy Tales. CreateSpace Independent Publishing Platform. 2016. ISBN-10: 1492159123.

There are many writers, artists, musicians and others who tried to preserve cultural heritage. Such people like Chinua Achebe, Nike Davies-Okundaye and Ebenezer Obey.

Chinua Achebe: He was the first African writer to win serious approval both in Europe and America. In 1958, Achebe published “Things Fall Apart” which he won the Margaret Wrong Memorial Prize for the novel's contribution to African literature. In 1960, Achebe published “No Longer at Ease” and was awarded the Nigerian National Trophy for Literature. After three years of Biafra war, Achebe was devoted to preserving Igbo culture. Such stories like “Girls at War” produced in 1972.⁸⁰

Chief Nike Davies-Okundaye: She is one of Nigeria’s well-known visual artists and cultural icons. She is a designer and painter. Each piece of her artworks has been filled with a strong eye for a dynamic masterpiece.⁸¹

Also, Nike’s bright imagination focuses on motifs from both Yoruba folklore and her personal life experiences.⁸²

Chief Nike Davies-Okundaye was interviewed by Jennifer Sefa-Boakye. Nike mentioned that Nigerian culture is diminishing with young people who are no longer interested in learning and preserving culture and heritage. She also said that is why she is zealous about preserving the culture through the use of arts like paintings. Furthermore, she establishes free workshops to educate young people on how to make “adire”. These days, young people are starting to appreciate traditional designs, and are using them to make astonishing designs for shoes, clothes, bags, earrings, bangles etc.⁸³

Ebenezer Obey: One of the famous Yoruba musician and songwriter from Abeokuta. He has over 300 labels to his credits as “juju maestro”. One of his Well-known folklore music is Titled “Kete-Kete”.⁸⁴

⁸⁰ BRUCKER, Carl, 1992. Chinua Achebe. [Online]. 1992. [Accessed: 20 April 2016]. Available from: <http://faculty.atu.edu/cbrucker/Achebe.html>

⁸¹ SEFA-BOAKYE, Jennifer, 2014. Inside the art of Adire with Chief Nike Davies-Okundaye. [Online]. 2014. [Accessed: 21 May 2016]. Available from: <http://www.okayafrica.com/chief-nike-davies-adire-yoruba-textile-art/>

⁸² Ibidem SEFA-BOAKYE, Jennifer, 2014. Inside the art of Adire with Chief Nike Davies-Okundaye

⁸³ Ibidem SEFA-BOAKYE, Jennifer, 2014. Inside the art of Adire with Chief Nike Davies-Okundaye

⁸⁴ YORUPEDIA, nd. Find it on Yorupedia. [Online]. [No date]. [Accessed: 20 April 2016]. Available from: <http://yorupedia.com/subjects/historical-figures/>

This verifies why it is important to preserve cultural heritage. It has shown that there are different ways to preserve it. Which has its purposes and can be spread from one generation to another?

15. Education, & communication, in the propagation of culture among Africans

Folklore as a form of culture, can be defined as any belief or story passed on traditionally, especially one considered to be false or based on superstition.

According to Agu Margaret⁸⁵, folklores are oral stories that had been in existence several periods ago. They are oral in nature and had been passed from one generation to another. Folklore was used to safeguard the identity of the people. During moonlights among rural Africans for example, elders gathered their young ones so that they can spread the folklore to the children. Through the teaching of folklore, children would learn that stealing, telling lies, dishonesty or another form of corrupt practices in whatever form should be avoided. Folklores are forms of oral literature where stories are used to pass orally from one generation to another.

Taiwo Oladele⁸⁶, further explained that folklores are of five types. They include

- a) Tales of demon lovers with magical powers. These are tales where demons come in human forms to contract marriage or make love to humans.
- b) Moral fables. These are tales, which centre on certain morals and values of a particular community.
- c) Etiological tales. Such are tales that attempt to expose the force of nature).
- d) Fertility tales. These are tales that emphasize the importance of human.
- e) Fertility and trick star tales. The chief character in this kind of tale is the tortoise and hare. This work concluded in explaining the widespread use of folklore to pass information and strengthening the links between young and the old generations. This folklore strategy of cultural generation helps the young children to have knowledge and fun. The use of folktales makes children more educated and they have a sense of traditional wisdom. The experimental style of folklore serves it's educative and entertainment functions.

⁸⁵ AGU, Margaret, N, 2003. "Song of our land. A collection of Folktales and short stories", Manuscript.

⁸⁶ TAIWO, Oladele, 1976. Culture and the Nigerian Novel. New York: St. Martin's Press.p. 235

16. Animation as an ideal tool for education

An animation is the impression of movement, made by displaying sequences of static images in quick succession. It could be as basic as an animated gif file, and as complex as a human or a creature in a computer software game.

Animation has increasingly become a veritable learning tool. It is being used in the sense of bringing character to life. For example, children learn best and most, when they enjoy what they are doing. By using animation, children develop skills competencies in storytelling, visual communication, cognition, emotion, ethics, aesthetics, concentration, and problem-solving⁸⁷.

According to Schnotz and Rasch⁸⁸, animations have two different positive purposes in learning. First, they allow beginners to perform more cognitive processing (enabling function) by providing them with additional information that cannot be displayed by static pictures. Second, they help children to learn and widen their mind.

The uses of animations in the past years have justified their contributions to learning outcomes. The computer scientists have demonstrated that animations provide learning benefits.

For example, a study on computer algorithms and data structure examined students acquiring knowledge about the algorithm by reading only a textual explanation and students learning about the algorithm using the text and interacting with an animation of the algorithm. ⁸⁹ There was no significant difference in the two groups' performances on the post-test, but the trend favoured the animation group.

Furthermore, Grissom, McNally, and Naps⁹⁰, conducted research to measure the effect of varying levels of student engagements with algorithm visualization to learn simple sorting algorithms. The three levels of engagement studied were: not seeing any visualization; viewing visualization for a short period in the

⁸⁷ Ibidem VIA University college, 2013. Animation as learning Tool.

⁸⁸ SCHNOTZ, Wolfgang, & RASCH, Thorsten, 2005. Enabling, facilitating, and inhibiting effects of animations in multimedia learning: why reduction of cognitive load can have negative results on learning. Educational technology research and development. [Online].2005. Vol. 53, No. 3, pp. 47–58[Accessed 15 April 2016] Available from:<https://link.springer.com/content/pdf/10.1007%2FBF02504797.pdf>

⁸⁹ STASKO, John, BADRE, Albert and LEWIS, Clayton, 1993. Do algorithm animations assist learning? An empirical study and analysis. In Proceedings of the INTERCHI '93 Conference on Human Factors in Computing Systems. IOS Press. ISBN 90-5199-133-9

⁹⁰ GRISSOM, Scott, MCNALLY, Myles, F & NAPS, Tom. (2003). Algorithm visualization in CS Education Comparing levels of student engagement. In ACM Symposium on. Software Visualization. ACM press. ISBN: 1-58113-642-0

classroom; and interacting directly with the visualizations for an extended period outside of the classroom. Results of their study revealed that algorithm visualization has a bigger impact on learning when students go beyond merely viewing visualization and are required to engage in additional activities structured around the visualization. The researchers also state that it is important that visualizations used by students be consistent with algorithms in their textbooks, or else the visualizations may serve more to confuse them than to aid them.

English and Rainwater⁹¹, studied the instructional effectiveness of using animations to teach 32 learning objectives in an undergraduate operating systems course. Although findings of this study indicate that animations are not effective in conveying information for all learning objectives; i.e. some learning objectives, especially those that are less procedural and more conceptual, are more difficult for students to learn from animation, the use of animations was more beneficial in the sub-topics of processes, memory management, and virtual memory⁹².

Finally, an attempt was initiated to find out if the 3-D animation is any better than 2-D animation. Cockburn and McKenzie,⁹³ compared the use of 3D interfaces with their traditional 2D corresponding item. The study defines the relative assessment of two document management schemes that vary only in the number of sizes used for showing and relating to the data. The main aim of this experiment was to see if there were any dissimilarity between the 2D and 3D interfaces in the competence of keeping and recovering web page concise imageries. Similarly, they required knowing how performance in these responsibilities might be affected by growing densities of data “clutter” within the displays. The 3D system supports users in sorting, arranging, and saving “thumbnail “pictures of documents such as bookmarked web pages. Repercussions showed that the topics were quicker at saving and keeping pages in the show when using 2D interface, but not significantly so. Retrieval time’s meaningfully augmented as the number of thumbnails enlarged.

16.1 Animation making procedures

The development involved in creating animated film relies upon the method used. Usually, the process of making animated movie requires 3 different stages they are Pre-production, production and post-production. This film-making

⁹¹ ENGLISH, BRIAN M, and RAINWATER, Stephen B, 2006. The effectiveness of animations in an Undergraduate operating systems course. *Journal of Computing Sciences in Colleges*, 2006. vol 21, no 5, p. 53-59

⁹² Ibidem ENGLISH, BRIAN M, and RAINWATER, Stephen B

⁹³ COCKBURN, Andy and MCKENZIE, Bruce, (2001). 3D or not 3D? Evaluating the Effect of the Third Dimension in a Document Management System. [Online].2001. [Accessed 10 February 2015] Available from: <https://pdfs.semanticscholar.org/f5f6/14e9e515142fdc0a63b92ddc8b7b8f2bb301.pdf>

process has a number of activities taking place at each step. For example, the production of cut-out animation.⁹⁴

Pre-production stage is used in relating the effort done on a movie before the act is captured. The early concept perhaps a wish to express a specific subject, to attract the audience.⁹⁵ When the concept is composed it is based on the choice of technique, investigation, planning, script, storyboarding etc.

The pre-production is the foundation for the graphics project of the animation. A prototypical sheet is made for each character in diverse profiles; this is stated as character design. The character design can be in different unique styles such as anime or Disney style. A storyboard is normally used in the pre-production process and offers the graphic illustration of all the scenes and activities included in the background, characters, scripts and dialogue in numerous scenes. All these elements work together before it gets to the last step.⁹⁶ Some children's animated movie might contain a lot of colours which makes the movie to look colourful. When the work is done in some certain level the production team like the layout artist, designer, editor, producer and director have agreed with the arrangement of the scenes in an accurate sequence for the animation to be produced.

The production defined as the activities that are required to be executed during the animation process. The production stage has the minimum amount of activities that might take the extended period of time to finish since it is at this stage that the animation takes place. The typical practice in the animating production is to offer scenes that have been previously laid out which comprises of the characters, audio, backgrounds that they will use in the already planned scene.

The post-production is the final step in the making process that involves adding effects needed for incomplete scenes such as lights, tones and shades. The outcomes turn out to be according to how the producers want it to be, however, the methods differ.

Filmmakers or animators have different animation methods they can use based on their choices. Such methods like motion graphics (typography, animated logos) 2d animation (Vector-based), 3d animation (CGI, Computer animation), Traditional animation (hand-drawn), stop motions (Cut-outs, Claymation).

For this research will simply discuss Digital cut-out animation. In this age of technology, film professional mostly uses computer-generated imagery more than the old style technique. Though, a fresh trend is developing, which is a technique

⁹⁴ WELLS, Paul 2002. Animation: Genre and authorship. London: Wallflower press. ISBN 1-903364-20-5

⁹⁵ Ibidem WELLS, Paul 2002. Animation: Genre and authorship.

⁹⁶ Ibidem WELLS, Paul 2002. Animation: Genre and authorship.

that requires the use of the computer as an instrument to attain an appearance of old-fashioned methods.

Cut-out animation procedures require the use of flat characters that have been cut from photographs, perhaps painted or drawn on paper, and stiff fabric. Numerous filmmakers or animators frequently use this technique to create photos of creatures and individuals to create an impression that they are speaking or moving⁹⁷.

The real procedure of cut-out animation is slightly connected to stop-motion animation technique and can be monotonous because it needs labour-intensive interference. Despite it can be monotonous it is an easy animation method that is fairly popular among beginners since it needs less drawing or including animation principles. Though advanced professional animators can use this method to create something remarkable. Some animators may choose to use special effects after making a movie, using software like Adobe After Effects.⁹⁸

Examples of Cut-out animated movies such as How Death Came to Earth (1971)⁹⁹, South Park (1997)¹⁰⁰, Angela Anaconda (1999)¹⁰¹, and Blue's clues (1996)¹⁰².

How Death Came to earth is an animated movie directed by Ishu Patel. The movie was released in 1971. The duration of the film is about 14 minutes, 9secs. The animated movie is a fable from India. The plot of the movie is about men and deities, Earths, moons and suns. The animated film contains rich colours and unique design. The pictures are painted on cells; the animated cut-out figures are moving across dazzling backgrounds.¹⁰³

South Park is a famous animated movie that is recognised for its immature occurrences, humour, crude linguistic and satirical elements. It is a show that an

⁹⁷ LUC SANDERS, Adrien, 2017. What Is Cutout Animation? [Online]. 2017[3 December 2017]. Available from: <https://www.thoughtco.com/what-is-cutout-animation-140519>

⁹⁸ Ibidem LUC SANDERS, Adrien, 2017. What Is Cutout Animation?

⁹⁹ NATIONAL FILM BOARD OF CANADA, 2017. How Death Came to Earth. [Online].2017 [24 December 2017]. Available from: <http://onf-nfb.gc.ca/en/our-collection/?idfilm=11005>

¹⁰⁰ TUGWELL, Kyle, 2015. South Park. [Online].2015. [November 20 2017]. Available from: <https://kt14185744.weebly.com/>

¹⁰¹ DAY, Rosie, 2013. Angela Anaconda (Cut-out animation). [Online]. 2013. [24 December 2017]. Available from: <http://rosiedayananimation.blogspot.cz/2013/02/angela-anaconda.html>

¹⁰² KIDS ENCYCLOPEDIA, 2017. Blue's Clues. [Online]. 2017. [24 December 2017]. Available from: https://kids.kiddle.co/Blue%27s_Clues

¹⁰³ Ibidem NATIONAL FILM BOARD OF CANADA, 2017. How Death Came to Earth.

individual might either hate or love it. The animated movie used the cut-out animation technique. The anatomy of the characters are made up of shapes like squares, circles etc. this means that there is simplicity use of characters. The diverse colours are used to maintain a cheerful sensation.¹⁰⁴

Angela Anaconda is a children's animated film. The animation is unique in style that has pictures of clothing's, hair and real faces etc. The movie also has bright colours. The technique used in this movie is cut-out animation.¹⁰⁵

Blue's clues is a well-known children's educational animated movie. The producers of these movie got the concepts from child growth and initial childhood education. The animated movie is unique in which the technique applied in this movie is able to assist the children to study. The film is about an animated character called Blue. The blue-spotted dog does play a puzzle or game with the host and the audiences. The movie is one of the top successful of all time". The application used in this film is that of live action and animation. The use of the sophisticated camera is applied to allow the making procedure to be broken down into phases that can be controlled by the diverse group of people. Such production process like design and planning storyboards animation and sounds. The appearance of the film is that of a storybook with simple shapes of acquainted objects with diverse textures and colours. The animated film huge teaching and making process enthused numerous investigation studies that have supplied evidence for its effectiveness as an educational instrument.¹⁰⁶

The achievement of cut-out animation method for educational purposes depends on the use of graphics and aural production features, recognised as formal features that can willingly be applied to train and impart children even if they are entertained.¹⁰⁷ Animated movies like Blue's clues have been used effectively to provide societal meaningful, ethnically applicable and appealing educating material that progresses children's conceptual thinking.

To summarize the following benefits of animation as an effective educational instrument such as Animation emphasizes the growth of children's skill and understanding of productivity. It permits children to apply creative mind and rational thinking. It assists children to create and explore numerous solutions to a problem. It simplifies positive social interaction among peers, together with getting feedbacks. It allows students to understand the value of having ideas and

¹⁰⁴ Ibidem TUGWELL, Kyle, 2015. South Park.

¹⁰⁵ Ibidem DAY, Rosie, 2013. Angela Anaconda (Cut-out animation).

¹⁰⁶ Ibidem KIDS ENCYCLOPEDIA, 2017. Blue's Clues.

¹⁰⁷ CALVERT, Sandra. L 1999. Children's journeys through the information age. Boston: McGraw hills ISBN: 0070116644

making serious feedback. Finally, it raises encouraging attitudes toward art and animation.¹⁰⁸

16.2 The use of animation to aid learning and knowledge.

The characteristic influence of an animated content as a didactic instrument can be comprehended by the unique mechanism in the animated movie medium itself. These distinctive influences are called “mechanism-affinities”¹⁰⁹. The affinities are stylisation, distillation, and generalisation. These three ideas signify “the animated projected world”, otherwise identified as a trilogy. This trilogy idea simplifies a number of opportunities in animated documentaries. In addition, it creates animated movies more superior to actual life action shorts when revealing stories of any type, and mainly to young children. It was these unique features and devices that made Blue’s clues’ animated movies so successful.¹¹⁰

Animated movies usually are capable of:

- a) Revealing stories built on normally tough experiences in peoples’ lives in a simplified format.
- b) Connecting the experiences of the animated characters to the spectator’s own; as if the movie is about them.
- c) Using computer-generated characters, instead of actual human beings, to tell stories of a disturbing situation.

The understanding of these philosophies and practices of animation make its use promising in a limitless way, e.g., amusement, conservation, promotion of cultures and education and precisely informal education in schools. Besides assisting learning, animation also enables children to have fun while they are acquiring knowledge.¹¹¹

16.3 Review of Previous works produced in Africa and other few countries

¹⁰⁸ PUNDIT, CG, 2016. Animation in Education. [Online]. 2016. [Accessed 13 January, 2016]. Available from: <http://cgpundit.com/animation-in-education>

¹⁰⁹ STROM, Gunnar, 2014. Paragraphs of article on the animated documentary. Norwegian reference: In Bastiansen, Henrik E & Pal Aam (ed). Unpublished.

¹¹⁰ AKOREDE, Amina, 2016. Canvassing for Formal Integration of Animation Technologies into Childhood Education in Developing Countries. IOSR Journal of Research & Method in Education (IOSR-JRME), 2006. Vol 6, no 6, p.63-66. E-ISSN - 2320-7388.

¹¹¹ Ibidem AKOREDE, Amina, 2016. Canvassing for Formal Integration of Animation Technologies into Childhood Education in Developing Countries.

This part will evaluate on previous well-known animated movies examples from the following countries below. These movies were used for educational, entertainment, public awareness, preservation and promotion of cultural heritage.

Famous animation movies for educational and other purposes.

- a) **Animation for public awareness:** An example of such animated movie for this purpose is titled ‘Bristol ageing better’. This movie was produced in the UK. The film was a group production in collaboration with both Aardman and Bristol ageing better team members. The partnership was led by age UK Bristol and supported by the big lottery fund. They work together to produce a short film exemplifying older people’s experience. How they experience isolation in the city and what they can do to be less lonely. This film main goal is to raise awareness of the effects of social isolation among old people and to promote optimistic activities to improve their lives.¹¹² See it below fig 1.1:



Fig. 1.1: Bristol ageing better's screenshot picture

- b) **Animation for educational purpose:** An example of such movie is called ‘The dam keeper’. The movie is a workshop that enables students to get involved in the discussion. Such conversation is about leadership, relationship and communal societal issues like peer group pressure such as

¹¹² NAGAISHI, Mayumi, 2015. Educational use of animation in the world Animation week. [Online]. 2015. [Accessed 13 January 2016]. Available from: <http://animationweek.uk/educational-use-of-animation-in-the-world/>

victimization. The students were able to show interest in the film not just for entertainment, but as a story that they can connect based on their personal experience. ¹¹³See it below in fig 1.2:



Fig.1.2: The dam keeper movie screenshot picture

Another didactic animated movie example, produced by Karel Zeman titled “Cesta do preveku” means in English “Journey to the Prehistory”. The animated movie was produced in 1955. The movie tells the story of four boys who were embarking on a journey through the use of the boat. They go into a mysterious cave and make their way to the past time. The movie scenes show a creative atmosphere like dark forests, mountains settings and tall grasses. Despite the movie is old. The scene was well, skilfully manipulated, especially the use of characters. The movie was successful because Karel Zeman was able to produce a representation of prehistory, which still remains so convincing even till this present era. The movie was natural and alive that the audience was never distracted by the animation tricks. The story is about learning from the past and discovery. This means the movie is educational.¹¹⁴ See it below in fig 1.3:

¹¹³ Ibidem NAGAISHI, Mayumi, 2015. Educational use of animation in the world Animation week

¹¹⁴ VELINGER, Jan (2006) ‘Czechs in History: Karel Zeman- author of Czech animated films and Journey to the beginning of time’. Český rozhlas. [Online]. 2006. [Accessed 19th February 2016]. Available from: <http://www.radio.cz/en/section/czechs/karel-zeman-author-of-czech-animated-films-including-the-mixed-animation-classic-journey-to-the-beginning-of-time>

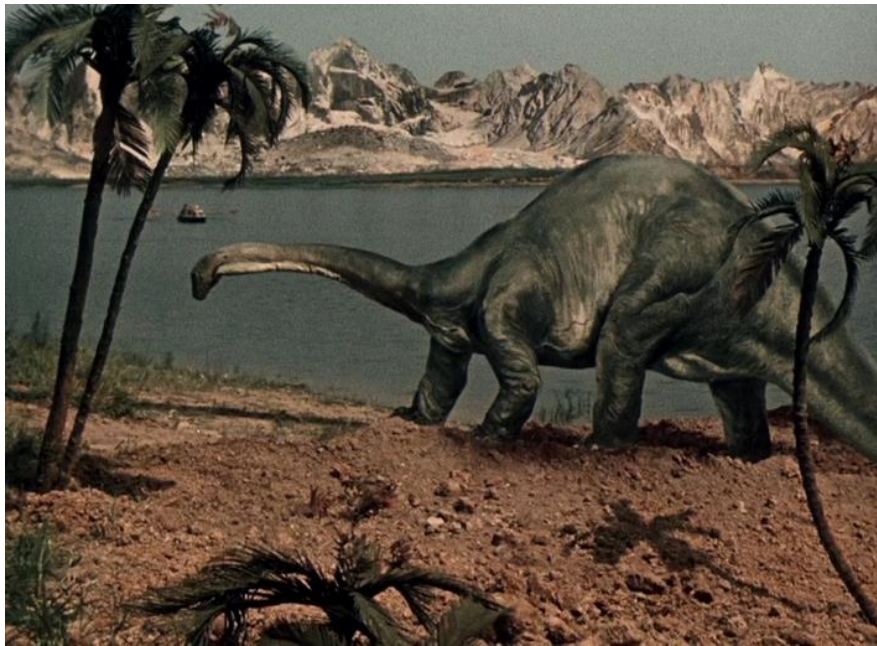


Fig.1.3: Journey to the Prehistory screenshot picture

An additional example of the educational movie also for health awareness is titled “The Story of Menstruation”. 10 minutes animated movie produced by Walt Disney in 1946. The film was about the purpose and procedure of menstruation. The movie contains diagrams for viewers to understand.¹¹⁵ See it below in fig 1.4:

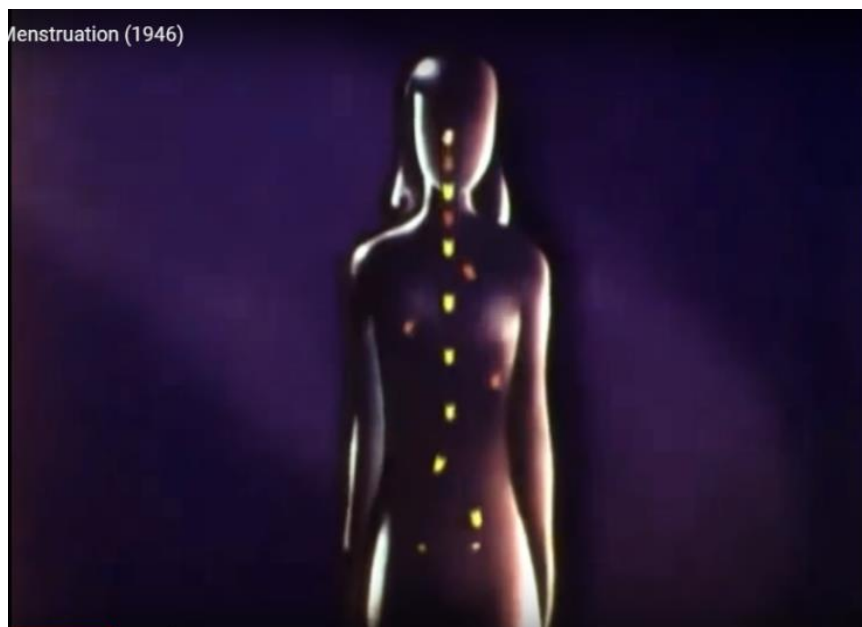


Fig.1.4: The Story of Menstruation screenshot picture

¹¹⁵ IMDB.com, nd. The story of menstruation (1946) [Online] [No date] [Accessed 2 May 2016]. Available from: <http://www.imdb.com/title/tt0190806/>

- a) **Preservation and promotion of cultures:** an example of such animated film that is meant for the preservation and promotion of culture is ‘The Three Monks’. This movie is directed by a late cartoonist named A Da. Who won the best animation film in the first Golden rooster awards; this was established in 1981 by the China Film Association. The award was named because that year in 1981 was a year of rooster according to the Chinese lunar calendar. The movie titled the three monks also won a silver bear for short film at the 32nd Berlin film festival in 1982. This movie is about unity and having a common goal to solve a problem. This led the movie to have a wise old saying “Unity is strength”¹¹⁶. See it below in fig 1.5:



Fig.1.5: The Three Monks picture

An additional example of an animated movie for the promotion of culture is titled “Panchatantra tales”. Panchatantra is old Indian stories, believed to have been composed by Pandit Vishnu Sharma. These are stories that are portrayed by animal characters. The animal characters represent the human behaviours. All the stories have an ethical value and they are educational. They have been used for generations, even to this present day. The stories are didactic and so it is meant to shape the young minds into principled

¹¹⁶ XIAO, Li, 2004. Chinese Animation: Splendid Past, Bitter Present [online].2004 [Accessed 8 February 2016]. Available from: <http://www.china.org.cn/english/features/film/84974.htm>

future. Most of the stories come with videos, which you can find some of the collections of the stories on YouTube. ¹¹⁷ See it below in fig1.6:



Fig.1.6: Panchatantra tales picture

There many animated stories produced in Africa that are related to this study such stories like Kirikou and The Sorceress, The Legend of Ngong Hills, Chicken Core: The Rise of Kings, Tinga Tinga Tales, Ubongo Kids, Koi and the Kola Nuts, Sule and the Case of the Tiny Sparks, Bino and Fino. Etc.¹¹⁸

A lot of the animated stories are educational such animated movies like Bino and fino was produced by Adamu Waziri. A Nigerian animator that owns an animation company named EVCL. The movie is about a brother and sister who live in a city in Africa. Bino and Fino have a magic butterfly friend named Zeena who helps them and their family to discover and learn things about the world. This particular movie has different episodes and the show is meant for children between 3 to 6 years of age. See it below in fig 1.7:

¹¹⁷ KIDSGEN.com, no date. Panchatantra tales and stories - from the Indian folk tales - with videos. [Online]. [No date]. [Accessed 4 May 2016]. Available from: <http://www.kidsgen.com/stories/panchatantra/>

¹¹⁸ ASHANTA, Didan, 2014. 23 animated series that have black lead characters or are set in Africa. [Online]. 2014. [Accessed 4 May 2016] Available from: <http://babyandblog.com/2014/06/23-animated-series-that-have-black-lead-characters-or-are-set-in-africa/>



Fig.1.7: Bino and Fino picture

17. Works linked to this study

This part will review on previous work done related to this research and what the movie is about.

¹¹⁹African folklore animated movie like *Orisha's Journey* was produced by New York City-based Ghanaian filmmaker Abdul Ndadi. His movies have typical African characteristic that contains bright colours, soundtrack and storytelling. In the film, the main character “Orisha” listens to a fairy tale story expressed by her grandfather. She chooses to discover her personal fairy tale the one that actually speaks to her. To achieve that, she went on a quest and on her way she met magical creatures and monsters from African folklore. Furthermore, she was able to make new friends and understands that reality can occasionally be weirder than fantasy. Eventually, she learns more about herself, her culture and the link between nature and people.

The film instigated a thesis project by Ndadi while he was studying at the School of Visual Arts in New York City in 2013. It rapidly changed into the desired project. The film was accomplished in 2014 and has been partitioned at numerous festivals such as annual film festival in Cannes and the Hiroshima

¹¹⁹ BRANDSOUTHAFRICA, 2016. African folklore explored in animated short film. [Online]. 2016. [Accessed 5 May 2016]. Available from: <http://www.southafrica.info/about/arts/African-folklore-explored-in-short-film-070316.htm#.VzE6gnofozL>

International Animation Festival in Japan in 2014 and others. The film can be found online both on YouTube and Vimeo.¹²⁰

Ndadi mentioned that he wanted his film to have a positive pan- Africanism so that African children can feel like they are part of his movie. Orisha means "nature spirit" from Yoruba language (Nigeria). It classifies the desire of young Africans in the African dispersion to know their history and learn that about their culture. Because African culture is overruled by Western civilization. Ndadi also clarifies that "we can impart information to the youth about the history and they will use the knowledge to shape the world". He acknowledges his parents for imparting his interest in African history and folklore. The short movie was presented at the annual film festival in Cannes.¹²¹ See it below in fig 1.8:



Fig.1.8: Orisha's Journey picture

Another interesting animated movie was produced in Nigeria titled "Ijapa ologbon ewe". The movie is a traditional African animated film expressed in the Yoruba language with English Subtitles. Ijapa Ologbon ewe translated in English means "The clever tortoise's childhood". The movie was produced in Nigeria in Lagos produced by groups of students from Polytechnic educational institutions. Their names are Ajiboye Akinyemi, Aluko Ayomide and Bakare Lukuman and others. They used hand-drawn animation technique. The film is didactic and meant for children. The movie shows the various adventures of the tortoise as

¹²⁰ Ibidem BRANDSOUTHAFRICA, 2016. African folklore explored in animated short film.

¹²¹ Ibidem BRANDSOUTHAFRICA, 2016. African folklore explored in animated short film.

spoken in the old traditional African folktales. The animated film can be found on YouTube uploaded by¹²². See it below in fig 1.9:



Fig.1.9: Ijapa ologbon ewe screenshot picture

An Additional interesting animated movie was produced in the Czech Republic titled

“Čarodějův učeň” translated into the English language the Sorcerer's Apprentice. Cut out animation technique is used in this film directed by Karel Zeman. The fairy tale is founded on an old Sorbian story. The movie is about a boy and a magician. The boy has experienced a terrible situation which was caused by the evil magician. The boy had to suffer numerous adversities. But hope is not lost the movie end with love and Joy. The movie is frightening and not appropriate for children.

This animated movie with an exceptional appearance is like woodcuts that come to life. The movie atmosphere is scary and conveys the impossibility of the condition which makes it looks mystic and remarkably attractive.¹²³

¹²² HASSAN, Rashidat, 2013. African tales (ijapa ologbon ewe). [Online]. 2013. [Accessed 7 May 2016]. Available from: <https://www.youtube.com/watch?v=yrNQuuDwyE0>

¹²³ R-MASSIVE. (nd). Krabat – The Sorcerer’s Apprentice [1977]. [Online]. [No date]. [Accessed 30 December 2017]. Available from: <http://r-massive.cellarseer.com/krabat-the-sorcerers-apprentice-1977/>.



Fig.1.10: Krabat – The Sorcerer's Apprentice screenshot picture

Since folklore keeps stories alive in our imaginations. Animation can bring our imagination into a reality through the use of visuals. Such visuals like movies, pictures and others. With animation, folklore characters can be alive and can last for a long time. So hope is not lost for cultural preservation.

III. METHODOLOGY

18. Introduction

Having recognized with the research difficulties and previous works produced, the next chapter is the methodology that leads and defines the way we address those problems. This study mainly involved collections and analysis of data acquired through questionnaires. This research is largely quantitative. This is because the questionnaire is not measuring the quality of the animated film in terms of ratings. If it was about ratings, there would have been criteria to compare with. This work is asking rather if the respondents understand and like the animated film or not.

In addition, the study required the creation of a short educational animated movie in order to evaluate the outcome by testing it among children at school.

There are other methods of animation: traditional, computer animation (2D and 3D), stop-motion like cut-out and other kinds of animation techniques.

Digital cut-out animation technique was used on this project. It involves the use of software such as Photoshop and After Effects.

Earlier, the researcher had created the main characters -the man, the son, donkey, and other supporting characters. Then a storyline was created both in English and in Czech. And then the animated movie began with the background sound as follows:

The narration of the story 1: Once upon a time there lived a man who has a son. They needed to go on a journey, so they bought a donkey. Then the man got on the donkey with his son walking alongside with him.

Scene #1: Walking movement (Started the journey)

Scene #2: A stranger (An old woman) approached them “Ole agbalagba Okunrin OR Ole okunrin to it da agba”: How dare you force a little boy to walk in the burning sun?

The narration of the story 2: Few couple of hours later, the man changed his mind and got off and put his son on the donkey.

Scene #3: Walking movement (continue the journey)

Scene #4: A stranger (A man) “Ode Omode Okunrin to n ri eniyan fin”: Why won't he let his poor old father ride?

The narration of the story 3: Few couples of minutes later, the man thought about it and got on the donkey as well. As they approached a village.

Scene #5: Walking movement (continue the journey)

Scene #6: Another man: “Those two riders wey no get heart dey try kill that poor donkey. Or those two heartless riders wan kill dat poor donkey.

The narration of the story 4: Few hours later, the man decided to walk with his son alongside with the Donkey. As they enter another village they met the gossipers.

Scene #7: Walking movement (continue the journey)

Scene #8: “Se awon meji yi ti ya were Ni abi ki Ni?” They are walking alongside a perfectly strong donkey.

The narration of the story 5: Few couples of minutes later. The man and son decided to take a rest and sat under a tree.

Scene #9: He said to his son and viewers watching the video by saying (Translation in English). There is no trick you can play, there’s no approach you can employ. There is no path you can satisfy the people of the world. Whatever you do there will be people who will criticize you. So, just do what you believe is right and do not be distracted by criticisms. Do your best and leave the rest to God.

The end (African sound music)

Note: The music band was a production in the Czech Republic. (Appendix E). The animated film was subtitled both in Czech and English language. See Czech version (Appendix A)

18. Research Design

Now that the plot of the story is created, the next step is the making of the characters. To start the project, the writer firstly needs to understand the story. The researcher consumed some time searching for desired Nigerian images, blogs with references to design the characters.

After understanding the story, the writer started creating different individuals that are suitable for this story. They were simple and yet it aided the author to imagine better on how she wanted the characters to look colourful and different to each other. And finally, present the characters to other students and supervisors.

The project is essential to get the correct African outfit, characters and environment. Also, it is needed to study animal's human movement for the animated movie to be successful. To produce this project characters, the writer used diverse sources as inspiration. Most particularly the use of internet sources, there is a lot of valuable resources on the Internet where the researcher can find different pictures to get the designs correctly. There was a decision in making the character's animation to look colourful and a true Nigerian.

The Development of the idea of producing the characters in different layers was a long process for the researcher. The characters are revealed below in figure 1.11, 1.12, 1.13, 1.14 and 1.15:

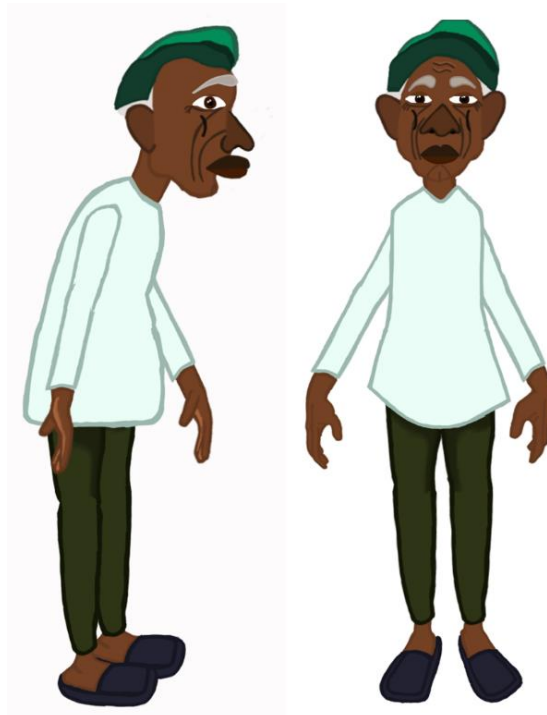


Fig.1.11: Main character the old man

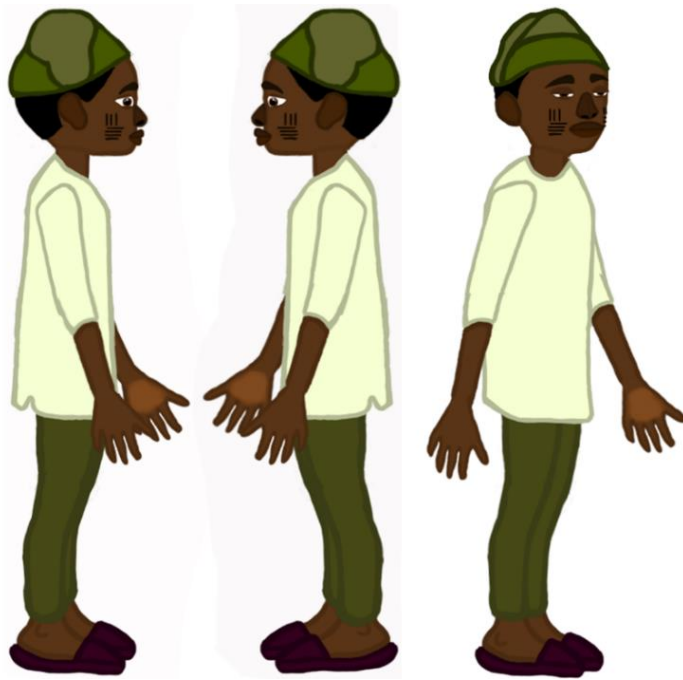


Fig.1.12: Main character the Boy



Fig.1.13: Main character the Donkey



Fig.1.14: Supporting characters



Fig.1.15: Other supporting characters

The male individual has the appearances of an old man who is wise and tries to please everyone that he meets. Both he and his son are typical Nigerians that wear traditional attire that has the colour of the flag. As presented above in fig 1.11 and 1.12.

The designs of the individuals were inspired from the internet that is how the author was able to create the individuals for this project. The characters are produced in 2-dimensional form.

The making of the African personalities was time overwhelming. The researcher had trouble producing the old man, probably because she wanted to make a suitable old man character. The old man is the main character so it was sort of important for her to get an appropriate character. However, she thought that she can manage to create him well as the suitable main character. A man who is old, wise and trying to please other people. The writer really enjoyed and learned a lot about the designing of these characters.

To make the story a slightly different, the writer thought it would be a good idea to make the main characters have the colour of Nigerian flag and also the story to have a proper ending for the man and the son (Sitting under the tree and talking). Finally, the words like do your best and leave the rest to God. The script writing was renovated to have a meaningful ending as if the old man is telling a story to children facing him, not just only his son but also the target viewers (the children watching the movie). As revealed in this picture above in figure 1.18 (Storyboard) the researcher tried to give her own personal touch to make the characters to makes sense.

The scenery was produced using Photoshop. The environment setting is a typical Nigeria village scene. This setting contains trees, sky, grasses, mud house with raffia grasses as roof and others. As indicated below in the storyboard in fig 1.16, 1.17 and 1.18:

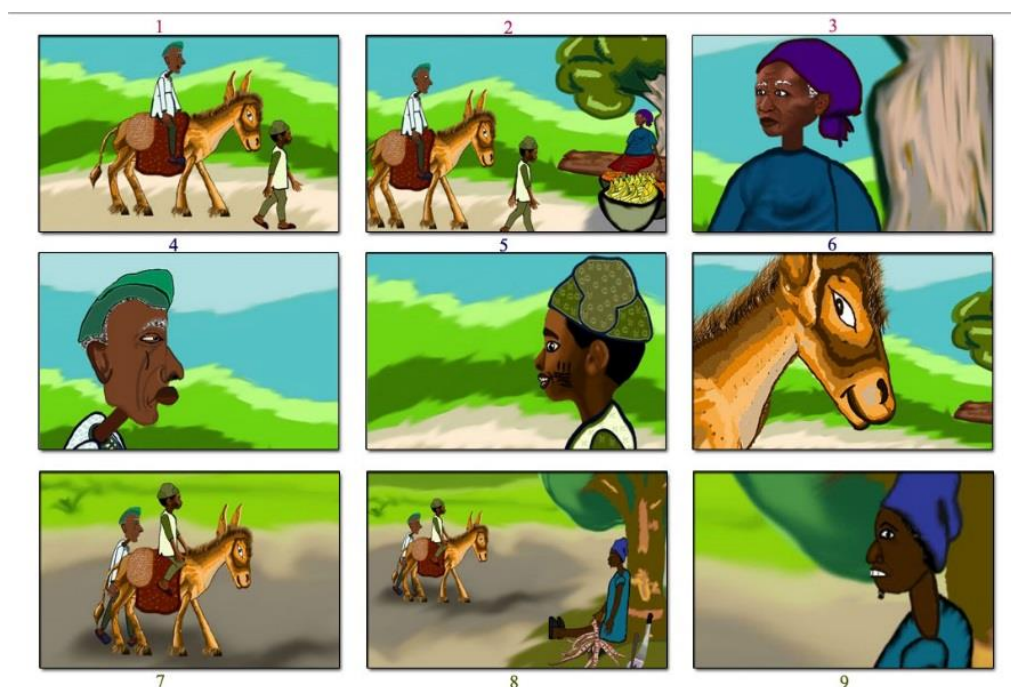


Fig.1.16: Storyboard page 1

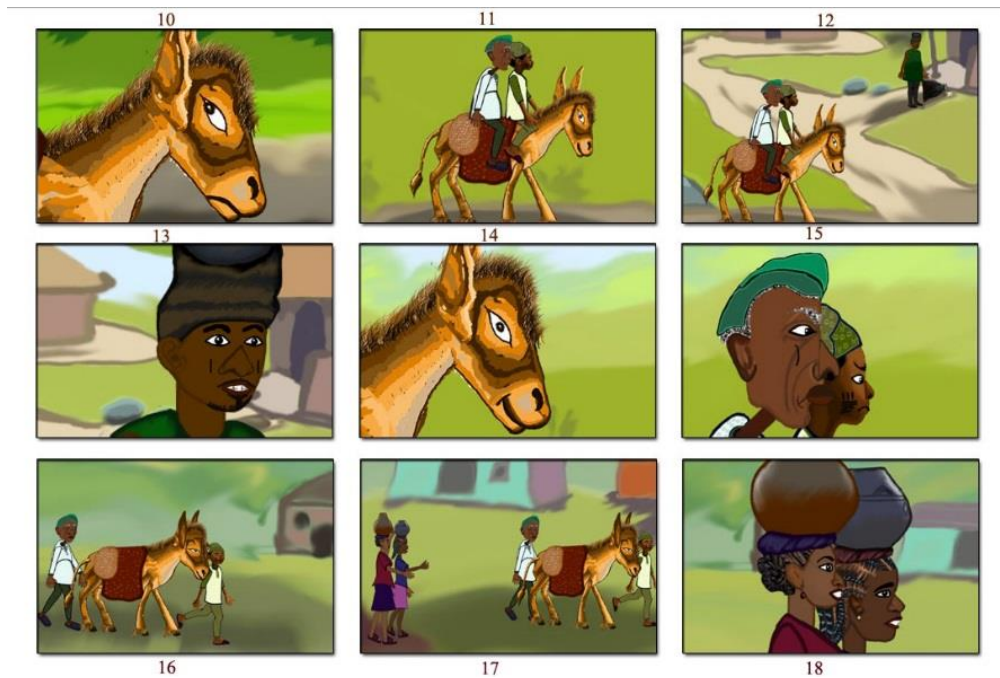


Fig.1.17: Storyboard page 2



Fig.1.18: Storyboard page 3

Producing the storyboard did not really take a long time. Storyboards are not meant to be detailed, but the researcher wants to be able to connect, understand and get prepared for the film. The researcher created her storyboards using Photoshop software. It is software that the researcher can use comfortably to make her drawings. All the characters are drawn digitally using Cintiq. She felt it was the best option to create the characters with software that she is familiar with. There might be some few errors in the storyboards, but she tried to do that as good as possible. These are the pictures from the storyboard that the researcher created as seen above.

To be able to record the dialogues for the movie. The researcher had to record her voice and find another person (Old man voice) for the suitable Yoruba dialogue for her animation. She was fortunate to find one person in Zlín, and he was willing to help.

The researcher had learned a lot throughout the production of the movie. Each of the characters was animated using After effect. Next step is video editing and finally the application of sounds. The duration of this project animated movie is 4mins 44secs.

After producing the project movie, the next step is to present the movie to the target audience especially children from age 10 to 16 years of age.

19. Research population, sampling and sampling design

20.1 Target audience

40 children participated in the study, 20 each from Nigeria and the Czech Republic. The participants were teens, aged between 10-16 years.

20.2 Population

In order to attain sample participants attending secondary schools, the target audience was drawn from schools located in Nigeria (Abuja) and Czech Republic (Zlín). The participants were recruited from following secondary schools Cherry land secondary school (Nigeria) and Czech Republic is the combination of 3 secondary schools Zš TGM Otrokovice, Gymnázium TGM Zlín (Víceleté) & Zš Křiby Zlín. (Czech Republic). Hence the total population estimated at 40 children. The choice of these schools was by mere convenience of the author.

20.3 Sample size

A minor but cautiously sample was used to signify the population. The researcher pretested the questionnaire from on a selected sample of 10 children from TYMY-Strředisko volného času p.o. Holešov (Tymy leisure centre Holesov) while she was doing the short-term internship. The children are from age 8 to 16

years. The children were not included in the sample being studied rather their participation was required to test their ability to easily understand the questionnaire. The pre-test was conducted in August 2017 and ran for about 30mins. The following observations were noted:

- The movie was appealing to the children. However, the children of age 8 to 10 years cannot easily answer the question.
- The test based questionnaires were not answered completely.

21. Tool for this research

21.1 Questionnaire

In order to put into use the variables in this study, the investigator recognised that good quality, well-made and suitable test material is vital in this study that seeks to make a decision about education. The collection from both secondary schools was to simplify a relationship (between two countries) that allowed for a number of participants.

The questionnaire is clearly simple, straightforward and formulated. The questionnaires were given to the participants for them to answer and write by themselves. They were pre-tested for clarity of understanding and improved according to final fieldwork.

Part IV: DATA PRESENTATION & ANALYSIS

22. Introduction

This chapter's information of findings and analysis of data gotten from this research requires the ability of an instructive animated movie to improve education. There are three means used to evaluate the effectiveness of the project movie on the children. They include the ability to understand, appreciation and information learnt. 40 children contributed to this study and the movie was all presented to them both in Czech and English with the Yoruba language. Each of the children was provided with questionnaires that enable the researcher to evaluate their levels of comprehension, awareness and appreciation. Most of the questionnaires were sufficiently responded to. The subsequent data was then examined by means of frequency distribution tables and also comparing the children from both countries.

23. Socio-demography

Table 1

Table 1 demonstrate that the Czech pupils within the age 10-15 were 15 (75%), while 5(25%) represent within the age 16-20 years. The Nigerians within the age range 10 to 15 were 18 (90%), and age 16-20 were 2 (10%). Similarly, Czech pupils were predominantly males at 13(65%), while the female were 7(35%). However, Nigerians were predominantly females 11(55%), while male were 9(45%).

Table 1 Age, Sex, and educational distribution of respondents.

| Item | Factor | Czech Pupils | | Nigerian Pupils | |
|------|--------------------|--------------|------------|-----------------|------------|
| | | Frequency | % | Frequency | % |
| 1 | Age - Range 10- 15 | 15 | 75 | 18 | 90 |
| | Range 16- 20 | 5 | 25 | 2 | 10 |
| | Sub-Total | 20 | 100 | 20 | 100 |
| 2 | Sex - Male | 13 | 65 | 9 | 45 |
| | Female | 7 | 35 | 11 | 55 |
| | Sub-Total | 20 | 100 | 20 | 100 |
| | Grand-Total | 20 | 100 | 20 | 100 |

Table 2

Table 2 demonstrated that 20(100%) of Czechs correctly understood the most important Characters in the film. Ditto to the Nigerians pupils 20(100%).

Table 2 Views of respondents on the 3 most important characters in the film.

| Item | Factor | Czech Pupils | | Nigerian Pupils | |
|------|------------------------------|--------------|------------|-----------------|------------|
| | | Frequency | % | Frequency | % |
| 1 | Numbers correctly answered | 20 | 100 | 20 | 100 |
| 2 | Numbers incorrectly answered | 0 | 0 | 0 | 0 |
| | Grand-Total | 20 | 100 | 20 | 100 |

Table 3

Table 3 proves that all respondent's correctly summarized the movie. 20 (100%) each of both countries.

Table 3 Views of respondents that summarize correctly/incorrectly this story.

| Item | Factor | Czech Pupils | | Nigerian Pupils | |
|------|--------------------------------|--------------|------------|-----------------|------------|
| | | Frequency | % | Frequency | % |
| 1 | Numbers correctly summarized | 20 | 100 | 20 | 100 |
| 2 | Numbers incorrectly summarized | 0 | 0 | 0 | 0 |
| | Grand-Total | 20 | 100 | 20 | 100 |

Table 4

Table 4 demonstrates that all respondents' felt satisfied with the film

Table 4 Views of respondents on their feelings about the movie.

| Item | Factor | Czech Pupils | | Nigerian Pupils | |
|------|--|--------------|------------|-----------------|------------|
| | | Frequency | % | Frequency | % |
| 1 | Numbers reporting positive feelings. | 20 | 100 | 20 | 100 |
| 2 | Numbers not reporting positive feelings. | 0 | 0 | 0 | 0 |
| | Grand-Total | 20 | 100 | 20 | 100 |

Table 5

Table 5 proves that both Czechs and Nigerians 20(100%) pupils reported feeling satisfied with the designs (Drawings, paintings, and colours) of the film.

Table 5 Views of respondents about their feelings on the design (drawings, paintings, and colours) of the film.

| Item | Factor | Czech Pupils | | Nigerian Pupils | |
|------|--|--------------|------------|-----------------|------------|
| | | Frequency | % | Frequency | % |
| 1 | Numbers reporting positive feelings. | 20 | 100 | 20 | 100 |
| 2 | Numbers not reporting positive feelings. | 0 | 0 | 0 | 0 |
| | Grand-Total | 20 | 100 | 20 | 100 |

Table 6

Table 6 Indicated that majority of Czechs and Nigerians respondents' expressed that they learnt some lessons from the movie. 13(65%) 19(95%) respectively.

1 Czech (5%) expressed that he did not learn anything from the film story. While Few Czechs and a Nigerian did not provide an answer to this question. 6 (30%) 1(5%) respectively.

Table 6 Views of respondents on lessons learnt from the movie.

| Item | Factor | Czech Pupils | | Nigerian Pupils | |
|------|---|--------------|------------|-----------------|------------|
| | | Frequency | % | Frequency | % |
| 1 | Numbers who have learnt from the film's story. | 13 | 65 | 19 | 95 |
| 2 | Numbers that have not learnt from the film's story. | 1 | 5 | 0 | 0 |
| 3 | Numbers who did not answer | 6 | 30 | 1 | 5 |
| | Grand-Total | 20 | 100 | 20 | 100 |

Table 7

Table 7 indicates that both Czechs and Nigerians pupils learn extra lessons from the film story. 17(85%) and 17 (85%) respectively. However, 1 (5%) Czech indicated that he has not learnt anything extra from the film story.

2 (10%) and 3(15%) of Czech and Nigeria pupils respectively did not provide an answer.

Table 7 Views of respondents on other lessons learnt from the film's story.

| Item | Factor | Czech Pupils | | Nigerian Pupils | |
|-------------|---|---------------------|------------|------------------------|------------|
| | | Frequency | % | Frequency | % |
| 1 | Numbers reporting extra lessons learnt from the film's story. | 17 | 85 | 17 | 85 |
| 2 | Numbers not reporting extra lessons learnt from the film's story. | 1 | 5 | 0 | 0 |
| 3 | Numbers who did not answer | 2 | 10 | 3 | 15 |
| | Grand-Total | 20 | 100 | 20 | 100 |

Table 8

Table 8 demonstrates that majority of Czechs and Nigerians respondent's express correct reasons for the old man's actions. 15(75%) and 18(90%) respectively.

5(25%) Czechs did not provide correct reasons for the old man's action.

2(10%) of Nigeria respondents did not give any answer to this answer to this question.

Table 8 Views of respondents on why the old man chooses to listen to the opinion of other people.

| Item | Factor | Czech Pupils | | Nigerian Pupils | |
|------|---|--------------|------------|-----------------|------------|
| | | Frequency | % | Frequency | % |
| 1 | Numbers expressing correct reasons for the old man's actions. | 15 | 75 | 18 | 90 |
| 2 | Numbers not expressing correct reasons for the old man's actions. | 5 | 25 | 0 | 0 |
| 3 | Numbers who did not answer | 0 | 0 | 2 | 10 |
| | Grand-Total | 20 | 100 | 20 | 100 |

Table 9

Table 9 proves that majority of Czechs and Nigerians respondents' expressed positive feelings towards the movie. 20(100%) 19(95%) respectively. While 1(5%) Nigerian did not provide an answer to this question.

Table 9 Views of respondents about feelings towards the film.

| Item | Factor | Czech Pupils | | Nigerian Pupils | |
|------|---------------------------------------|--------------|------------|-----------------|------------|
| | | Frequency | % | Frequency | % |
| 1 | Numbers expressing positive feelings. | 20 | 100 | 19 | 95 |
| 2 | Numbers expressing negative feelings. | 0 | 0 | 0 | 0 |
| 3 | Numbers who did not answer | 0 | 0 | 1 | 5 |
| | Grand-Total | 20 | 100 | 20 | 100 |

Table 10

Table 10 demonstrates that various views on the reasons for liking or not liking the film by respondents. Majority of Czechs and Nigerians indicated that they like the film because it was educative 11(55%) 8(42.1) respectively.

Other views were expressed as follows 3(15.8%) Nigerians it is impressive/extraordinary 3(15.8), the film is funny 2(10.5%), other views which are diverse as follows respectively 9(45%) 6(31.6):

- Because I was sorry for them.
- That will should entrust to God.
- It is brief, it is encouraging advice.
- It was cute and the story is true.

Table 10 Views of respondents on reasons given for liking or not liking the film.

| Item | Factor | Czech Pupils | | Nigerian Pupils | |
|------|--------------------------------------|--------------|------------|-----------------|--------------|
| | | Frequency | % | Frequency | % |
| 1 | Film is educative | 11 | 55 | 8 | 42.1 |
| 2 | Film is impressive/ extraordinary | 0 | 0 | 3 | 15.8 |
| 3 | Film is funny | 0 | 0 | 2 | 10.5 |
| 4 | Others | 9 | 45 | 6 | 31.6 |
| | Grand-Total | 20 | 100 | 19 | 99.98 |

Table 11

Table 11 is an indication of the best part of the film that was a special interest of respondents. The majority expressed that they like the Night scene 17(85%) 8(40%) respectively.

2(10%) Nigerians specified that they like the monkey scene. Other few views were 3(15%), 8(40%) respectively. Note 2(10%) Nigerians did not respond.

Table 11 Views of respondents on the best part of the movie.

| Item | Factor | Czech Pupils | | Nigerian Pupils | |
|------|---------------------|--------------|------------|-----------------|------------|
| | | Frequency | % | Frequency | % |
| 1 | The night scene | 17 | 85 | 8 | 40 |
| 2 | Monkey stole Banana | 0 | 0 | 2 | 10 |
| 3 | No answer | 0 | 0 | 2 | 10 |
| 4 | Others | 3 | 15 | 8 | 40 |
| | Grand-Total | 20 | 100 | 20 | 100 |

Table 12

Table 12 proves the reason the respondent's choice of the best part of the film. The followings were various reasons for this decision the film is educative 11(55%) 5(25%) respectively. The film is funny 6(30%) Nigeria.

Other minor views expressed were diverse as follows: The respondent data 9(45%) 7(35%). Note 2(10%) Nigerians did not respond.

Table 12 Views of respondents on the reasons for deciding the best part of the movie.

| Item | Factor | Czech Pupils | | Nigerian Pupils | |
|------|--------------------|--------------|------------|-----------------|------------|
| | | Frequency | % | Frequency | % |
| 1 | It is educative | 11 | 55 | 5 | 25 |
| 2 | It is funny | 0 | 0 | 6 | 30 |
| 3 | No answers | 0 | 0 | 2 | 10 |
| 4 | Others | 9 | 45 | 7 | 35 |
| | Grand-Total | 20 | 100 | 20 | 100 |

Table 13

Table 13 indicates that various scores and allotted by respondents to indicate the quality of the film. Most provided high scores of excellence 17(85%) and 18(90%) for Czechs and Nigerians respectively.

Average corresponding to very good and good was also presented 2(10%) 1(5%) respectively.

Very few rated the film as below average which is 1 (5%) 1(5%) respectively.

Table 13 Distribution of rating of the film by respondents.

| Item | Scores allotted | Czech Pupils | | Nigerian Pupils | |
|------|--------------------|--------------|------------|-----------------|------------|
| | | Frequency | % | Frequency | % |
| 1 | Highest scores | 17 | 85 | 18 | 90 |
| 2 | Average scores | 2 | 10 | 1 | 5 |
| 3 | Lowest scores | 1 | 5 | 1 | 5 |
| | Grand-Total | 20 | 100 | 20 | 100 |

Part V: DISCUSSIONS, FINDINGS & RECOMMENDATIONS

24. Discussion

In discussing this research work, there is need to remind ourselves the strategy and goal of this work that exposes some selected Nigerian pupils to an interesting animated movies of Nigerians cultural descent developed by this author, and asking them to watch, understand, and express their attitude, for the purpose of their appreciating roles of animation in cultural education in order that they love their cultural heritage.

On the other hand, similarly selected Czech pupils were exposed to the same movie. They are to also ask to watch, understand, and express their attitude, for the purpose of appreciating roles of animation in cultural education for the purpose of intercultural sensitivity. In order words, the Czechs are to appreciate diversity and beauty of other cultures.

Consequently, this author is of opinion that the theoretical understanding of the following questions is apt.

- a) What is culture?
 - b) What is the normal attitude of different cultures?
 - c) What constitutes intercultural sensitivity?
-
- a) Culture goes beyond race and ethnicity¹²⁴. It is a system of shared beliefs that are used by society in order to interact with the world, as well as each other. The basic elements of culture include Customs, values, beliefs, artefacts. Culture can be appreciated a combination of thoughts, feelings, attitudes, religions or other social groups.
 - b) According to Business Dictionary¹²⁵ Attitude is a propensity or outlook to react optimistically or pessimistically to a definite impression, individual, or condition. In these circumstance diverse cultures belonging to others attitudes influences an individual's choice of actions and responses to challenges, incentives and rewards.

¹²⁴ WILLIAMS, L.Q, 2017. How to Accept and Respect Other Cultures. [Online]. 2017. [3 December 2017]. Available from: <https://owlcation.com/social-sciences/How-to-Accept-and-Respect-other-Cultures>

¹²⁵ BUSINESSDICTIONARY, 2017. Attitude. [Online].2017. [24 December 2017]. Available from: <http://www.businessdictionary.com/definition/attitude.html>

¹²⁶ There are four main mechanisms of attitude:

1. Affective: sentiments of emotional state.
 2. Cognitive: principles or views held intentionally.
 3. Cognitive: Predisposition for action.
 4. Evaluative: Optimistic or pessimistic responses.
- c) The growth of intercultural sensitivity: This is also called the growth of ethno-relativism. Ethno-relativism is a belief that all groups' cultures are integrally equal. It is built on deep and sincere admiration for other culture.¹²⁷

Bennett ¹²⁸ posits that attainment of the ethno-relative phase of intercultural sensitivity is characterised by acceptance, adaptation and integration of other cultures different from one.

Williams¹²⁹ suggested the following as the importance in the attainment of intercultural sensitivity, which she called responsiveness. The following are phases through the development of intercultural sensitivity:

- 1) Developing cultural self-awareness: Recognizing your traditional standards and beliefs that you hold and the reason for them. This means you cannot comprehend others beliefs and values unless you understand and respect yours.
- 2) Study to admire and value different opinions: Do not judge opinions that vary from yours as immoral or incorrect. This means one should just accept and comprehend others people's opinion.
- 3) Keep away from imposing your own ethics: Once you are well-informed of cultural dissimilarities you may find that the cultural norms of some categories make you feel not comfortable.
- 4) Avoid or Resists stereo-typing: Whether positive or negative stereotype is unreliable and untrue. Because they tend to generalise.

¹²⁶ Ibidem BUSINESSDICTIONARY, 2017. Attitude.

¹²⁷ BENNETT, Milton. J, 2004. Becoming intercultural competent. In J.S. Wurzel Ed. Toward multiculturalism: A reader in multicultural education. Newton, MA: Intercultural Resource Corporation. [Online]. 2004. [Accessed 4 December 2017]. Available from: http://www.idrinstitute.org/allegati/IDRI_t_Pubblicazioni/1/FILE_Documento.pdf

¹²⁸ Ibidem BENNETT, Milton. J, 2004. Becoming intercultural competent.

¹²⁹ Ibidem WILLIAMS, L.Q, 2017. How to Accept and Respect Other Cultures.

- 5) Aspire to know: Reading about or talking to members of other culture is a great way to increase your knowledge and overall acceptance of other's cultures.
- 6) Admit your own naiveté: Cultural responsiveness needs to forgive your own errors and ignorance of the past do not dwell on them.¹³⁰

It is with this background theoretical understanding that discussion of this project is been discussed against the background of available data.

25. Findings

The initial research question must find out the steps that are needed to produce an animation film using Nigeria folktale as the themes. This comprises the technique of animation employ to achieve the making of the movie. Even though there are numerous animation methods, using this particular system has been used with positive achievement. The procedure can provide a good design with a powerful attraction for the children. Furthermore, the use of Photoshop plays a role in the design by creating the characters to prepare them for the next step of using digital cut-out animation technique (After effect).

The second query is what criteria set for the movie created to satisfy the target audience, in order for the movie to be considered successful. The answer is that the movie must be educational, unique, creative, aesthetically sound and verbally expressed with both Czech and English with the Yoruba language. The use of the Languages comprises both the dialect and accent for communication that must be cautiously composed so that the viewers can understand. The communication is part of the characteristics of production that was used as animated supplies for the children.

The third request is how an animation can be made an alternative film tool for child education, development, and entertainment. Based on the different sources as explained in chapter 2 (literature reviews), it proves that animation has all the means to be used as a tool for this purpose. In addition, the outcome of this research proves that a well-designed animation can be made as another tool to educate, develop and entertain Children.

The fourth question is how the processed movie can be evaluated. As mentioned earlier, the movie was displayed to the children at schools, they were given questionnaires and finally to present the result to the home institution.

¹³⁰ Ibidem WILLIAMS, L.Q, 2017. How to Accept and Respect Other Cultures.

The last question is what are the attitudes and orientations of those teens who evaluated the animated film?

The collections of data are based on what they have learned and their opinion towards the movie.

The Data available from this studies demonstrated that majority of Czech and the Nigeria pupils understands the story content 20(100%) 20(100%) respectively.

All of them were able to summarise the story of the movie 20(100%) 20(100%) reasonable degree of satisfaction.

All gave a satisfactory opinion about the movie with the following expressions:

- They felt good about the designs and animation of the film 20(100%) 20(100%).
- Expressing a lot of lessons were learnt 13(65%) 19(95%) for Czech and Nigerians pupils respectively.
- Most of the respondents gave high scores 17(85%) 18(90%) for Czech and Nigerian pupils correspondingly.

The author believes that these responses are an indication that animation could play important role in teen's education and act as a source of positive and negative emotional well-being if it is well designed the study content is from folklores that are well-known, presented appropriately to a right age group. It means animation can propagate culture.

For the Czechs this film is a means to develop and improve intercultural sensitivity and ethnorelativism. For the Nigerians, the film offer opportunity for the teens to be reminded about their cultural heritages Nigeria are made to understand that animation can play in its propagation.

Therefore, this author is of opinion that there is a need for government and cultural related organisations to promote, finance, and encouragement of creations of animated films that relate to people's folklore.

26. Recommendations

- a. Animators have a very important role to play in promoting intercultural harmony of two extreme cultures.
- b. Animated films are capable of propagating cultures if well presented.

- c. Animated films can be used to improved intercultural sensitivity. So that when children grow up later in life they will find it easy to respect, understand and appreciate other's people's culture.

Part VI: CONCLUSIONS

This work proves that a well-designed animation developed from known-cultures and recommended for specific age group could:

- Promote cultural propagation for those another film whose culture was developed from.
- Improve intercultural sensitivity in those whose culture is different from their background of the animated film.
- Animation can be used to promote intercultural exchanges and understanding between two cultures that are far from being similar. (Czechs and Nigerian).

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Fig. 1.1: Bristol Ageing Better movie screenshot picture (Sources: <https://www.digitalartsonline.co.uk/news/motion-graphics/this-amusing-aardman-animation-highlights-work-of-bristol-ageing-better/>).

Fig. 1.2: The dam keeper screenshot picture (Sources: <http://www.berkeleyside.com/2015/02/17/the-dam-keeper-a-short-animated-film-by-a-berkeley-studio-nominated-for-an-oscar/>)

Fig. 1.3: Journey to the Prehistory screenshot picture (Source: <https://www.youtube.com/watch?v=BDsmV2f3j-c>).

Fig. 1.4: The Story of Menstruation screenshot picture (Source: <https://www.youtube.com/watch?v=vG9o9m0LsbI>.)

Fig. 1.5: The Three Monks picture (Source: <https://drgrobsanimationreview.com/2014/03/14/three-monks/>)

Fig. 1.6: Panchatantra tales picture (Source: <http://www.indianmirror.com/scriptures/panchatantra.html>)

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Fig. 1.8: Orisha's journey picture (Source: <http://www.okayafrica.com/news/cinema-africa-orishas-journey-abdul-ndadi/>)

Fig. 1.9: Ijapa ologbon ewe Screenshot Picture (Source: <https://www.youtube.com/watch?v=yrNQQuDwyE0>)

Fig. 1.10: Krabat – The Sorcerer's Apprentice screenshot picture (Source: <https://i.pinimg.com/originals/1d/be/30/1dbe30323151e0c6c1b4eaa207d4c24c.jpg>)

Fig. 1.11: Main Character the old man.....Made by the author

Fig. 1.12: Main Character the Boy.....Made by the author

Fig. 1.13: Main Character the donkey.....Made by the author

Fig. 1.14: Supporting Characters.....Made by the author

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APPENDICES

APPENDIX A - PROJECT STORYLINE IN CZECH

Vyprávěč 1: Bylo nebylo, žil jeden muž a ten měl syna. Jednoho dne se potřebovali vydat na cestu a tak si koupili osla. Muž jel na oslovi a syn šel společně s ním po jeho boku. Jejich společná cesta započala přesouváním z jednoho místa na druhé.

Scéna 1: Chůze (počátek cesty)

Vyprávěč 1: Při cestě potkali jednu starou ženu

Scéna 2: Cizí žena je oslovila: „Starý líný muži“. Jak si dovoluješ nutit mladého chlapce chodit ve žhavém slunci?

Kvůli její poznámce se osel i chlapec zaradovali, zatímco muž byl smutný. Potom na chvíli zapřemýšlel.

Vyprávěč 2: Pokračovali v jejich cestě z jednoho místa na druhé.

Scéna 3: Chůze (pokračování cesty)

Najednou se další neznámý probudil a byl šokován tím, co viděl a řekl:

Scéna 4: Neznámý „To je ale drzý chlapec. Proč nenechá jeho otce sedět?“

Kvůli slovům tohoto muže byli chlapec i osel smutní. Zatímco starý muž o tom znovu přemýšlel.

Vyprávěč 3: O několik pár minut později, se starý muž také posadil na osla.

Scéna 5: Chůze (pokračování cesty)

Když se přibližovali k vesnici, potkali muže.

Scéna 6: Muž: „Ti jezdcí se snaží toho nebohého osla zabít.“

Kvůli jeho poznámce oba, muž i syn, byli smutní, zatímco se osel radoval.

Vyprávěč 4: O pár hodin později se muž rozhodl jít společně se synem po boku osla. Přišli do další vesnice, kde potkali dva pomluvače.

Scéna 7: Chůze (pokračování cesty)

Dáma 1: Dívej, dívej

Dáma 2: Jsou snad ti dva blázni nebo co? Oni jdou po boku toho dokonale zdatného osla!

Vyprávěč 5: O pár hodin později.

Scéna 8: Starý muž řekl synovi. Neexistuje žádný fígl, který bys mohl zahrát, neexistuje žádný způsob jak správně reagovat, žádná cesta, kterou znáš, čím bys uspokojil lidi tohoto světa. Rozumíš mi?

Syn: Ano pane

Starý muž: Dělej to, co považuješ za správné. Dělej to nejlépe, jak jen můžeš a zbytek nech na Bohu.

APPENDIX B- CHILDREN'S QUESTIONNAIRE (CZECH AND ENGLISH)

Dotazník pro děti v Česká republika

NÁZEV FILMU: Muž, syn a osel

Popis:

Děti ve škole napíší hodnocení filmu tím, že odpoví na následující otázky. Žáci se podívají na animované projektové video ve třídě a zúčastní se všech aktivit, které budou trvat 1-2 hodiny.

Datum:

Jméno:

Věk:

Třída:

Pohlaví : muž / žena

1. Které 3 postavy v tomto filmu byly nejdůležitější?

a. _____

b. _____

c. _____

2. Může někdo z vás shrnout příběh?

11. Proč si myslíš, že byla nejlepší?

12. Jak bys ohodnil/a tento film? Mezi 1 až 5

Questionnaire for children in Nigeria.
MOVIE TITLE: The man, son and Donkey.

Description:

At school, the students will create a written movie review by answering the following questions. The students will watch an animated project movie in class and actively participate in all activities. The activities might take 1 to 2 hours.

Date:

Name:

Age:

Class:

Gender: Female / male

1. Who are the 3 most important characters in the film?

a. _____

b. _____

c. _____

2. Can anyone of you summarize this story?

3. What is your personal opinion about this movie?

10. What do you think was the best part of this movie?

11. Why do you think it was the best part?

12. What score would you give this movie? Between 1 to 5

APPENDIX C- LETTER TO THE HIGH SCHOOL TEACHER REPRESENTATIVE (COUNSELLOR) OF HIGH SCHOOL PUPILS, CZECH REPUBLIC.

Tomas Bata University,
Faculty of Multimedia communication,
Department of animation,
Zlin, Czech Republic.
Date: November 6th, 2017.

The school Teacher representative,
Zš TGM Otrokovice
Zlin, Czech Republic.

Permission to carryout research among your high school students.

Dear Sir/Ma,

My name is Miss Amina Akorede Lami. I am a PhD research student from the above University. I have an animated film developed by me, attached and would appreciate if you will allow me to show some of your selected students, with a view for them to express their views on the film, using a prepared questionnaire. (Attached with this letter too).

The animated film is subtitled in English/ Czechs language for ease of understanding. Its origin is from a popular Nigerian folklore of Yoruba descent.

Thank you.

Yours sincerely,



Akorede Amina. L.

APPENDIX D - LETTER TO THE HIGH SCHOOL PRINCIPAL OF THE HIGH SCHOOL (CHERRY LAND) PUPILS, NIGERIA.

Tomas Bata University,
Faculty of Multimedia communication,
Dept. of Animation,
Zlin, Czech Republic.
November, 5th, 2017.

The Principal,
Cherryland Secondary school
Abuja, Nigeria

Permission to carry out research among your high school students

Dear Sir/Ma,

My name is Miss Amina Akorede Lami. I am a PhD research student from the above University. I have an animated film developed by me, attached and would appreciate if you will allow me to show some of your selected students, with a view for them to express their views on the film, using a prepared questionnaire. (Attached with this letter too).

The animated film is sub-titled in English/Czechs language for ease of understanding. Its origin is from a popular Nigerian folklore of Yoruba descent.

Thank you.

Yours sincerely,



Akorede Amina. L.

APPENDIX E – LETTER TO THE MUSIC BAND LEADER (180° BAND) FOR THE BACKGROUND MUSIC SUPPORT TO THE ANIMATED FILM.

Tomas Bata University,
Faculty of multimedia communication,
Department of animation,
Zlin, Czech Republic.
Date: October 26th, 2017.

The church elder music organizer,
Samuel Hušt,
Divadelni 3242/6 Zlin 76001,
Zlin, Czech Republic.

Permission requesting your bank to provide a desirable African instrumental backup music to an African animated film

Dear Sir,

My name is Amina Akorede Lami. I am a PhD research student of the above university. I am requesting you to be kind to help me provide a desirable African instrumental backup tune to the attached animated film of an African descent. Such musical tune should reflect the storyline and design of the film, please.

Thanks,

Yours Sincerely,



Akorede Amina. L.

LIST OF PUBLICATION, WORKSHOPS AND EXHIBITIONS

- Akorede Amina (2016). Canvassing for Formal Integration of Animation Technologies into Childhood Education in Developing Countries. IOSR Journal of Research & Method in Education. IOSR Journal of Research & Method in Education (IOSR-JRME), 2006. Vol 6, no 6, p.63-66. E-ISSN - 2320–7388.
- Akorede Amina (2017) Rating and Review of a Film Inspired by African Culture: Kirikou and the Sorceress. Quarterly Review of Film and Video (Taylor & Francis) Vol 34, No. 7, 629-649. ISSN – 1543 -5326
- Scapes & Forms Workshops at Ahmadu Bello University Zaria, Nigeria. 2008
- Arts exhibition at Ahmadu Bello University Zaria at Fine Art Department. 2009
- Basic animation workshop Ahmadu Bello University Zaria Industrial design department, Nigeria. 2009
- Art Exhibition of Paintings National Gallery of Art, Abuja. Nigeria, 2012
- Voluntary art solo exhibition at the University of Bradford, UK. 2013
- Quick Voluntary solo exhibition in Nigeria. 2018



CURRICULUM VITAE

Amina Lami Akorede

PERSONAL INFORMATION

Permanent Home Address Area 1 section 2, No7 Darazo Street, block 23, flat 18, Garki Abuja.

Current Home Address nám. T. G. Masaryka 3050, 760 01 Zlín

Contact email address amina_akoredelami@yahoo.com or Personp306@gmail.com

Czech contact no +420778000245

Skype contact always10091

Occupation Artist/Animator/ Research and teaching in higher education.

Other information **Date of birth** – July 18, 1987, / **Nationality** – Nigerian / **Sex** – Female

EDUCATION AND QUALIFICATION

2015- Present

Ph.D. Visual Art, Multimedia, and Design

Tomas Bata University

Title of research thesis: Exploring animation film in a popular African folklore, through views expressed by a selection of high school pupils in Nigeria and Czech Republic.

2012 – 2013

M.A Computer Animation and Visual Effects

University of Bradford: Masters of Art (Computer Animation and Visual Effects).

The Final Project:

‘Use of dance for storytelling in African culture’. A project created using Motion Capture (Optical method), using software includes Vision blade, Maya, Motion builder and after effects, in which the breakdown video clip shows the making of the video.

2007 – 2011

Ahmadu Bello University (ABU), Zaria, Nigeria: B.A in fine art (BFA).

The Final Project:

Final year painting on “knowledge illuminate’s ignorance” won special recognition and is hung on the wall of the Library, Ahmadu Bello University, Zaria, till date.

1998 – 2005

Federal Government Girls' Secondary School

Omu Aran, Kwara state, Nigeria: O-levels: 5 credit pass in English, Biology, Geography, Economics and Fine Art.

TECHNICAL AND ARTISTIC SKILLS

- A Good knowledge of Maya, Motion Builder, Vicon blade, Photoshop and after effects.
- Acquired skills in drawings, texturing, modelling, rigging, animating, and lighting.
- Acquired basic artistic skills in painting, drawing, sculpting, Photography (Editing) and textiles.
- Acquired teaching skills mainly on the subject of animated movies.

ART WORKSHOPS / ART EXHIBITIONS/ ARTICLE PUBLICATION

| | |
|---|---|
| 25 th to 26 th Oct – 2008 | Scapes & Forms Workshops at Ahmadu Bello University Zaria, Nigeria. |
| 5 th to 8 th Oct – 2009 | Arts exhibition at Ahmadu Bello University Zaria (at Fine Art Department). |
| 10 th to 15 th Aug – 2009 | Basic animation workshop Ahmadu Bello University Zaria (at Industrial design department). |
| July 11 th - July 13 th -2012 | Art Exhibition of Paintings National Gallery of Art, Abuja, Nigeria |
| August 2013 | Voluntary art solo exhibition at the University of Bradford, UK. |
| Nov to Dec. 2016 | Publishing activities - Manuscript titled Canvassing for Integration of Animation Technologies into Childhood |
| Education | in Developing Countries. IOSR Journal of Research & Method |
| in | Education (IOSR-JRME), Vol 6, no 6, p.63-66. E-ISSN – 2320–7388. |
| March to Jun. 2017 | Publishing activities - Manuscript titled Rating and Review of a Film Inspired by African Culture: Kirikou and the Sorceress, Quarterly Review of Film and |
| Video | (Taylor & Francis) Vol 34, No. 7, 629-649. ISSN – 1543 -5326 |

JOB EXPERIENCE AND POSITION OF RESPONSIBILITY:

Group exhibition of National Youth Service Corps (NYSC) collaborative project with a National Gallery of Art, Abuja.

- Selected as team leader for a group of 10 artists at National Gallery of Art, Abuja...2011/2012, for the exhibition.

PERSONAL CHARACTERISTICS

- Ability to appreciate a work of art (aesthetics).
- Ability to learn a lot, quickly.
- Ability to commit, when given a responsibility.
- The desire to learn new things and improve.
- Speaks English and Nigerian Language (Yoruba) fluently.
- Ability to communicate and teach.

VOLUNTARY JOBS/CLUBS

- National Immunizations Days (NID) against polio, chickenpox, and measles - As a recorder
- Drama Club at Federal Government Girls College - Active member
- Teaching basic lettering (Calligraphy design) at Ahmadu Bello University Zaria, Nigeria.
- National Youth service corps- A corps member
- Show off competition 2015 (English language presentation) at Tomas Bata University, Zlin.
- Teaching internship experience animation at TYMY- Středisko volného času, p.o. Holešov (2017)

REFERENCE

- Prof. Jerry Buhari,
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Ahmadu Bello University,
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Amina Lami Akorede, MA

**Exploring animation film in a popular African folklore, through
views expressed by a selection of high school pupils in Nigeria and
Czech Republic.**

Studie animovaného filmu v lidovém africkém folkloru skrze názory vybraných
středoškolských studentů v Nigérii a v České republice

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