Full Length Research

Home Videos as Educational Tools and Theatre for Early Childhood Education in Nigeria

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Abstract

The importance of home videos/movies as instructional media cannot be overemphasised. While home videos can be watched with rapt attention on television in or out of school, children may be attracted to home videos primarily for the fun they derive from watching them. Worth knowing, the indirect learning process of acquiring literacy from the home videos is in conjunction with childhood education, which requires the children to acquire knowledge through play and practice. The authors in this paper describe the use of home videos as literacy tools for early childhood education in Nigeria. The data for the study derive from home videos recorded from selected federal, state and private television stations in Southwestern Nigeria. The home videos, tagged 'BARNEY' & 'HAP PALMER'S (American)' and 'KIDDIES EDUTAINMENT SERIES VOL.2' (Nigerian) Educational Home Videos, respectively, are (i) (i) 'outside-school' programmes; (ii) songs or lyrics composed in simple English sentences that may interest children; and (iii) conversational, involving dialogue between the instructor(s) and children as learners. The content features of the videos are analysed, and the potentials for literacy acquisition by children are described. Observation shows that the home videos, through various activities, present not only the basic literacy skills of listening, speaking, reading and writing but also the skills of numeracy, creativity, inquiry and exploration of nature, art, music and modelling of objects. Thus, the home videos can be utilised by the resourceful teacher or guardian to build and enhance literacy skills that are required for immediate and lifelong education. .

1. INTRODUCTION

The *National Policy on Education* (NPE 1977, revised 1984, 1998, 2004, and 2013) refers to early childhood care, development, and education as care, protection, stimulation, and learning from ages 0 to 4 in a crèche or nursery (p. 18). It includes the crèche, the nursery and the kindergarten. Although primary school has been recognised for a long time as the basic level of education, nursery education has become very visible in the system in recent times, and it is fast becoming the environment for initial literacy acquisition (Adegbite and Akinwale 2010). Kindergarten or nursery (henceforth 'nursery') education is the education given to children aged two to five years, prior to entering school. Children are placed in

Pre-nursery 1 at two years and proceed to Pre-nursery 2 and Nursery 1 and 2 classes at ages three, four and five, respectively. In Nigeria, nursery schools have generally been privately owned and fee-paying until very recently, when spaces are being carved out in the public school system in some states for children of nursery age. Established private schools are regulated by government policies and must be registered or approved by the government. But there are also irregular schools unapproved by the government for their inability to meet the conditions required for approval. These are makeshift schools, formed by unemployed college or university graduates, many of whom have been trained as teachers.

These schools temporarily reside in unfinished buildings and makeshift sheds located in impoverished areas of towns and cities. Because the fees charged are low, the schools serve mainly the low-income group. The discussion in this paper covers all children in the different school settings mentioned above.

The NPE (2013:19) also mentions the purpose of pre-primary education as follows:

(a) Ensure a smooth transition from home to school;
(
b) Prepare the child for the primary level of education;

(c) Provide adequate care and supervision for the children while their parents are at work (on the farms, in the markets, offices, etc.);

(d) Inculcate social norms;

(e) Inculcate in the child the spirit of inquiry and creativity through the exploration of nature, the environment, art, music and playing with toys, etc.;

(f) Develop a sense of co-operation and team spirit;

(g) Learn beneficial habits, especially beneficial health habits; and

(h) Teach the rudiments of numbers, letters, colours, shapes, forms, etc. through play and singing.

The purpose outlined in "a" above already suggests that early education is not solely the responsibility of schools; rather, schools are expected to complement the home in fostering children's learning. Scholars of education and literacy, including Olude (2001), Darling and Westberg (2004), Snow (2004), and Ikonta (2012), have emphasised the critical role of parental involvement in supporting children's language, educational, and literacy development—particularly within the frameworks of early childhood, family, and emergent literacy.

Against this backdrop, the study sets out to:
(i)   Describe the literacy activities in the selected American and Nigerian educational home videos.
(ii)   Examine how the selected videos support early childhood literacy skills; and
(iii)   Relate the importance of the videos to their relevance in the Nigerian educational and cultural environments.

Certain questions are thus inevitable in the research:
(i)   What are the different literacy activities inherent in the selected educational home videos?
(ii)   How do the activities in (i) support children's acquisition of early literacy skills?

(iii) What are the cultural and linguistic implications that can arise from the use of foreign and Nigerian educational videos?
The next discussion focuses on literacy in early childhood education.

Literacy in Early Childhood Education

Literacy in early childhood education is expected to serve the purpose mentioned above through conception, content and skills, medium and methodology. In Papers in Barton, Hamilton and Ivanic (2000), as well as contributions from Barton and Hamilton (1998) and Street (1995, 2001), the conception of literacy is a very complex matter. The scholars, apart from recognising the recent concept of 'new literacies', also perceive literacy as social, community-based, culturally defined, varied and potentially transformational. Snow (2004) also identifies some other contrasting views (but not mutually exclusive of each other) constituting dimensions of literacy as follows: componential vs. holistic; solitary vs. social; instructed vs. natural; functional/technical vs. transformational/cultural; singular/coherent vs. multiple/varied; and school-focused vs. home- and community-focused. Talking about the content and skills, the Michigan Health System mentions five skills that are learnt at this stage: phonemic awareness, phonics, vocabulary, reading comprehension and fluency/oral reading. Again, referring to Snow (2004), there are some skills expected of children at different stages up to grade 3. The same view is upheld by the Committee on the Prevention of Reading Difficulties in Young Children (National Research Council, 1998).

According to Snow (2004:3), the typical three-year-old can recognise some books by their covers, knows how to hold books upright and turn pages, listens when read to, expects to be able to understand pictures in books, may distinguish pictures from print, may recognise some letters, and produces purposeful-looking scribbles. The typical four-year-old has learnt to recite the alphabet and to recognise several letters, connects events in stories to 'real life', understands that stories are different from notes or lists, may produce rhymes or alliterations, and may scribble, pretend-write, or draw with a communicative purpose. The typical kindergartner knows about titles and authors of books, may track the print when being read to from familiar simple books, can name all and write most of the letters, can recognise and spell some simple words, spontaneously questions events in stories and information books, and uses mostly invented spelling in writing, and so forth. In addition, such a child may mention a character(s) of choice in his/her favourite book(s).

Concerning the medium of childhood literacy, scholars agree that language plays a vital role in the success or failure of literacy or education. Language enables the input, the processing of meaning from the input and the

interaction of the output of meaning with the environment. Burns, Griffin and Snow (1998) assert that the role of oral language development should not be underestimated, for it has been shown to be a strong precursor to early literacy (August and Shanahan 2006). Furthermore, *Connecting Research about English Language Learners to Practice* (2009) asserts that well-developed skills with oral proficiency and literacy in the native language can help students develop their literacy skills in English (cf. Cummins 1992). In multilingual countries, the argument for the appropriateness, efficiency and effectiveness of bilingual literacy has been well made (Adegbite 1993, Baker 2001, Afolayan 2001, Obanya 2002, Bamgbose 2004; and Djite 2008). Thus, the mother tongue and English are minimally the mediums of a successful acquisition and utilisation of literacy skills in Nigeria.

Undoubtedly, the methodology of childhood literacy has a lot to gain from educational technology as a whole system in which people, processes, materials, and equipment are integrated to achieve a positive goal. The National Literacy Panel on Language-Minority Children and Youth, convened by the Institute of Education Sciences at the US Department of Education (*Connecting Research* 2009), says that because much of the vocabulary in the classroom will be unfamiliar to English language learners, teachers must provide context to help them understand the content that the teacher is attempting to convey. In order to make the content more comprehensible, teachers can use a variety of scaffolding techniques, including simplifying language, modifying texts, repeating key points, frequently checking for understanding, and using a number of visual supports, such as objects, pictures, video images, graphic organisers, etc., as fascinating equipment in childhood literacy. This study further describes educational home videos as tools for literacy activities.

Home Videos as Literacy Tools

Home videos (movies) are films produced with a special camera, recorded on discs and usually played on one of the media elements, most especially the television (Robinson and Davidson 2004). They can be employed to facilitate literacy acquisition in early childhood education. Though tagged 'home videos' by people, they can be extended to the school environment for children who learn through the play method. The home videos can be transmitted either in the first language of its viewers (L1) or the second language (L2). Home videos can be entertaining, musical, documentary and educational. In fact, home video has been identified as one of the Information Communication Technology (ICT) tools for cultural realignment since the duo of 'culture' and 'content' are fairly represented (Alawode 2007). Home videos can be educational or non-educational. According to critics of non-educational home videos, they have no educational value and, thus, should be discouraged and banned because children get addicted to them (http://www.megaessays.com). On the contrary, some

educationists have noticed that it should be considered an act of 'trickery' for early childhood education, more so because some children are unwilling to learn. With the 'trickery' method, children are encouraged to incorporate what they have seen and learnt in the non-educational home videos into active classroom participation, thus making the videos useful educationally.

Educational home videos have different names: educational videos for home viewing, educational home movies, and after-school programmes. In other words, an educational home video serves as a home warranty. Educational home videos, as discovered, accelerate students' performances by bringing out the wonders of classroom learning (streaming.discoveryeducation.com). By implication, educational home videos ignite students' natural curiosity and serve as pieces of advice to parents, schools, colleges, institutions, hospitals, libraries and other educational bodies/organisations.

The educational home videos, therefore, should be made available in all their ramifications: on DVD, CD, on the web or internet, as well as on television, where the educational home videos can be transmitted.

Different scholars have worked on home videos or films as texts. Dr Jay Wile's home video text entitled 'Video Interactive' is used to teach students the basis of algebra and statistics (Wile 2010). Furthermore, Sweeny (2006) came up with a home video text titled 'Pop Culture, Gender and Iconography' to teach students in a private institution about pop culture and its literature. Katsuva (2003) explicates the way films are used to portray everyday life activities. In a nutshell, educational home videos can be used to portray the people's cultures and worth knowing; one of the indices of culture is literature. Therefore, educational home videos for children can be considered a source of 'children's literature'. The reason is that it is a work of art for children and by instructors to promote learning and improve the pupils'/learners' basic skills of listening, speaking, reading and writing. In addition, educational home videos can be considered 'educational texts', i.e., the basic tools useful for most children who are unable to work on their own due to lack of confidence and enough words to express themselves.

Generally, educational home videos should help learners, particularly children, boost their self-confidence and improve their reading skills. According to Freeman and Freeman (1992:112), the practice is the main tenet of 'whole language learning'. Therefore, as learners, audience and participants, interactions for communication in educational home videos must be seen as a problem-solving mode needed to pass across certain messages either in the first language (L1) or the second language (L2). In order to achieve this, different theories of mass communication employed in language acquisition and learning become applicable: the working, normative, commonsense and social-scientific theories. According to Folarin (1998), all these theories integrate culture, speech, persuasive skills, human relations and information transmission. Three variables are common to

them: a target audience, an instrument/channel, and a purpose/reason for which communication is taking place. For example, Lasswell's (1948) transmission model asks the following questions: Who says what, to whom, through what channel, and with what effect? The four questions raised by the transmission model confirm the interactional nature of most educational home videos or films. In other words, educational home videos have 'speakers' (the instructors and/or the children/pupils), 'the audience' (school pupils, home educators and/or the instructors), 'the proper channel of communication' (television/videotapes, the internet, multi-channel services and so on) and lastly, 'the purpose' (to promote learning or improve the reading culture). Learning, therefore, becomes actualised in educational home videos because the primary source, or basic media element, of the videos is the television where they are transmitted. The messages are expressed through the different themes in the videos, which most times are the underlying idea(s) of the video title.

McLuhan's (1965) cultural norms theory draws a close connection between the various ways themes as messages are communicated among people on the one hand and the general impression created by the audience on the other. Culture in this way is both denotative and connotative. It is denotative because it shows people's way of life and their notions of honour and worship. It is connotative because it is a process of cultivation and the tending of natural growth of abilities (potentials, sensibilities and habits in human society). Following, therefore, from McLuhan's theory is that in every human society, language and culture are inseparable. The point further illuminates the way the different themes in most home videos are expressed, i.e., according to the cultural context of the language of communication (Oyetoro 2003). Since most educational home videos are representations of the components of the cultural norms model/theory, the various messages in such home videos are interpreted using certain concrete referents available in the socio-cultural environment of their viewers. In other words, most educational home videos reveal the viewers' ways of life, what transpires among families at home, the children at school and their community at large. Thus, educational home videos encourage enculturation, the process by which individuals acquire the values, language, skills, ways of thinking and behavioural patterns of a particular culture (Watson and Hill 2006).

Like every text, educational home videos are not only interactive but also transactional. It is the transactional nature of the home video texts that has paved the way for the seven textual standards significant for meaning in every text: cohesion, coherence, intentionality and acceptability, informativity, situationality and intertextuality (Beaugrande and Dressler 1981). In this paper, the significance of these textual standards to early childhood education for communication and developmental needs can be accounted for in the selected American and Nigerian educational home video texts.

2. METHODOLOGY

Research Design

The study adopts a qualitative descriptive design appropriate for analysing educational content and identifying literacy activities in educational home videos.

Data Sources

Data for the research are sourced from selected home videos of Barney and Hap Palmer, representing American educational home videos, and the home videos of Success, representing Nigerian home videos. The reason for the selection is to pry into the peculiarities and similarities between the selected American and Nigerian educational home videos. Many videos, recorded on DVDs or VCDs, are found everywhere: at home, at school, and in various television media across the country. With the availability of the videos everywhere, educators have been privileged to translate them into different local languages not only for easy accessibility but also for educational advancement. Hence, school children in particular love to watch them and are initially fascinated by the pictures, characters and non-verbal interactions that take place in them. Gradually, they begin to learn and understand the vocabulary and communication in the videos. The videos described here represent a purposive sample from the available videos. Texts are transcribed and recorded from the conversations and songs in the videos and used for exemplification in this study.

3. Background of the Video Instructors

Barney

Fig. 1: Barney and Some Children

Barney is a six-foot purple/green dinosaur. Barney is played by Matthew Martins. The voice is that of Taylor Tobias. The title, 'Barney and Friends', was first shown on the Independent Children's Television show in the U.S. in 1992 for children between the ages of 1 and 8 years. Barney was created by Sheryl Leach of Dallas, Texas, who stumbled on 'Barney and the Backyard Gang' when she was looking for an appealing educational video for her son. Barney was called 'Yankee Doodle', a dinosaur of the Tyrannosaurus Rex species. In the different series of Barney, invited guests as special appearances play the roles of storytellers, teachers, and instructors. Barney's friends are Baby Bop, B.J. and Riff. Other guest artistes include 'Aunt Molly' in the series *The Alphabet Zoo,* 'Mr Tenagain' in *Having Tens of Fun!,* and 'Debra' in *Walk around the Block,* to mention just a few. The 'Barney and Friends' series is conveyed in different languages: Chinese, English, Arabic and so on, for easy accessibility and acceptability to its viewers/audience. Although the Barney programme has been criticised by scholars for some reasons, Yale researchers Dorothy and Jerome Singer claim that it contains a great deal of age-appropriate educational material, making the programme 'a model of what preschool television should be'. The appearance of 'Barney' speaks volumes of the fact that a dinosaur, though an extinct animal, can be re-presented to perform different roles in different contexts. In the programme 'Barney', learning is carried out through songs and small dance routines/activities with a friendly, optimistic attitude. Each series offers the children a one-dimensional world where children must be happy and every knotty issue or difficulty is easily resolved.

Hap Palmer

The second instructor is Hap Palmer. Hap Palmer is an innovator. He is known for his passion for children's record series in his country. This has made him package 'one hundred' of the most interesting songs in the book, *Hap Palmer Favourites.* The book offers a variety of problem-solving and creative movement activities. The packaged songs work with body awareness, feelings and many more common goal areas, like the need to identify with objects in a human's environment and to learn from others about who they are and what they like. These sensitive aspects of human life are also addressed by music therapists. In other words, the music of Hap Palmer, though children-centred, is therapeutic. The same can be adapted easily and used with adults, for they are extremely enjoyable. Just like Barney's, the children learn in Hap Palmer's through music and movement. It should be noted that Hap Palmer is interested in teaching school pupils or children how to learn the basic sounds or words of the English language. In addition, children or school pupils in an L2 situation learn to articulate the English words.

Success Oluyemi Aina

Fig. 2: Some Children that Play Roles in the Kiddies Edutainment Series

The third instructor is a Nigerian. She studied child and family psychology at Ogun State University. She is the creator and composer of the lyrics in *Kiddies Edutainment Series Volumes I and II.* The video is a product of her project work. Her innovative skills for children's learning and acquisition are displayed in the 'Edutainment Video'. The children in the videos represent pupils from various schools in Nigeria: Lagos, Ibadan and Abuja, to mention a few. The pupils in the videos are exposed to three main types of environment: the home, school and community. The home is displayed in the video in order for the children to know the different names as well as the functions of each room in a home/house. This is popularised in the title track, 'My Father's House'. At school, the children's playground and their peer groups are also represented in the track, 'My Lovely Teacher'. The same track explicates certain concepts like 'teacher' and 'books' in order to see the connection/relationship between the former (i.e., the school) and the latter (i.e., the available concepts like books and so on). Finally, the community where the children/pupils/learners as well as their instructor live is represented in the video tracks 'Means of Transportation' and 'Shapes'. In a nutshell, the three instructors are interested in making children educational home videos that are environmentally friendly in order to make the child learner sensitive to both the micro and macro environments and their expectations, i.e., to become tomorrow's leaders who could solve problems individually or collectively. This statement paves the way for the discussion of the different literacy activities in the identified home videos.

4. RESULTS/ANALYSIS

Literacy Activities in Educational Home Video Texts

Different literacy activities are encountered in the selected educational home videos of Barney, Hap Palmer and Success. Thus, the following are explanations of the different literacy activities in the selected home videos:

Listening and Speaking Activities

As a literacy skill, listening activities run through all the selected tapes. At any given time, either the instructors or the child learners listen to instructions or important messages and information conveyed in the conversations and songs. Consider the following (ll. 1-2):
'Does your hair hang low?'
'Can you/tie it in a bow?'

The text above represents the speech of Barney, the instructor. Barney was speaking while the child learners were listening. In fact, the text is a dialogue between Barney and the children.

The speaking skill is an additional part of the listening counterpart. After listening to instructions, the child learners speak by providing responses to certain questions asked by the instructor. Let us consider the responses to the text considered in the listening activities where the child learners were the ones speaking (ll. 7-8):
'Yes my hair hangs low'

'I can tie it in a bow'

The text, as inferences drawn from the listening activities, represents the respective responses to the questions asked by the instructor, Barney. The 'act' shows that the child learners in the video did not only listen but also 'speak' at a point in time. The speaking activities in the video show that the child learners are responsive to both instructions and teaching/learning. The activity is a typical representation of successful language learning and acquisition, where positive feedback (Yes) enhances good/successful listening rapport between the instructor and the child learners.

Reading and Writing Activities

The skill of reading is also represented in the selected video texts. The child learners are made to read stories from books. Such stories in the same video can be further acted out in order to clarify information and/or meaning. The stories are simple enough for their friends, both in the video and at home, to understand.

Some topics and sentences are written and read in the videos with various messages, for example:

*Means of transportation
*Parts of the body
*Days of the week
*Learning is a way to grow.
*I love my school and my teacher

A robot is used to write messages composed on these topics on the classroom board, while the learners read and sing the content in songs. One of such compositions on the topic "I love my school and my teacher" is presented thus:
I really love my school teacher
I love my class teacher
He always says to me make sure you read your books
So I always read my books
'cos I want to be the head
I love my class teacher
'cos he teaches well

In the identified videos, the child learners are exposed to different writing materials. The reason is to bring out the writing ability in them. The skill, though learnt at school, could assume several patterns/forms. One such is a classroom activity on painting and drawing that centres around some notable objects available in the child learners' environment. The following text from Barney's explains further (ll.17-20):
It isn't any trouble just to S-M-I-L-E (2ce)
So smile when you are in trouble
It will vanish like a bubble
If you only take the time to smile

A look at the text shows the emphatic word, 'SMILE.'. The word becomes a breeze for the child learner not only to write but also to memorise. It is one of the texts that enhance the phonic skills of the child learner, as earlier discussed. This, perhaps, is part of the intentions of the home videos' text, apart from its therapeutic message.

Vocabulary and Structure

In the texts, children are exposed to the vocabulary and structure of English. For example, words and their meanings are presented in Text 23, ll. 179-183. Different types of sentences are presented. Even though simple sentences predominate, as expected, there are also complex sentences (ll. 19–20, ll. 46–52, and 62–65) and compound sentences introduced by 'and', 'but', and 'or' (ll. 15, 56–57, 141–142, 169–170, and 175–177). The different functions of sentences are also represented, for example, the declarative (ll. 24-25 and 58-59), interrogative (ll. 1-4 and 152-153) and imperative (ll. 31-32 and 52-57). One can also talk about sentences expressing modality, such as ability (ll. 9-12), permission (ll. 168 and 175) and compulsion (ll. 50).

Numeracy Skills and Knowledge of Shapes

Again, in the selected educational home videos for children, the child learners are exposed to the act of counting human beings (Text 24, ll. 187-196) and objects (Text 14, ll. 94-105) available in their environment; for example:

(187)One Little
(188)Two Little
(189)Three Little Indians
(190)Four Little
(191)Five Little
(192)Six Little Indians
(193)Seven Little
(194)Eight Little
(195)Nine Little Indians
(196)Ten Little Indian boys

The activity permits the child learners to identify with certain entities in the learners' environment that have numerical value. Worth knowing, the numeracy skills in the educational home videos for children enhance the counting ability in the child learners, more so in school subjects like algebra and mathematics.

The children also learn about shapes in the videos, as illustrated in the following text, sung by them:

Triangle (2ce)
Triangle (2ce)
These are the shapes of the non-living things I know
Rectangle (2ce) Rectangle (2ce)

Star, circle, kite and square
These are the shapes of the non-living things
I know some could be small or big

Creativity and Modeling of Objects

Creativity is concerned with the modeling of objects that are prototypes of the original objects available in the child learners' environment. Below is a text (ll. 13-16), which represents the creativity import of the child learners:

The itsy bitsy spider went up the water spout
Down came the rain and washed the spider out
Out came the sun and dried up all the rain
And the itsy bitsy spider went up the spout again

The use of the 'itsy-bitsy' spider in the text is a synonym for a 'paper spider'. As a paper spider, the 'itsy-bitsy' is made from a cardboard. It should be noted that the cardboard is one of the writing materials provided in a classroom for teaching and learning. Another form of creativity noticed is the tying of hair into a knot or bow (Text 1, ll. 1-4), which may introduce children to the activity of weaving or plaiting of hair.

Inquiry and Exploration of Nature, Environment, Art and Music

The act of inquiry and exploration of nature, environment, art and music, may be described under three headings in the following selected educational home videos. First, there is an inquiry to know, represented thus (Text 6, ll. 30-32):

It isn't any trouble just to ask when you don't know (3ce)

So ask when you don't know
ASK-WHEN-YOU-DON'T – KNOW (Nigerian Home Video)

The represented text expects the child learners to 'ask'; an act of 'inquiry', when they do not know. The instructor encourages boldness in the learners which should not be mistaken (in another culture) as an act of rudeness. Second, there is an exploration of nature, representing it in different aspects, birds (ll. 197-199; fruits (ll. 21-23, 126-127; flowers (ll.152-154) and human beings (ll. 132-142). Here is an example:
We are all unique
We are all alike
Take a look around
You will see it's true
You're in love like me
I'm in love like you
We all have different skins
They come in different shapes
It could be dark
It could be light
Or somewhere in between

The text depicts a true picture of the 'uniqueness' of every individual. The text is a representation of an exploration of human nature as well as human's environment vis-a-vis the people therein and what they like/love (see also ll.66-76). Third, there is an inquiry into the art and music of the child learners. The following text further explains:
It isn't any trouble just to S-M-I-L-E (2ce)
So smile when you are in trouble
It will vanish like a bubble
If you only take the time to smile

The text depicts an artistic mode of spelling of an English word in order to bring out the aesthetics of the text as a lyrical rhyme. The use of S-M-I-L-E in the text does not only focus or draw attention to the word 'smile' but also permits the child learners to know the phonics, vocabulary and fluency skills that underlie certain English words. Thus, the child learners are exposed to the different merits/advantages attributed to the act of 'smile'.

As expected, the texts are all full of rhymes and music which create liveliness among children. Many of these texts are very popular and can be recited, chanted or sung offhand by children, e.g. ll. 43-45, 46-57 and 158-163. The following lines express the importance of music to the children (ll.43-45):
Strike up the band
We love Music (3ce)
Wonderful world of music

Enculturation of Children

The selected American and Nigerian educational home video texts are to be pictured as sites of enculturation of children. This is because children learn about different aspects of both their culture and social life as well as others, in terms of the beliefs, social and moral values as evident from the videos. Expressions in the text indicate information about different aspects of culture pertaining to family living, e.g. (ll. 24-29); personal hygiene, e.g. (ll. 80-84); domestic duties, e.g. (ll. 117-125); education (ll. 58-65); time (ll. 33-42); and food (ll. 143-151). Sometimes, some of the expressions indicate aspects peculiar to the American environment, for example: weather: fall, autumn (ll.168-178); and food: brown bread, pumpernickel, muffin man (ll. 143-151,68).

5. DISCUSSION

The study demonstrates that home videos (international and local) are valuable tools for enhancing early childhood literacy skills. The different literacy skills that can be acquired from the videos have been presented. The skills can be acquired through active self-learning and, 'occasionally', with the guidance and support of the teacher/instructor. The home videos have been found to be appropriate for use at home or at school; thus, it could provide the much needed link between the home(the

domain of family literacy), and the school(the domain of school literacy). In addition, the home videos have been a valuable resource for learning since learners tend to identify with fellow child learners which create ambience for both cultural awareness and easy learning.

6. CONCLUSION AND RECOMMENDATIONS

The language medium of the home videos described is English, the official language of Nigeria and the main language of education. It is thus expected that the different literacy skills acquired would promote the learning and use of English by the children. Be that as it may, it is observed that the absence of educational home videos in the mother tongues is a serious limitation and oversight by education scholars in a multilingual nation such as Nigeria. However, ongoing researches have been able to ascertain the role of folktales, music/songs, for easy learning in an ESL environment using the first language of the learners/students (Saad et al. 2024, and Saad & Zolkifli, 2025). Other research works include Asodionye & Gasper (2019) and EFL CAFÉ (2024) whose studies support theartrical influence of songs and the fact that songs can indeed serve as a booster for language learning respectively. The study thus suggested that the gains of educational home videos be concretised and sustained by creating more materials and educational approaches in the mother tongues to support the existing ones in English especially in Nigeria. Also, home video resources can be integrated into classroom teaching and at all educational levels. This would help promote the much desired efficient and effective bilingual literacy; with the involvement and commitment of the government, parents and educators alike.

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APPENDIX

TEXT 1

Does your hair hang low?
Does it wobble to and fro?
Can you tie it in a knot?
Can you tie it in a bow?

Can you throw it upon your shoulder like a continental
soldier? 5
Does your hair hang low?
Yes my hair hangs low
Yes it wobbles to and fro
I can tie it in a knot
I can tie it in a bow
                    10
I can throw it upon my shoulder like a continental soldier
Yes my hair hangs low

TEXT 2

The itsy bitsy spider went up the water spout
Down came the rain and washed the spider out
Out came the sun and dried up all the rain
                    15
And the itsy bitsy spider went up the spout again.

TEXT 3

It isn't any trouble just to S-M-I-L-E (2ce)
So smile when you are in trouble
It will vanish like a bubble
If   you   only   take   the   time   to   smile
20

TEXT 4
Pumpkin! Pumpkin!
We love pumpkin (3ce)
In the pumpkin patch

TEXT 5
I love you
You love me   25
We are happy family
With a great big hug
And a kiss from me to you
Won't you say YOU LOVE ME TOO

TEXT 6
It isn't any trouble just to ask when you don't know (3ce)
30
So ask when you don't know
ASK-WHEN-YOU-DON'T -KNOW

TEXT 7
Eight o'clock is the time for school
Never be late in the morning
Eight o'clock is the time for school   35
Run to school and don't be late
Ding Dong!
Ding Dong!
Morning bell is ringing
Ding Dong!   40
Ding Dong!
Run to school and don't be late.

TEXT 8
Strike up the band
We love Music (3ce)
Wonderful world of music   45

TEXT 9
If you are happy and you know it
Jump up!
Jump up!
If you are happy and you know it
Then your face must surely show it   50
If you are happy and you know it
Jump up!
Jump up!
Jump to the left!
Jump to the right!   55
Jump to the front!
And jump to the back!

 TEXT 10
I have a fine school
I love my class teacher
He always says to me   60
Make sure you read your books
I'll always read my books
'Cos I want to be the head
I love my class teacher
'Cos he teaches well   65

TEXT 11
Do you know?
The muffin man!
The muffin man!
The muffin man!
Do you know?   70
The muffin man!
Who lives on Drury Lane
Yes we know
The muffin man!
The muffin man!   75
The muffin man!
Yes we know
The muffin man!
Who lives on Drury Lane

TEXT 12
This is the way I brush my teeth   80
I brush my teeth
I brush my teeth
This is the way I brush my teeth
Early in the morning!

TEXT 13
Hot cross buns!   85
One a penny!
Two a penny!
Hot cross buns!
If you have no daughter

Give one to your son   90
One a penny!
Two a penny!
Hot cross buns!

TEXT 14
Toss one bean bag!
TI—DE—O   95
Toss two bean bags!
TI—DE—O!
Toss three bean bags!
TI—DE---O!
Toss it in the window   100
TI—DE—O!
Ready set now let it go!
Toss it in the window
TI—DE—O!
1, 2, 3, 4…!   105
TOSS IT IN THE WINDOW
TI—DE—O!

TEXT 15
Row!
Row!
Row your boat   110
Gently on the sea
Merrily!
Merrily!
Merrily!
Merrily!   115
Life is but a dream

TEXT 16
Bake me a cake
As fast as you can!
Roll it!
Pat it!   120
And mark it with a 'B'
Put it in the oven
For Barney and me
For Barney and me
For Barney and me   125

TEXT 17
Pawpaw is a kind of fruit
Pawpaw is a kind of fruit
Sweet like sugar
Yellow like Fanta
Everybody likes paw-paw   130
PAWPAW!

TEXT 18
We are all unique
We are all alike
Take a look around
You will see it's true   135
You're in love like me
I'm in love like you

We all have different skins
They come in different shapes
It could be dark   140
It could be light
Or somewhere in between

TEXT 19
Barney has a brown bread
It's called PUMPERNICKEL
Yum! Yum!   145
PUMPERNICKEL!
Yum! Yum!
BROWN BREAD!
Yum! Yum!
PUMPERNICKEL!   150
PUMPERNICKEL BREAD!

TEXT 20
What makes a flower so pretty?
How does it cheer up your day?
I think a flower is most beautiful
When it is given away!   155
A-WAY!
When it is given away!

TEXT 21
Twinkle, Twinkle little star
How I wonder what you are!
Up above the world so high   160
Like a diamond in the sky
Twinkle, Twinkle little star
How I wonder WHAT YOU ARE

TEXT 22
I love to roll in the leaves
Feel the cool breeze   165
Stuff a scare crow
Top to bottom
And you can call it 'Fall'
If that's what you please
But I say I like 'Autumn'   170
Oh scoodle, oppa doodle!
Oppa deedle, Oppa deeze!
Our jackets, we're glad
We brought them
And you can call it 'Fall'   175
If that's what you please
But I say I like 'Autumn'
I –SAY- I- LIKE- AUTUMN
TEXT 23
DOE- A deer
A Female deer   180
RAY- A drop'n golden sun
ME- A name I call myself
FAR- A longer way to run
SEW---A needle pulling thread
LA---A note to follow sew   185
TEA—A drink with jam and bread

TEXT 24
One Little
Two Little
Three Little Indians
Four Little   190
Five Little
Six Little Indians
Seven Little
Eight Little
Nine Little Indians   195
Ten Little Indian boys

TEXT 25
Bats are birds
Bats can fly
Bats are animals of the night

TEXT 26
Jack and Jill went up the hill to fetch a pail of water
200
Jack fell down and broke his crown
Jill came tumbling after