



Madagascar Escape to Africa and Parents' Career Expectations for Children: A Thematic Discourse

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Abstract

This essay is a thematic review of a computer animated comedy film- Madagascar Escape 2 Africa. It highlights the rich thematic embodiment of the film. Entertainment-Education has been adopted as a theoretical framework for analysis, owing to the fact that it emphasizes infusion of educational oriented content into the production of entertainment programmes/media content to achieve attitudinal change in society. Five themes have been identified from the film and discussed, namely: the usefulness/relevance of every talent/skill, the power of unity/friendship, innovation, adventure and love. The central thesis in the essay is that all talents are relevant and important to the growth and development of society as contained in the film under review, hence parents are advised to identify talents which their children have and guide them accordingly to exploit and utilize them to the fullest. This is against the career imposition trait of most parents, which often time leads to poor performance of children in careers they have no passion for. Conclusively, the study recommends the Entertainment-Education approach to producers of children films and media content to help reduce the cultivation effect that arises from the projection of violence, crime, nudity and profane scenes in cartoons and children programmes. This will go a long way to help achieve the desired attitudinal change in society.

Keywords: Madagascar Ecape 2 Africa, Entertainment-Education, career choice, parents and talent/skills.



1.0 Introduction

Madagascar Escape 2 Africa presents a classical example of a computer-animated comedy film with rich didactic lessons. In this film, the producers, Mireille Soria and Mark Swift, and the directors, Eric Darnell and Tom McGrath embed several lessons that are relevant to children such as the value of skills and talents, the power of unity and friendship, the joy of adventure, innovation and love. The film is a story of four young animals- Alex the lion, Marty the zebra, Melman the giraffe and Gloria the hippopotamus from the Central Park Zoo in New York who embark on a vacation, and upon return to New York on a plane, crash-land in Africa, to meet several of their kinds. The events that follow here in Africa, most of which are not only negative but also unfortunate initially, help a lot to project the rich thematic endowment of the film. At the end of the dark tunnel, one is made to see how the quartet overcome their numerous challenges in unity, and most importantly, how Alex uses his talent-dancing (which is apparently, not relevant as far as the present socio-cultural setting is concerned) to restore the lost glory and pride of his family, a theme that has informed this interesting academic exercise.

2.0 Plot

Zuba, Alakay's father is determined to teach his son how to fight, "now son you gonna grow up to be like your daddy someday, you got to learn how to fight...and when you are bigger you you're gonnabe Alpha Lion just like your daddy..." Makunga who envies the position of Alpha Lion challenges Zuba to a fight, with the mindset to take over the position should he win. This detracts Zuba, thereby rendering Alakay vulnerable to poachers. Zuba struggles in vain to rescue his son. The cage carrying the latter falls off, drifts into the sea and floats to New York. Here in New York, Alakay, nicknamed Alex is taken to the Central Park Zoo, where he meets Marty, Melman and Gloria. The quartet embark on a vacation and upon return in a plane piloted by Skipper, the penguin alongside King Julian and Maurice, the lemurs and the chimpanzees, crash land in Africa, where Alex is reunited with his parents, as Marty, Melman and Gloria happily meet several of their kinds. The penguins and chimpanzees set to repair the plane, and on a mission called "operation tourist trap", hijack several vehicles, leaving Nana (a woman renowned for beating Alex in the film) and her co-tourists stranded in the jungle. Events, however, take an unfortunate tone as each of the animals encounters one misfortune or the other. Alex fails the test (rite of passage) that qualifies young lions to be initiated into adulthood. The circumstances surrounding this are of utmost interest and significance to the thematic development of the play; as Makunga, determined to take over the position of Alpha Lion from Zuba sets Alex up, influences him to choose the strongest lion-Teeti as a partner in the fight which Alex thought was a dance competition. Recall that Makungainitiates this scene as a chance to "finish with Zuba once and for all! And it pays off! Alex receives a severe pounding from Teeti, compelling his father to banish him, as Makunga aptly reiterates "sadly, the Alpha Lion must cast out all failures". To avoid this, Zuba resigns as the

alpha lion. Yet, matters only get worse, as Makunga promptly takes over, and without delay, banishes Alex “*for a thousand years, for life! Whichever comes last*”.

Marty, on his part is disappointed to learn that he is not unique among the zebras after all, while Melman is said to learn that as a traditional witch doctor, he inherits the disease that killed the previous witch doctor. Gloria falls in love immediately with Moto moto, but realizes quick enough, to her utter disappointment, that the former’s love is just for her huge size. The water in the reserve dries up (Nana and her co-tourists actually construct a dam to improve their standard of living, hence keggering the water), causing panic among the animals who cry to Makunga the Alpha Lion for solution. Alex sees this as an opportunity to “*fix things right*”, and offers to travel off the reserve to look for a solution to the “*horrible crises*”. Meanwhile self-acclaimed King Julian suggests offering a sacrifice to his friend Volcano, the water god to release water for the animals. All that is required is to get a volunteer, who is ready to be devoured by the god. Melman (knowing he’s dying in the next eighteen hours,) offers to die as a sacrificial lamb. Gloria comes to his rescue, having learnt that Melman offers genuine and true love. Both Melman and the other giraffes were stunned to learn that the former witch doctor did not die after all; hence Melman now has ample time to live. Marty follows Alex off the reserve, where Nana and the other New Yorkers trap Alex. Marty then escapes, just fast enough, to seek help, while Zuba, having learnt earlier that his son travels off the reserve, rushes after him to find him and probably, help out in case of danger from poachers. This proves right, as he arrives exactly at the time Alex needs help to free from his abductors, and promptly sets him free from their ropes. Marty announces to Melman and Gloria that “*Alexis in big trouble*”. Quickly, they arrange for the plane and mobilize a rescue team to help out. The climax in the play comes at this point, as Alex uses his *most irrelevant talent-dancing* to disarm the abductors, who are basking in the euphoria of the interesting performance. Too happy for words, Zuba joins his son to display, just as Marty arrives with the rescue team in the plane and executes the rescue mission. Alex destroys the dam, forcing water out to the reserve. Furious of this victory, Makunga upholds the ban on both Zuba and Alex, in spite of this significant feat they have achieved. This is rather late, as Alex tricks Nana into giving Makunga a good pounding! The position of alpha lion hence returns to Zuba and Alex, and the quartet continue to enjoy their stay together in Africa.

3.0 Theoretical approach

The discussion in this essay hinges on the Entertainment Education strategy. Perceived as an approach in which social messages are incorporated into entertainment programmes (United Nations Population Fund, 2002), Singhal and Rogers (1999) describe Entertainment Education as “the process of purposively designing and implementing a media message both to entertain and educate, in order to increase audience members’ knowledge about an educational issue, create favourable attitudes, and change overt behavior”.

Entertainment Education is a deliberate attempt to weave education and morality into entertainment oriented media content with a view to enhancing positive attitudinal change. According to Littlejohn and Foss (2009:342), “thoughtful, deliberate, and purposeful embedding of educational messages in entertainment genres, in all their nuance and complexity, is central to the entertainment education strategy”. Entertainment Education is a media strategy that enables the producer to use one stone and kill two birds. UNPF (2002) submits that framing messages in a popular, entertaining format helps create an environment where people of all ages can carry on conversations about topics discussed in the latest episode of their favourite soap opera or cartoon. To this end, UNPF (2002) emphasizes that Entertainment Education allows the audience to make decisions on their own without being preached to. Entertainment Education comes in many forms including serial drama, broadcast on television and radio, cartoons, interactive talk shows and folk media. Elaborating further, a report by Johns Hopkins Bloomberg School of Public Health (2008) lists public service announcements, situation comedy, feature films, reality programming, magazine or variety programmes, theatre and street theatre, forum or interactive theatre, animated cartoons, comic books or graphic novels and photonovelas, internet and mobile phone programming as some of the media where Entertainment Education find expression. Singhal and Rogers (2001) stress that Entertainment Education seeks to capitalize on the popular appeal of entertainment media to show individuals how they can live safer, healthier and happier life. Entertainment Education approach towards programme production abrogates the needless dichotomy in almost all mass media content- that mass media content must either be entertaining or educational (ibid), hence, it blends the two together in a single mass media programme or message. Entertainment Education application permeates several aspects of mass communication such as health communication, environmental communication, communication for social change, and development communication among others. It offers social crusaders and change agents the opportunity to project their message in a subtle way, such that the audience member least suspects when the message gets engraved in their sub-conscience. Johns Hopkins Bloomberg School of Public Health (2008) in a report *Entertainment Education for better health*, states clearly that:

For over 30 years, Entertainment Education has been a tool for changing health behavior. Entertainment Education uses drama, music or other communication formats that engage the emotions to inform audiences and change attitudes, behavior and social norms. Worldwide, several hundred major projects have used Entertainment Education to improve health. Entertainment Education has encouraged people to live healthier lives. For example, Entertainment Education projects for family planning have helped motivate people to use contraceptive, to prevent HIV infection by having fewer sex partners, and to use antenatal care services.

Explicating the workability of Entertainment education approach, the report ties this to Albert Bandura's social learning theory, thus:

Seeing how the characters in a drama solve problems can give audiences the sense that they too can control their lives and solve these problems. This sense of being in control and able to solve problems is called self-efficacy. Observing the success of others and trying new behavior and succeeding can lead to self-efficacy. Thus audiences come to believe in their own ability to change and to succeed like the characters in a story. People believe in their own individual ability to change, and the community as a whole can come to believe in its collective ability to change (ibid)

This perspective renders Entertainment Education relevant to the discussion and analyses in this study, as it explains how audience members can imbibe and possibly, emulate the examples the characters in the film under review present. The thematic analysis that follows shortly after this section explores the numerous lessons which the characters in the film project, appealing on the emotions of the audience to emulate, hence the use of Entertainment Education as the anchor of the study becomes a step in the right direction. Empirical studies have adopted the Entertainment Education approach to appraise the effectiveness of media content in addressing societal problems (see Rogers *et al* 1999, Penn *et al* 2003, Adegaju, 2010 and Onuekwe, 2015). Katu-Ogundimu (2013) who reviews a Nigerian Nollywood film *Jenifa*, finds it worthy and educating using the Entertainment Education lenses, as three themes are identified in line with contemporary realities. These are: crisis of social class identity, women as victims and sexploitation of women by women. These are highlighted as key issues that bug society, particularly, the female gender, and are effectively tackled in the movie. In her concluding remarks, Katu-Ogundimu notes:

Jenifa as an edutainment genre simultaneously entertains and educates the viewer about the critical issues involved in the infection and spread of the HIV/AIDS scourge in Nigeria through behavior change communication targeted at young Nigerian women who happen to be the most vulnerable segment of the population. Like most entertainment-education films, the film drives home a clear message that reveals the ways in which the HIV/AIDS infection is contracted and transmitted.

With this summation, she promptly recommends that: "... further research be conducted within the ambits of the Entertainment Education theory in order to address some of the issues raised in the paper." This position has given the current study, its needed justification.

4.0 Thematic analysis

This section highlights the thematic embodiment of the film under review, with the intention of bringing to limelight, the rich didactic and moral lessons embedded in the film. Several themes are found in the film, notable among them are: the power and relevance of individual skills and talents, the theme of unity and power of friendship, the theme of love, the theme of adventure and innovation. Alex, the central character in the film demonstrates the fact, that no talent is useless. From the prequel, he resists his father's desperate attempt to groom him properly in the art of fighting- which is the supposed skill of a lion, and an alpha lion above all. Instead, he prefers dancing and displaying to amuse any person in sight. This talent becomes very relevant eventually at the Central Park Zoo in New York, where Alex develops upon it to the fullest, earning for himself the title: "*the King of New York city, Alex the lion*". With this talent at the Zoo, Alex is indeed, on top of his world, attracting to himself several fans and spectators. Thus, it was a very shocking moment to the fans, when Alex eventually escapes from the zoo with his allies to proceed on a vacation. Again, the talent proves relevant while on vacation, where Alex displays to the amusement of several animals/fans. One could see that it is this show of fun that attracts the attention of King Julian, who eventually journeys with Alex and his allies to crash-land in Africa. The reverse, however, is the case in Africa, where dancing is not revered. This is the genesis of Alex's predicament in Africa. One only imagines what would have happened supposing the rite of passage were a dance competition. The fun-addicted Alex, hearing of talent show, immediately imagines finding himself in a dance contest, where he is determined to "*pull down the house*" for his father. The enthusiasm with which he takes the contest leaves one optimistic of the outcome. Unfortunately, the reverse becomes the case, and his flair for dancing costs his father his position as alpha lion, clothes him with the toga/hat of shame. Alex, thus, realizes too late that his talent is not relevant as far as the new socio-cultural setting is concerned. Sharing his predicament with his boson friend Marty, he confides: "*oh men....my dad thinks I'm a total loser...I've ruined my parents' life...*" However, he cheers up and is determined to fix things right: "*my dad thinks I'm...I just wanna show him I'm a real lion*". Explaining what lands him into this mess to his friend, he says: "*I know this might turn hard to believe, but apparently, lions don't dance*". At this, Marty, who also has a great flair for music is too shocked for words, as Alex quickly adds: "*this is, as far as my dad is concerned, as far as people are concerned...that was New York, this is Africa*". From this intimate conversation, it is clearly painted how useless and destructive dancing as a talent is to a lion.

The irony that leaves the viewer stunned is to see how this skill saves both father and son from the guns of the terrible poachers/abductors! Zuba is forced by the relevance of this skill and its disarming potential to reconsider his earlier statement "*if you were a real lion!*" albeit remorsefully, and join in the entertainment. Seeing Alex preparing to dance his favorite steps in the face of death forces him to ask: "*son, what do you want to do?*" and the later retorts: "*doing what I know how to do very well*". It's quite ironical to Zuba to learn that dancing is the best skill for the moment, and for one in his life-time, neglects his prowess

as a great fighter and joins his son to dance! And that saves the day. Another theme projected in the film is the power of unity and friendship. The film demonstrates how a united people defy problem and surmount all challenges that come their way. Marty echoes this message when the quartet is stranded after the plane mishap in Africa: “*hey guys, as long as we are together, we will be OK.*” Of course, they succeeded as a theme! First and foremost, Marty is very supportive to Alex; this is why he finds it easy to confide in him. He volunteers to follow Alex off the reserve to improvise solution to the horrible water crises. This is vital to the thematic development of the play, as it helps to alert Alex’s desperate need for help. Second, Gloria saves Malmen from pre-mature death. How happy he will be to learn that the previous witch doctor isn’t death after all, the implication been that longevity is equally his portion. Safe for Gloria’s timely intervention, he would have been consumed by the water god-Volcano. Third, the trio, Marty, Melman and Gloria quickly arrange for a plane for a prompt rescue mission. Safe for this act of concern and charity, Alex and Zuba are gone already. In fact, the strategy adopted by the chimpanzees to execute the rescue mission is a perfect reflection of unity and cooperation, where they join hands to form a chain that links the plane to the container carrying Alex and Zuba. Without this cooperation, the rescue mission wouldn’t have been possible. This is a great lesson worthy of emulation. Apart from unity, the viewer is made to appreciate the value of a true friend, the one who stands for a colleague in need through thick and thin, the type that forgets the wrongs of the past and bails a friend out of trouble. Hear this message from Alex to his friend Marty:

Marty look, I know you are in here, but before I go, there is something I want to say: you’ve been a great friend, you’ve helped me so often to see the bright side of my problems, but I never think of you as having any. I wasn’t there for you when you needed me; just like back at the zoo... well, I just want you to know that you are one in a million...

This indeed, is the case between the two friends. How Marty saves him at the end only proves the truism in the statement. Another instance where the theme of unity is highlighted in the film is the approach adopted by the tourists in alleviating their plights after losing their jeeps to the “*operation tourist trap*”, thereby rendering them stranded in the jungle. Nana serves as a mother to the team, as a team member promptly notes: “*ok, nobody panic, the best thing we can do is stay together, we wait for another tour jeep...*”. This proves effective. By staying together in unity and one accord, the New Yorkers are able to provide/improvise solutions to their physiological problems such as shelter, water and food among other necessities. Another theme in the film is adventure. Adventurism is a vital attribute of human being which pays off in several ways such as providing a source of entertainment, relaxation and source of experience. Marty is central to the development of this theme, as he initiates the move to embark on a vacation while at the Central Park Zoo: “*maybe he should take a break, you know, we should all go on vacation*”. Marty further

suggests Connecticut as the destination/town for the vacation. King Julian and his friend Morris also share in this spirit of adventure: “*you will be very glad to hear that I’m coming with you*”, even when Alex objects to this, he insists with a threat: “*oh yes thank you, it’s my plane!*” The tourists also exhibit the sense of adventurism, by choosing to tour round the jungles of Africa, all the way from New York. Skipper the penguin also shares in the spirit of adventure, by choosing to proceed on a honeymoon with his new bride. Another important theme in the film is the theme of innovation. Central to this theme are the penguins who pilot the plane to its intended destination. When the plane eventually crashes, the penguins set to work to fix it within “*six to nine months*”. Several strategies have been schematized to fix the plane, among which include the initiation of “*operationtouristtrap*” to carjack the needed vehicles for mobility purposes in the course of repairing the plane. Nana and the rest of the stranded New Yorkers also contribute to the development of this theme by improvising to cope with the miserable living conditions incurred as a result of missing their jeeps to the operation tourist trap. Nana’s motivational speech becomes relevant here: “*Gather round children, we’re New Yorkers right? We survive the country jungles, if we need food, we hunt for it, if we need shelter, we build...we need water, we build a dam*”. At this, the rest shout ovations “*common we are New Yorkers yeahhh!*” Nana then concludes: “*if we make it here, we can make it anywhere!*” King Julian also proves to be innovative. He devises a solution to the horrible water crises, and when Melman is eventually rescued, Mort dodges the shark which falls inside the volcano and completes the sacrifice, thus, at the sight of water oozing out of the broken dam, he shouts joyfully: “*I did it, I did it!*” Next action that supports this theme is Alex’s offer to travel off the reserve, to use a pipe and draw water to the reserve. Though this initial attempt fails, Alex did not relent in his problem solving drive until water returns to the reserve. Love is another theme that the film highlights. Melman is completely upset to learn that Gloria falls in love with Moto moto upon arrival to Africa. Thanks to King Julian, he unburdens his mind to her before daring death. His confession to King Julian at this point is rather pathetic, and depicts the excess love he has for Gloria when asked the last thing he wishes to do before he dies: “*I never really have the guts to tell Gloria how I feel about her.*” Given the required impetus and encouragement, he finally opens up to her. Gloria, on the other hand, is stunned to learn that Moto moto loves her just for her huge size; hence Melman becomes the preferred guy. She promptly rescues him from death and envelops him in a warm passionate embrace, where she confesses: “*it’s crazy that I think I have to go half around the world to find out that the perfect guy for me lives right next door*”. Skipper eventually actualizes his longtime dream for his bobble-head-hulla-doll by tying the knot with her. At the occasion, Zuba makes the following pronouncement: “*love transcends all deficits and we’re gathered here today to celebrate such a love, do not take each other, for better or for worse...*” To Melman, he’s in his prime, having to remain with Gloria for the rest of his life. Their passionate demonstration of love forces Marty to shout out: “*love has no boundary!*” These are the major themes that this essay seeks to bring to limelight, approaching the review from the entertainment-education approach earlier suggested as

the framework for analysis. It is noteworthy, that in one way or the other, these themes have the capability of shaping the perception of a typical child to the realities of life in contemporary times.

5.0 Carrier expectations of parents versus a child's inborn competence and skills: lessons from the film and similar works of art

No doubt, parents have a significant role to play in the carrier choices of their children. Parents have expectations and preferences for the careers their children and wards choose. This is not far fetch from the fact that some professions are more revered than others, while some rewards more than others in terms of remunerations and emoluments. Still, parents view certain professions as having more positive impact on the immediate family and the society at large. Research evidence has demonstrated that parents influence career choices of their children either directly or indirectly. Jungen (2008) observes in this direction, that while parents assume that their direct career advice may be influential, they may be unaware that they can also exert a strong career influence by simply serving as example. In fact, children as young as five years old begin to identify with the occupation of their mother or father. Jungen contends that parents may be unaware of the impact their norms and values have on their children. Biddle, Bank and Marlin as cited in Simpson (2003) corroborate this point thus: "rather than responding directly to external pressures...children internalize parental norms and preferences...and act, therefore, in accordance with these norms". Jungen (2008) thus, concludes in her study, that some of the key variables that influence a child's career choice are parental values and expectations, parent-child relationship and gender socialization. Perhaps, the above arguments and summations are valid to a considerable degree. A popular African proverb says: "when mother cow chews her cud, the calves watch her mouth keenly and pick after her". This fact places several parents at the center stage of their children's career choices. Where this happens as expected, the tendency of conflict erupting in the family between parents and children on career choice is far from near. The reverse, however, proves the opposite. Many children are born unique, and from birth, have their talents that guide their choice of career. Such children are usually deaf and adamant to career advice from parents, teachers and counselors. Of course, dignity of labour is quite a universally revered norm, but parents often times fail to come to terms with this reality, hence, to such parents, the act of children choosing careers on their own based on inborn competence plunges the family into severe parents-children conflicts.

Africa obviously records the highest occurrence of this unlikely incidence. In fact, this position is not open to contestation. African scholars over the years have been trying hard to address this ugly and sad phenomenon. Notable among such efforts is Joe de Graft's *Sons and daughters*, where James Ofofu successfully chooses careers for his first set of children, George and Kofi. Events however, take a dramatic turn when the same move fails to work on the second set of children- Aaron and Maaman. This results in a serious family crisis, until the tide turns around, and the parents see reasons, albeit, forcefully to

allow the children pursue their dreams. Chinua Achebe in his magnum opus, *Things Fall Apart* highlights a scenario similar to this. In this literally piece, Okwonkwo is never at peace with his son Nwoye for the simple fact that the son's inborn competence is not akin to the father's expectation. While Okwonkwo hopes to make out a war lord and a prosperous lord of the clan from his son, the latter never values this much, and is rather lukewarm about it. Little wonder, therefore, that he finds Christianity as the perfect path to follow in life to the utmost disappointment of the father who disowns him without hesitation: "*I will not beget a son who cannot raise his head in the kindred meeting*". Such is Okwonkwo's disgust for Nwoye's chosen path in life, that even as the son's chances for prosperity widens, courtesy of his career choice, the father is too bitter to come to terms with the reality. This is the typical struggle that characterizes the African child whose career choice contradicts the father's for him. No wonder, Alex in the film under review reminds his friend Marty: "*that was New York, this is Africa*". The father's believe in fighting as the best skill for a lion is so strong, as he pours out angrily to the son: "*if you were a real lion!*" Just like Jungen (2008) rightly points out, Alex quickly comes to terms with this reality as confirmed in his disclosure to Marty: "... *apparently, lions don't dance*", and is determined to "*fix things right*" by developing on the only relevant skill to a lion-fighting. How he eventually proves to his parents that all talents are important when they are identified, exploited and well utilized is the central concern of this study. The all-important question at this point, therefore, is this: should children be given the absolute freedom to decide on what they want to become in life as against the wish of ambitious parents to decide for them? To a large extent, the answer to this question is no. Parental responsibility includes guiding children to make the right career choices that will ensure a better future for the children. However, this essay submits that parents should be careful enough in doing this. This will enable them to discover early enough, the talents and skills of their children. Where a child holds strong passion for a career, he should be guided accordingly, and given the opportunity, with the necessary empowerment and facilitation/support to exploit it to the fullest. Parents attach so much interest to few careers such as medicine and surgery, accounting, banking and finance, pharmacy, law, engineering, journalism, and architecture among a few others, simply because "they pay well" and are reputed in society. Other careers such as football, music, performance arts, creative arts etc. are scornfully treated with levity and disdain. However, it is obvious that those who have exploited their talents well have soared high in these neglected careers. In contemporary Nigeria, international stars such as KanuNwankwo, Mikel Obi, Jay JayOkwocha and Stephen Keshi (footballers); Desmond Eliot, Ini Edo, Omotola, and GeneveveNnaji (actors/actresses); 2Face Idibia, Timaya, Tiwa Savage, P-Square, Wizkid and Flavour (musicians); AY, Bovi, Basket Mouth, Gordons and I-go-die (comedians) among several others have utilized their talents well and are celebrated, hence justifying this claim. All talents are relevant, important and rewarding if well exploited, harnessed and utilized. This is the position of this study.

6.0 Concluding remarks and recommendation

Entertainment Education is a universally acclaimed model to designing and producing media content aimed at achieving attitudinal change in society. It has proved effective over the years in tackling several problems bedevilling humanity. A careful appraisal of the thematic embodiment of *Madagascar Escape 2 Africa* reveals that it is modelled after this approach, no wonder; the film has many didactic lessons for the viewer. This study concludes that producers of children films should have Entertainment Education as a guiding principle. The dominance of violence, nudity, immorality, obscenity, and profane scenes in children films and media content is hereby, strongly criticized, taking into consideration; the assumptions of the *Cultivation* theory (see Gerbner, 1973, Gerbner, 1998 and Rudd *et al* 2015). Children's media content should be garnished and spiced up with lessons that will help to shape their future and destinies for a better society. *Madagascar Escape to Africa* is found rich in this direction, thumbs up to the producers.

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