

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the Study

Children in many societies are seen as the leaders of tomorrow and if this is true, how the society treats the affairs of this group of individuals is of paramount importance. The period of childhood plays a significant role in adolescent and in adulthood. During the first decade of life, the child experiences many encounters and interactions with his environment and these include the child's first contact with people and events which, overtime, come to influence the development of attitudes, emotions and behaviours of such a child. Canice Nwosu observes that "The child is the future of the nation, the bedrock of a nation's potential growth; therefore his/her rights, survival and proper development must be adequately guaranteed by the wind of change" (48). Therefore, childhood in turn offers society its most promising opportunity to instruct and foster those human attributes most vital to its continued functioning and existence, and thus, the future of children and their importance to society can only be fruitfully realised when the society understands how they develop, paying attention closely to their developmental stages and the learning materials available for their character formation.

Over the years, researchers and scholars have created and developed different methods and approaches detailing child development and the impacts of different learning techniques on the child's improvement. Some of the approaches are, Creative Dramatics, Theatre-in-Education, (TIE), Role-playing techniques, Folklore, the Impact of Learning Environment, among others. Nevertheless, one may argue that the above methods have not been properly integrated into the school curriculum designed for teaching in most primary schools in Nigeria. Each of the above mentioned methods of teaching or enhancing cognitive development of a child has its pros and

cons, and each requiring a teacher, a facilitator, a guardian to see to its logical conclusion. However, in Nigeria today, the aforementioned methods are more or less not used effectively and the proliferation of contents of a new medium of acquiring knowledge which does not in most cases 'require' a facilitator, a teacher, or a guardian has emerged and some Nigerian children needing no permission from teachers or parents have grasped the opportunity and thus gradually, they have become their own teachers, guardians and facilitators in front of a television set. What they sees, they interpret the way they deem fit and subsequently apply same in their dealings with their immediate environment and later in life with the society at large. According to Uzoma Onyekwelu, Ifeyinwa Udegbe, and M. N. Ike,

Education has changed drastically over the last few decades in Nigeria. Many of these changes have been taken place at a time when we have been experiencing social changes which is concomitant with technological advances. In all these changes, nothing has been more significant and fundamental as modifications made in curriculum (Learning Environment). However, for effective transmission of what is worthwhile to youths... (Education) there must be an effective or meaningful learning. Learning which is change in the learners behaviour (Overt or covert) (2)

An examination of the Nigerian society, discloses the challenges which the country's cultural system faces. Daily, the nation's moral rectitude and cultural values are being attacked by some western ideologies and cultures, projected to the Nigerian audience through films. Nevertheless, the world of children has changed dramatically especially in Africa, for instance, in most homes in Nigeria today, it could be said that most children in the cities socialize more with their peers only in school and after school hours, they go home, move into their flat, to meet the absence of their parents who are still at their work places, most times they stay with a nanny, or a house help that is, if they have one, who would from time to time put on the television for the children regardless of the programmes' contents under display, most of the films/programmes children see on the television nowadays are questionable in terms of contents. The African structure of moonlight story telling tradition which offered children

the avenue to socialize with other children and learn from their elders has gone into extinction in most Nigerian cities. Ameh Akoh sees the above negligence from the computer age era and avers that "with the invasion of the computer into the living rooms and the concept of globalization, makes it imperative to evaluate the place of the African oral art in contemporary society. To some, the death of the oral art has long been celebrated" (110). Furthermore, Ruth Finnegan notes that "Oral literature is by definition dependent on a performer who formulates it in words on a specific occasion" (5) In other words, the performer who formulates the story to tell the children is well-grounded on the affairs of the children and would often times create intelligent stories that would help the children know more about their cultures, such storytellers are seldom found in Nollywood. Many scholars agreed that there is a relationship between the appreciation of cultural norms, values and the education of a child. A look at the use of folklore for example allows the child to learn about historical artifacts and cultural values of his people and he also tends to implement this knowledge in the later part of his life. Gbenga Rotimi opines that:

Folklore can simply be referred to as a particular tradition that belongs to a given people within a geographical area. This tradition is usually differentiated from other traditions through tangible cultural values as exhibited in oral histories, folklores, legends, myths, beliefs, fables and proverbs. Folklore is a natural source of materials for storytelling and drama. (37)

Some parents no longer tell their children stories after school hours to exert the functions of folkloric tradition listed above (which are suitable elements of fantasy genre in film) and Nollywood filmmakers are yet to embrace the use of such traditions in their stories for the benefit of the Nigerian child. It is expected that parents especially those living in the cities should educate their children about their culture and values through folkloric stories and songs. Obadiogwu .C. notes that:

African folk culture could be adopted as a visible method for empowering pedagogy for transformative student development in the classroom and this can enlist body-focused performance techniques to investigate what they learn and rehearse solution to them. The value of African folklore as a learning approach in

the classroom concerns its capacity to particularize learning instructions to the concrete areas of student's development. (184)

On the other hand, the film medium forms an enormous part of the lives of children. Those who have the interest of children at heart agree that the extensive exposure of film has a profound effect on children, both positive and negative. Concern over the possible impact of film on children is increasing and subsequently, research about the impact of fictional reality film content on children has grown. For instance, Villani Susan emphasises that:

Excessive media use, particularly where the content is violent, gender-stereotyped, sexually explicit, drug or alcohol-influenced, or filled with human tragedy, skews the child's worldview, increases high-risk behaviours, and alters his/her capacity for successful, sustained human relationships. (395)

The above remarks suggest that a new form of film genre that will not be harmful to children are needed to navigate child's imitation of negative behaviours and help to teach a child how to shun negative influences and become relevance in the society. In his contribution to scholarships on children films in Nollywood film industry, Bolu Folayan opines that:

Children films should be rooted in indigenous culture and indigenous media such as drama, theatre, folk, plays, poems, songs and proverbs should be employed in producing such films. Violence is not the only problem concerning children and the motion picture; hence national culture and values must be projected. (9)

Nigerians indigenous folklores, plays, theatre, poems, songs and proverbs one may argue are yet to be transported into Nollywood children film narratives. As such, the challenges of development facing African children in general and Nigerian children in particular as they strive to attend adulthood are enormous. Nowadays, one may say that dramatic activities, plays and theatrical performances are forbidden in most homes and schools in Nigeria as most parents and teachers would want their children and pupils to read, read and read regardless of the impact of such

dramatic activities on the developing child. Dramatic activities whether on stage or on the screen are viable tools in educating the child and should not only be meant for entertainment purposes as often the case in some homes that accept it. The creators of such dramatic activities often aim at using their crafts in educating the young audience positively, hence through such activities; a child tends to develop in all aspects of his life. Worugji Gloria opines that:

The main aim of drama for the child is its importance in the development of the child, such development includes, oral, physical, emotional, social and philosophical development of the child (16)

Creative dramatics is one of the essential ingredients in children learning and development with the capacity to improve a child physically, intellectually, morally, psychologically, culturally and socially especially during the early years of his academic formation. Children by their nature could be said are prompted by the activities of people within their environment but nonetheless, creative dramatics and its theorists in Nigeria are yet to succeed in having such dramatic endeavours incorporated into primary school curriculum as a subject matter of great concern in child's learning and development. Extensive reading of projects on creative dramatics in Nigeria has also proven that most Nigerian parents would not have their children engage in such activities hence they see creative dramatics as a waste of time, and would not allow their children partake in it. One may say that the alternative means of learning those activities today are through television programmes and films' contents presented in form of drama which most often do not engage the child in any physical activities like the creative dramatics does. Regrettably, one may also claim that where creative dramatics has 'failed', the film contents and television programmes may have succeeded in 'training' the young Nigerian audience. It is pertinent to note again that in creative dramatics there is always the presence of the teachers, and the facilitators, who would guide and direct children on the learning processes but with the use of films and television programmes in Nigeria

no one seems to be saddled with the responsibility of training the child, often time he is left alone to watch the television programmes and also see films that may contain inadequate materials for his academic formation and age. Gloria discussing child's development, once more notes that:

He is very perceptive and can be easily taught to develop all the skills. He can observe, concentrate and imagine. With all these qualities in the child, he can form opinion, create impressions and also develop mental attitude that will help him in appreciating and understanding things around him (17)

Studies have shown that children learn best through imitation; to a child, word plus pictures create meaning and he tends to retain images of what he sees either from his parents, house help or from the film in his brain and he learns quickly to utilize the acquired imagery when the need calls for it. According to Ebenebe and Unachukwu "Learning is defined as a relatively permanent change in an individual's potential behaviour as a result of experience" (1) In other words, learning is only justifiable by observable changes in behaviour. Learning is therefore crucial to development as it defines the processes of acquiring knowledge, skills, and values through experience, experimentation, observation and instruction as an integral part of developmental process. Hence, its outcome is hinged on the quality of the learning process and attention paid in the selection of learning materials. J. T. Dosunmu opines that:

Most societies throughout history provide some kinds of education for the young so that they can live and succeed in a hostile and a changing society. Significantly, the perpetuation of education and culture depends solely upon successful transmitting to the younger generation of accumulated knowledge. Education is cultural inheritance; without it, civilization may collapse in a few decade of its existence (1)

There is a serious need to look into the materials that most Nigerian children learn from, especially films.

Film has become a favourite to many people when it comes to learning or acquiring knowledge about other people's culture, economy, politics and social life. Most times, some people especially children enjoy seeing films because it offered them the opportunity of seeing the pictures or images of people

or things that are not common in their immediate environment, this explains why most children like the beautiful and grotesque characters of cartoon films. For example, a previous research by the researcher entitled “Between Phantasmagoria and Reality: Interrogating the Place of Children in Nollywood Films” shows that most children identify and relate more with Disney fantasies especially Cinderella and Shriek. Thus film in this milieu becomes a learning material that its content must be selected carefully so as to educate and influence the child who may be unaware of the process of learning and learning materials. To the child, he is merely enjoying the audio-visual effect of film. The popular saying that “violence begets violence” may have been upheld in regards to adults but the truth is that it is the young minds that would easily unknowingly conform to such “saying” especially when they see fictional reality films as reality. In using film as a teaching aid Pablo Blasco asserts that “Using movie in teaching is an effective way to reach people’s effective domain, promotes reflective attitudes and link learning to experiences. Teaching with movies triggers that disclose emotions, allows questions, expectations and dilemma to arise for both learner and teacher” (3). In consonance with the above postulation, one may be tempted to ask the following questions “how beneficial are Nollywood films to Nigerian children, have Nigerian teachers started using film as a teaching aid and if yes, what are the genres of the films produced in Nollywood for children?”

Consequently, the portraying of inapt behaviours, nonchalant attitudes, moral decadence, and violence in most children films in Nollywood calls for a serious interrogation of the place of Nigerian child in this great industry. Some of the films produced in the industry have the power of contaminating the child’s mind with many misconceptions of ideals, and ideological constructs which may shape his views about the acceptable norms in the society and consequently change his behaviour towards other people.

On the other hand, there is no doubt that the Nollywood Film Industry, the rating system, censorship board, teachers, parents, guardians and other regulatory bodies' approaches in sanctioning and modifying films contents and television programmes seen by Nigerian child have not measured up to expectations. It may be right to argue that the Nollywood film industry has placed children audience on the same plinth with adults' audience without considering their limit of understanding of some certain societal issues. This is manifested in the general conception of film as children's pass-time event. Films have overtime turned out to be a significant contributor to the educational, social and moral life of a child. However, most of the moviemakers in Nollywood try to depict the realities of peoples' conditions, situations, and cultures in their immediate environment without considering the nitty-gritty that sum up the child's learning process. Two major children actors (Chinedu Ikedieze and Osita Iheme) have constantly featured in most Nollywood children films. Ogochukwu, Ekwenchi, Allen Adum, and chikezie Uzuegbunam citing an online source note that:

Parents have initiated a massive boycott of movies featuring the child star players because their wards have began (sic) copying the roles these actors interpret (sic) in movies. Notes of cases of disrespect, and abuse of elders, extortion of peers and in some instances stealing were reportedly compared and the root cause alarmingly traced to efforts to live the characters of the movie stars in real life by the affected children. (163)

The advent of television has become an inescapable part of modern culture which could be found in virtually every home and recreation centres. Therefore, children are exposed to the world of television at very tender age. With a variety of channels available for viewing, the young Nigerian audience now have a plethora of both positive and inappropriate film/television contents which may include the display of violence, inappropriate behaviour, and sexual immorality. Osakue Omoera posits "That there has been a lot of hue and cry about how video-films have purportedly had a negative impact on



the Nigerian audience, especially children who tend to imitate most violent acts that they see on the screen” (33). Supporting Osakue’s position, Emmanuel Eregare asserts that:

The effect or influence of the home video could be seen every day amongst Nigerian children like these examples: A boy offended his mother, and when he was being disciplined with a cane, the boy shouts ‘Odechi’,(sic) ‘e no dey enter’. ‘Odechi’s (sic) is a pidgin coinage of characters in some Nigerian home movies. These characters in the films use certain charms to prevent gunshots from doing them harm when they shout ‘Odechi’(sic). One should try to picture what would happen when the child comes across real guns. (269)

One could contend that children with the following mind-set could imbibe the spirit of doing anything with the hope that nothing can harm them like the characters they see in films. A child who sees a film is not a passive audience but an active audience as witnessed in Eregare’s discovery. One may therefore argue that it could have been a different scenario if the boy in the above context was presented with fantastical fictional characters that are not common in his immediate environment. Such imaginary character portrayals would distance him from imitating the “Odeshi” mantra, hence between fantasy and reality, imaginary characters, sets and actions form part of the fantasy genre in film narratives and could help in developing the child positively. This angle of fantasy and reality in filmic event designed for child’s learning and development is the thrust of this study. Maria Eugenia Panero, Deena Skolnick Weisberg, Jessica Black, Thalia R. Goldstein, and Jennifer L. Barnes quoting Bellin and Singer believe that

Children were not simply passively watching a program on TV. Rather, the video served as a spark to encourage beyond-the-screen activity. Following the video, care givers and children created their own Magic Story Cars and engaged in pretend games about their own adventures. (46)

The above creative endeavours (Creating Magic Car) should be a welcome development if Nollywood video films could help Nigerian child fantasize such beyond-the-screen activity. The scholars in the

above remark proved that magic as one of the elements of fantasy could be beneficial to child's imagination as he aspires to achieve greater goals in life. While recounting young children's imaginative activities, Dorothy and Jerome Singer in a study they carried out in 1990 suggested that "children around the age of four are particularly invested in fantasy play and stories" (13). Recent evidence supports this view of young children as fantasy-prone and suggests that children create a variety of highly fantasy-oriented imaginary companions, for example, Johnson and Harris with their work in 1994, believe "magic to be a real causal force" (19) in child's development, while Phelps and Woolley, J.D, conclude that children "generally indulge in various forms of fantastical thinking" (383). The above positions do not eliminate fictional reality or realistic events in producing children films, hence "Principle of Minimal Departure" opines that fictional worlds should include everything that is possible in the real world unless the story explicitly forbids it. Deena Skolnick Weisberg, David M. Sobel, Joshua Goodstein, and Paul Bloom in 2016, posit that:

Many children's stories contain both fantastical and realistic entities and events, and even those stories that do not contain such events often involve cartoon drawings or talking animals in place of humans... Based on their experiences with the stories they hear, children may expect all fictional stories to have one or two impossible events in them, but not to be entirely fantastical (398)

The above assertion advances the understanding of the topic of this research which is between fantasy and reality: analysing the impact of selected films on children. For example one can say that almost all fiction includes at least some content that is true (Lagos is real even though Aki and Pawpaw are not). Nollywood Children film scholars such as Ogochukwu Ekwenchi, Allen. Adum, and Chikezie. Uzuegbunam, J. O. Nnabuko and Tina Anatsui, Osakue, Stevenson Omoera, John Okhatie Edemode, and Peter Aihevba, Bolu Folayan, Emmanuel Eregare among others have done extensive works on the impact of Nollywood films on Nigerian children. However, there is a gap that needs to be filled in the works that they have done. The above writers did not categorize films that one could say are

children films in Nollywood film industry, in most cases, the impact of Nollywood adult films on the children were examined, then again they did not screen or show their selected films to children to determine their reactions.

Having looked at the studies carried out by the above scholars on Nollywood and children, in a subheading entitled “Scholarships on Nollywood children Films”. The researcher in this study categorizes Nollywood children films based on their thematic preoccupations and purposively selected three Nollywood films and one Hollywood film and screened the films to a selected children audience to determine the possible impact the generic reading of such fantasy-realistic films could have on child’s learning.

## 1.2 Statement of the Problem

The controversy of the impact of film and television on child development dominates educators, psychologists and theatre scholars' study of child development. There is a polarization that shows scholars that affirm positive impact of reality films on children and scholars that support negative impact of fantasy films on child development on opposing sides. The problem of this study is therefore, the negation of positive impacts of fantasy films on children. Thus, there is need to evaluate the effect of fantasy-reality films on child development. However, Fantasy-reality as a Filmic genre that could be powerful and influential medium of communication, conscientization and indoctrination with the aim of understanding its effects on the growing Nigerian child has barely been produced by Nollywood film producers. This lacuna with its potential of creating a generation of socially maladjusted children deserves to be filled hence this study. The study of Fantasy-reality genre could provide the needed attention to address the problem of researchers or Nollywood filmmakers exposing children to Nollywood adult films that could impact negatively on their behaviour. Hence, Nigerian children are in serious need of film content that would advance their knowledge, encourage positive adventurous spirit in them and address their basic needs of quality education and development.

Education of a child is very important as well as the educating materials available for the learning process and selecting of learning material to carry out this function is unquestionably an arduous task. From observation, most children today come to school emotionally unavailable for learning and one could say that there are some factors responsible for that. Science has established the fact that the human brain is malleable, in other words, through environmental factors and exposure to certain film contents, the brain of a growing child could be made stronger or weaker depending on the kind of information the brain receives frequently. One may also argue that informal education

of most Nigerian children nowadays could be equated to a fast-paced machine, hence from childhood to adolescence, most children are exposed to ‘babysitting’ machine, computer games, cartoons, quick gratifications of their desires and other sorts of virtual realities. There is nothing erroneous about the above exposure, in fact, it has helped in cognitive development of children, and most of the apparatus could be likened to film. Therefore, for some children who have had the privilege of using the above mentioned gadgets switching from such fast-paced ‘digital life’ to human voices and inadequate visual stimulation in the classroom becomes boring to most of the children. One may therefore say that information assimilation of today’s children is high, because of the above mentioned factors and others, so it requires a strong influential apparatus like film to instruct and educate the child hence, he is already used to graphic stimulation since infancy. As such, good films must be produced to meet up with the needs of a growing child in Nigeria and cast away a plethora of film contents which may be harmful to his growth and development. Studies have shown that most children integrate and interpret what they see on the screen more than they understand and interpret what they read in the books. This supposition could cause great harm to the society if children film contents are not checked and tackled extensively.

### **1.3 Aim and Objectives of the Study**

Moving images tend to appeal and fascinate children, hence, they learn a lot through observation. The aim of this study therefore, focuses on the utilization of fantasy film genre (Film Environment) in filmmaking and how it could be harnessed for quality education, development and indoctrination of good tenets on a Nigerian child. The objectives of the study are as follows:

- (a) To examine the potentials of fantastical and realistic based films in child’s learning and development.
- (b) To assess Nigerian Child’s understanding of fictional events from the realistic ones.

- (c) To popularize Fantasy-reality genre (Film Environment) in Nigeria Film Industry.

#### **1.4 Scope of the Study**

This study is poised to critically appraise the potentials of fantasy and fictional reality genres for child development. Children films such as *My Kids and I*, *Magic Bible*, *Harry Potter: The Sorcerer's Stone* and *Two Rabbits* served as paradigms in evaluating the content of fantasy and fictional genres reality as regards to filmmaking. The researcher analysed the above mentioned films and interpreted their values beyond mere aesthetic or entertainment functions. Some children are also exposed to films with adult contents, as observed in some works of Nollywood children's film critics. This study focuses on the impact of 'fantasy-reality' genre on ideological development and learning of a Nigerian child.

Furthermore, the research focuses on the analysis of the data (questionnaires) gathered from the field by the researcher. The researcher developed two different questionnaires, pre-test and post-test questions. The first questionnaire interrogated the children within the age range understudy and the second one interrogated parents, guardians and school teachers, on parenting, guarding and teaching the age range understudy. This is to ensure that the research focus is maintained in the study and learning habit of this operational age is further explored.

#### **1.5 Significance of the Study**

Film no doubt could be seen as a social apparatus that is capable of influencing the society positively or negatively. There has been a lot of campaigns among scholars such as Confucius, Jean Piaget, Sigmund Freud, Erik Erikson, Brotherson Sean, Albert Bandura, Cyprian Obadiogwu,

among others on what constitute the possible way (s) of teaching, moulding, correcting and developing a child. Nevertheless, some of the above mentioned scholars have written dozens of books and articles on how to enhance the development of children in various areas of their academic formation and ideological constructs but not many of them have written on the influence of fantasy-realistic films on a developing child. Recent studies have also shown that children learn effectively when expose to images on the television. This study is significant due to its approach in venturing into fantasy and reality genre in Nollywood. Inasmuch as scholars have written about child's development not many have interrogated or analysed the impacts of fantasy-reality films on the Nigerian child, hence, this study is geared towards breaking new ground in this direction. Improvement and standardization of films produced in the industry for child's consumption is also significant in the sense that the level of the positive contents of such films would encourage and admonish Nigerian children toward becoming better leaders of tomorrow.

The study will also be of paramount significance to the parents as it critically x-rays the role parents have to play in curtailing what their children see and various effects of Nollywood films on the Nigerian child. It will keep parents, guardians, and teachers on alert against the exposure of children to inappropriate materials which may likely debilitate their development. It will also improve the knowledge of the Nollywood filmmakers in particular and the society in general on what and how to create adequate environment that will stimulate proper growth and development for the Nigerian child. This study is significant to the point that the growing Nigeria film industry requires diversification of contents and genres so as to create a true children films that would captivate the young audiences and turn their attentions away from films or television programmes that are not meant for their (Age) consumptions.

## 1.6 Research Methodology

This study adopts mixed method of research, hence, the researcher merges qualitative and quantitative research methods. The qualitative research method is used to gain an understanding of underlying reasons, opinions and motivations as articulated by other scholars. It provides insight into the problems and helps to develop ideas or hypotheses for potential quantitative research. It involves use of library, journals, internet, relevant articles and textbooks, film contents, and so on and so forth. On the other hand, Quantitative research method is used to quantify the problem by ways of generating numerical data or data that can be transformed into usable statistics. It is used to quantify attitudes, opinions, behaviours and other defined variables and generalized results from a larger sample population making use of the questionnaires.

Therefore, random sampling, case study, and content analysis, survey designs are combined for the collection of both primary and secondary data. Through random sampling, many Nollywood films were collected based on the level of children contents inherent in the films. Year of production was also taking into consideration. Content analysis design is used to analyse the four films. Unit of analysis include theoretical, dramatic and artistic aspects of the film. The Primary sources of data for this study are the selected films: *My Kids and I*, *Magic Bible*, *Harry Potter: The Sorcerer's Stone*, and *Two Rabbits* and data collected by sampling public opinions through the use of questionnaires, as well as pre-test and post-test questions.

## 1.7 Definition of Key Terms

### 1.7.1 Fantasy

Merriam-Webster defines fantasy as “The power or process of creating especially unrealistic or improbable mental images in response to psychological need.”(1) This definition of fantasy is



broad and appears to encompass most aspects of creativity that may be presumed to be imaginary. Hence, the argument that there is element of fantasy in every work of art. However, the fact that representation of social reality in works of arts and phantasmagoric creations in works of arts draw the line between reality and fantasy cannot be totally ignored. Hence, the world of animation films that portray superhuman characters with magical metaphysical traits remain archetypes of fantasy films. Though without shortcomings, the postmodern theatre's extension of fantasy in magical realism testify to the paradigm shift from reality to fantasy-reality in children's entertainment. Therefore, fantasy in this study transcends imaginary creativity to unusual artistic creations beyond translation of social reality. Fantasy film in this study therefore, stands for film genres that has to do with imaginary characters, settings, environment, and magic, among others. It could also be seen as figments of imagination, and illusion of reality created by the filmmakers that placates the way a child sees the world around him. Reoccurrences of certain images in one's mind affords one the opportunity to fantasize the messages imbedded in the images and tend to act towards its actualization to reality.

### **1.7.2 Reality**

Reality could be seen as the state of things as they actually are or exist, as opposed to emotional, fictional, an idealistic or imaginary idea of them. Merriam-Webster defines reality as "The quality of being real" (n.p). In this study, reality refers to what is real, while fantasy refers to what is not. Fictions are considered not real, yet most films are imaginative work of fictions and most children, from observations have shown through their behaviours and attitudes that what they see in films are real, hence they practice such in their daily living.

This study thus sees reality as the reflection of the true events or happenings in the society, and comes to terms in defining reality as the quality attributes of a society such as environment, philosophy and principle of a people that hold the society and project it to a foreseeable future or doom that the growing populations of all ages come to adopt as their way of life and means of production. Any attempt to project the images of what is not obtainable in the audience (Children) immediate environment, or present “negative” abstract reality could redirect the societal norms and nuances in the growing minds of the society’s future (Children)

### **1.7.3 Child**

A child is a human being between the age of birth and puberty. United Nation’s *Convention on the Right of the Child* Article 1, defines a child as a “Person below the age of 18” (1). The study focuses on the children within Jean Piaget’s Concrete Operational Stage of Cognitive Development. At this stage of development children begin to think more logically, but their thinking can also be very rigid. They tend to struggle with abstract and hypothetical concept. At this point, children also become less egocentric and begin to think and feel. Children at this stage (7-13 years of age) can also begin to understand that their thoughts are unique to them and that not everyone else necessarily shares their thoughts, feelings and opinions. Children at this stage are often influenced the most therefore, whatever they are exposed to at this stage of their lives needs to be looked into.

### **1.7.4 Film**

Film is a thin plastic material sensitive to light used in recording images and for taking photograph. There are different types of films or formats such as video films, digital film, still camera film, x-rays film, film Jacket for publication houses, as well as celluloid film. In the cause of this study, film is defined in line with the type that is obtainable in the Nigeria Film Industry. This includes

video films, and Digital films. This study defines film as an art that has great potentials of influencing any society positively or negatively depending on the mode of presentation. Home video film is a dominant type of film produced by the Nollywood Film Industry in Nigeria. The films this study interrogated are not animated films for children or adults, but Nollywood children films. This study classifies children films as films with children actors, with children contents, and for children viewership which may also interest adult audience.

#### **1.7.5 Fantasy-reality**

Fantasy-reality in this study is the combination of Fantasy genre and fictional Reality genre in filmmaking. The fusing together of fantastical elements such as magic, elemental creatures, imaginable world with realistic elements such human characters, setting, environment and so on and so forth.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.1 Theoretical Framework

Tzvetan Todorov and Rosemary Jackson, Joanna Russ, could be said to be some of the exponents of fantastic and fantasy genre in Literature. Each of the scholars has a unique opinion about the genre. Tzvetan Todorov believes that theoretical genre of the fantastic, showcases a world in which the hesitation between a natural and a supernatural explanation of some apparently unusual phenomena is never resolved. He opines that:

In a world which is indeed our world, the one we know, a world without devils, sylphides, or vampires, there occurs an event which cannot be explained by the laws of this same familiar world. The person who experiences the event must opt for one of two possible solutions: either he is the victim of an illusion of the senses, of a product of the imagination – and the laws of the world then remain what they are; or else the event has indeed taken place, it is an integral part of reality – but then this reality is controlled by laws unknown to us. (32)

The point Todorova raised above, is that if the text is not understood as denoting to some imaginary reality, the hesitation between natural or supernatural reality dissolves. Although there are elements of truth in the above position when it comes to literature but recent studies especially in film have proven that such issues can be resolved because with the use of technology, science fiction, magical techniques in moviemaking, a child can navigate the gap between the supernatural and unnatural events. While Rosemary Jackson theory of fantasy “The Literature of Subversion” is based on Marxist and psychoanalytic theory. Her study discusses low fantasy, and attributes fantasy as a genre connoting fantastic literature containing a plot set in our own recognisable world. Jackson’s position on fantasy supports fantasy-reality idea. As such, fantasy as a filmic genre can

be used in effecting how things work in the real world. This position is against Johanna Russ and Svein Angelskår views about the genre. In quoting Johanna's position, Angelskår avers that "Fantasy embodies a 'negative subjunctivity' – that is, fantasy is fantasy because it contravenes the real and violates it" (45). The above assertion sees fantasy as a negative apparatus that could influence the audience or readers negatively. Svein believes "fantasy, throughout, insists on the denial of the real" (45). If fantasy is seen in the above light then its utilization in creating a movie content meant for children will be questionable. Svein and Johanna may have drawn their inspiration from Jean Piaget's work on children imaginative abilities which states that "The striking feature of these symbolic combinations is the extent to which the child reproduces or continues the real world . . . the child has no imagination, and what we ascribe to him as such is no more than a lack of coherence" (131). Many scholars since Piaget, and many parents as well, have shared this concern. However, recent scholarship on child's understanding of fantasy from reality has stated otherwise. In fact, fantasy is seen as a genre that could permeate the learner's cognitive development, encouraging him to think beyond what is ordinary and from it create what is needed to advance human development. One of the scholars who has done quite well in this regard is Denna Weisberg Skolnick, for example she opines that:

Systematic research on this topic over the past several decades has done a great deal to overturn this view (Piaget's) of children's imagination. In many studies, researchers have found that by around the age of three children are generally successful at explicitly distinguishing reality from various types of imaginative activities, most notably pretend games and fictional stories. (76)

Today's children are not victims of illusion of senses as they can comfortably identify where illusion starts and ends. Skolnick work on 'Distinguishing Imagination from Reality' believes that fantasy as a literary genre pose no threat to child's understanding of the world around him. According to her,

Children rarely make mistakes in their explicit reporting on the status of the entities they are imagining, claiming that items that are present in the room are real, whereas the items in the box are not...our best current evidence suggests that children do not experience imagination–reality confusions when it comes to fictional stories or characters. (78)

Most of the studies that have investigated this subject matter have asked children to report explicitly on the reality status of fictional episodes or characters by asking children to provide explicit labels or to sort pictures into “real” and “make-believe” box Weisberg opines “children are able to respond accurately and consistently on these tasks, although these explicit reports pose some difficulty for younger children” (79). This study therefore adopts Skolnick Denna Weisberg’s theory of *Mise-en Place* as its major theoretical framework. The theory states that:

Aspects of the environment set the stage for particular kinds of thoughts and behaviors. When the environment is realistic, children know that they should not expect anything out of the ordinary and can proceed as usual. But fantastical scenarios signal that kids need to pay attention because things in that environment do not necessarily follow the typical script. As a result, children feel drawn to engage more deeply, mentally preparing them to learn in a more focused way. (46)

This theory helps the researcher in analysing children understanding of fantasy and reality film environment as created in film content meant for their consumption. Also the theory is of great importance to this work as it helps to navigate the differences in the impact of reality and fantasy in child’s learning. Although, Weisberg believes that the navigation between real and fantasy worlds could be difficult for younger children, this study excluded children younger than seven years old in its study group. The age range for the participants in the study group is 7 – 13 years of age. This selection falls within the age range of what Jean Piaget called “Concrete Operational Thought” here, children begin to develop clearer methods of thinking and start to overcome the egocentrism of the pre-operational stage. They demonstrate logical, concrete reasoning and realise

that their own thoughts and feelings are unique and may not be shared by others. Fantasy and reality arts may be in form of literature or film. Thus, these genres appeal differently to children of different age. Hence, interrogating the influence of Nollywood on Nigerian child may highlight what children are and how film affects them socially, emotionally, physically and otherwise since they form an integral part of the society. Consequently, theories that focus on aspects such as physical, emotional and moral development have been developed. This aspect of the effect of film content on a developing child is supported by Albert Bandura's Observation, Learning and Imitation Behaviour Theory. The process is similar to that, when children imitate the behaviours of adult around them. While, Bandura's studies in the 1960's provided evidence that modelled behaviour (aggression) is spontaneously imitated by children or adolescents. According to Bandura "the best and more effective way to teach children new ways of acting is to show them the behaviour you want them to display." (10)

Cultivation theory which also contributed immensely in carrying out the study is an approach developed by George Gerbner. The cultivation theory talks about the impact the television makes on people on the way they view the society. The theory states that:

The world of television drama is a mixture of truth and falsehood, of accuracy and distortion. It is not the true world but an extension of the standardized images which we have been taught since childhood. Cultivation analysis...inquiries into the assumptions television cultivates about the facts, norms, and values of society. (179 - 182)

The cultivation theory discusses the impact of continuous exposure to television and how it stereotypes the behaviour of the child, Gerbner initiated this theory as a result of his observation on the changes of attitude of people when they are constantly exposed to a particular type of attitude for a good number of times. Ozer Omer sees the cultivation theory as the random and "unintentional learning; unconscious gaining of demographic realities of the television world to the viewer. In other words the concept explains the contribution of television watching to global

perception and social reality conceptualization of the viewer. ” (188). Cultivation theorists such as George Gerbner and Larry Gross believe that television can create and maintain very basic set of beliefs about the world and that these influences are cumulative and long-lived ones. This indicates that the world view of the person who watches violence on the television does not change immediately, it is cumulative. Miller continues and states that:

Cultivation theory talks about the long term and cumulative consequences of exposure on an essentially repetitive and stable system of message which do not happen immediately but is gradual, stable and continuous. (27)

Children who spend more hours seeing film contents with negative portrayal of their society soon learn not to trust anyone in their environment and they also learn to react aggressively to certain situations. Mcquial Davis in his research about children and television avers that:

The central hypothesis of the research was that viewing television gradually leads to the adoption of beliefs about the nature of the social world which conform to the stereotypical distorted and very selective view of reality as portrayed in a systematic way as television fiction and news (495)

Some of the critics of cultivation theory are of the opinion that it has limitations which are its concentrations on television only social constructive effects. Others talked about mainstreaming, that is the more time a person spends watching TV, the more he or she will adopt the predominant outlook of the world that is expressed on the medium. Gerbner’s theory helps in identifying if there is any impact that children films with fantasy-reality genre could have on the Nigerian child. The above theories are evaluated in the course of this study as they highlight behavioural changes as regards to children and what they see or learn from their environment. Therefore, constant attention should be given to the contents that children are exposed to bearing in mind that their understanding ability differs according to their various stages of development based on Jean Piagets theory of cognitive development. Having a clear understanding of these two theories will guide one on the perspective of this study because these theories critically highlight that during



the stages of a child's cognitive development he or she is majorly influenced by what he or she sees and this may translate to the child's attitudes towards the society and it can also dwindle the child's views of the world. Folarin asserts that "Both theories (Bandura's and Gerbner's) assume that people especially children, tend to learn from the mass media and to model their behaviour on that dramatic personae" (82). In the case of this research, the researcher sees two major Nollywood actors (Chinedu Ikedieze and Osita Iheme) as the models or dramatic persona that often appear in most Nollywood children films. As such, the theory of cultivation identifies or questions if Nigerian children seeing Nollywood films model their behaviour on some actors. Okunna opines that "Every receiver of a television message does four things to the content, receive it or not, respond to it or not, accept it and behave according to its demand or not" (204). Okunna, of course may be talking about adult audiences who can use a variety of defensive mechanisms or strategies to shield themselves from media messages, which are contradictory to their attitudes, principles and values. The question that one may likely ask is 'what about the children, the young audience who one may say are defenceless to the media contents? Therefore, above theories are geared toward answering the above questions.

## 2.2 Historical Overview of Nollywood Films

The advent of film in Nigerian society could be said to have started as a veritable tool for colonizing African countries. Like other forms of modern media of mass communication and entertainment in Nigeria, film is essentially a colonial inheritance. Dance, music, traditional sports and games like wrestling among others, as well as social ceremonies which include wedding/marriage, naming ceremonies, house warming, the various festivals that marked all the year round, constituted the major entertainment and recreational activities of Nigerians 250 ethnic groups and about 100,000 heterogeneous communities from pre-colonial times. Today, many of these traditional and custom forms of relaxation, especially the numerous festivals, are modernized, and others still virtually in their pristine modes are more or less incorporated in the Nigerian Film Industry (Nollywood). The movies mainly mirror slices of societal situations, reflecting bits and pieces of Nigerian cultural past and present. In most cases, in a dramatized form, based on the creativity of each movies producer or director. Films as sources of education, information, entertainment, propaganda, enlightenment, recreation and relaxation were first imported into Nigeria by the colonial administration through the Information Office or Department. James Ademola however is of the opinion that;

The movies, especially the documentaries and news reels were meant to keep the local representatives of the colonial rulers abreast of the happenings in their homeland and also indirectly inform...subjects of the continued progress of the imperialist across the globe (7)

While Shaka notes that:

The advent of Nollywood took two forms: Independent commercial exhibitors and government sponsored productions. The activities of independent film exhibitors started as early as 1903 when Spanish and English merchants began

to exhibit films regularly to fee paying audience at the old capital Glover memorial Hall in Lagos (19).

The colonial government's involvement in film production started in 1929 in an attempt to contain an outbreak of plague within the Lagos protectorate. The success of this experimentation led the colonial administration to adopt film as a medium of instruction in what was the largely pre-literate environment. The films produced at that time suffered from inadequate funding, lacked technical expertise, suffered discrimination from multi-national distributors and enjoyed sporadic public patronage. Hence, Innocent Ohiri posits that:

Film made its first entry into Nigeria through the efforts of business merchants, the church and the colonial government. The first cinematography shows in Nigeria were in August 1903 at the Glover Hall Lagos. The exhibition was by a Spanish firm, Balboa and company, while Herbert Macaulay was responsible for bringing the film to Lagos (53).

The Western churches that came into Nigeria came with their own form of entertainment such as plays, operas, and musical performances which served as cultural medium in bringing the Whiteman's ideas and culture into Nigerian society. Film thus became one of the instruments for colonizing Africans in general and Nigeria in particular.

The screening of foreign films at Glover Memorial Hall in 1903 raised people's consciousness about films and the positive or negative effects it can have on the society, Frank Ukadike speaking of films as means of indoctrinating Africans says that "Film proved to be a powerful tool for indoctrinating Africans into foreign cultures, including their ideas and aesthetics" (31). Nigeria is one of these African countries that imbibed such doctrines. Supporting Ohiri's assertion about the evolution of film in Nigeria, Afolabi Adesanya says that:

The first public exhibition of a motion picture took place at the original Glover Hall with the establishment of a film unit in Lagos, newsreel and documentary film production

took firm roots as primarily, tools of propaganda, information and enlightenment, and secondarily medium of entertainment owned and controlled by successive British colonial government and post-independence Nigeria government (47).

From the above positions, one may say that film in Nigerian came as an offshoot of the British cinema. The Nigeria government had little or no interest in films until the outbreak of the Second World War. The colonial masters used films as a means of propaganda. This could be said aided them in effective governance of their colonies. Alfred Opubor maintains that:

World War II saw the widespread use of film by the British government in its wartime propaganda effort. Mobile cinema vans operating in the open air travelled all over Nigeria bringing the war news of success of the Allies and the defeat of the Germans to the populace (2).

Thus, film as a medium of communication during the colonial era was still new to Nigerian audience and it is also worthy to note here that artistic and technical considerations of films were not fully developed at the time; Nigeria having got her independent in 1960. These documentary films by the British government were used to carry out the message of the war (Second World War) and highlighted the superiority of the colonial masters. The contents of these films were mainly documentary and as such chronicled the political and economic achievements of the king of England as Opubor puts it: “The first showing in Lagos, according to the Lagos standard, included scenes of a steamer moving through water...and scenes of the coronation of King Edward VII at West minster Abbey” (2). It was later in 1947 that Federal Film Unit was established in Lagos with Mr. N.F. Spur as the officer in charge of the exhibition of films and in 1948 the Unit was fully and formally inaugurated. It is pertinent to note here that these documentary films were used by the colonial government as approaches to public relations, as such, film started gaining recognition at school premises, civic centre, village halls and open spaces which would later become cinema viewing centres especially in the city of Lagos.

Popularity of film further escalated after Nigeria gained her independence in 1960. The then new Nigerian government adopted the use of documentary films as an avenue of explaining to the Nigerian populace the political, cultural, economic and other various national developmental projects. This period gave birth to the first set of Nigeria filmmakers such as Ola Balogun and Hurbert Ogunde who went into film production, producing films with the contents that Nigeria film audience can easily identify with, Ekwuazi agrees that:

The indigenous feature film made its debut in 1970 (Kongi's Harvest); and peaked in 1986. Between 1972 and 1990, some 80 indigenous feature films had been licensed for screening. In 1982, the Nigerian Film Corporation (NFC) was established by the federal government with the statutory function, interalia, of accessing indigenous practitioners to production and capital equipment resources (5).

This opinion buttresses the point that Nigerian filmmakers had done film on celluloid but the wind of change would come in no distant time in the industry as the country's economic situation forced this generation of filmmakers out of production. During this period also, the use of film for entertainment, education and enlightenment became rampant. Speaking on the gradual extinction of celluloid films in Nigerian film market, Adesanya observes that:

From an average of four features per year in that decade, production plummeted to one feature film in 1990, race-up to four in 1991 and dropped a notch to three in 1992 when Brenda Shenu's *Kulba na Barna*, the first feature film by the Nigerian film corporation was released. The record for the year 1993 was nil. In 1994, Ladi ladebo shot and released the only celluloid feature film of the year, *Parish* sponsored by UNFPA not until two years later did another feature film, *Oselu* by Bankole Bell hit the screen (15).

Considering such sudden decline in the Nigerian film industry, came the video format, on this development, Adesanya has this to say "After twenty-seven years of hard pioneering effort and labour, filmmakers brought a combined harvest of less than two hundred titles" (22). These titles are brought into the Nigerian market, while videographers for a sweet song of labour of about three

years gained a harvest of about four hundred and fifty titles or more. Analyzing the data which he collected from the register of the Censorship Board, Adesanya further writes that:

Amazingly, the peak filmmakers could not achieve in two decades of indigenous film making, the videographers accomplished with much ease and in a jiffy to the chagrin of film producers who are mostly yet to reconcile themselves to their new wave...undoubtedly the 1990s are decades of videographers (16).

Home video is a blanket term used for pre-recorded media that is either sold or hired for home entertainment. Folkerts and lacy note that “Television brought movies into the home but viewers had no choice but to watch what was available or turn off the television set “(212) When Sony, a film corporation introduced the Betmax Home video cassette recorder in 1976 Geometry stated that “People could select what they wanted to watch at home and when the wanted to watch it” (53)

The home video business distributes films, telemovies and television series in the form of videos in various formats to the public. These are either bought or rented, the consumer with the advent of video rental stores, Ellis posits that “People no longer had to go to theatre to see the films they wanted to see “(48). However, at the time, high cost of video cassette recorder kept many people from purchasing VCRs. Nonetheless, it is also important to state that the term video was used as a derogating term to mean poor quality productions in recent years. Most theatrically released films are now released on digital media, both optical (DVD and Blu-ray) and down load-based, replacing the largely obsolete VHS (Video Home System) medium. The VCD format remains popular in Asia, though DVDs have gained popularity almost everywhere. Onu affirms in his essay that:

Low quality video films made by mostly African countries in the past, however, the prevalence of high quality productivity in recent times have changed the notion (25)

The impression of video films being used as a derogatory term to classify low quality video film in terms of content, form and artistic embellishment became necessary considering the quality of movies released into the market on weekly basis of which many are devoid of morality, artistic perfection and good production quality. Therefore, there is no gainsaying in labelling some filmmakers in Nigeria “charlatans” considering the quantity versus quality output. Hyginus Ekwuazi while studying the production quality of Nigeria films is of the opinion that;

In terms of sheer quantity, the Nigerian Home video is simply intimidating. Quality is another matter altogether for the Nigerian Home Video, it is yet on creation day as a means of (artistic) communication, the Home Video leave much to be desired (11).

Furthermore, prior to the arrival of Home Video as a popular medium in the late 1970s, most feature films were essentially inaccessible to the public after the original theatrical runs were over. Some very popular films were given occasional theatrical releases, some could be seen in urban revival houses and the screening rooms of a handful of archives, cinema houses and museums.

The Home Video movie format has kept activities in the Nigerian film industry at the peak with such astonishing bustle and hustle of movie productions that are most often below standard. Cinema Film practice in Nigeria did enjoy a boom between 1970 and the mid-1980s. Thereafter, the general economic downturn in Nigeria, which necessitated the introduction of Structural Adjustment Programme (SAP), squeezed out the independent practitioners. However, this reason led to the desperation of professional practitioners to explore other media in packaging dramatized stories for public consumption. A breakthrough came with Kenneth Nnebue’s *Living in Bondage* (1992), a video shot for home viewing. The part one of the movie was directed by Vic Mordi while part two was directed by Christian Chika.

A parallel development in the late 1980s and early 1990s was the evolvment of crude film productions in Onitsha and Lagos.

Uge affirms that:

The experiment of Onitsha started between 1987 and 1988 by the Igbo producer known as Solomon Eze, who adopted the screen name Mike Orihedimma. His productions were not scripted rather, he devised scenarios/stories which starred him and which he also produced and directed (22)

Some of his works are: *Ochoifeukwu*, *Adaeze* and *Olanma* series among others. Most of them were shot with camcorders and then transferred into VHS cassettes. “The picture qualities of these video films were poor and they were more or less recordings of stage performances, lacking nuances of filmic narration” (23) Shaka affirmed. Ayonude of the Guardian Newspaper, (Nigeria Daily) notes that:

In the Lagos axis, Babatunde Adelusi, was the inspiration behind Ade Ajiboye’s “Sonso Meji” which he produced in 1988 and which is regarded generally as the first video film. This production encouraged myidean Aromire to release a video film titled “Ekun”. The film was immediately followed by “Obirin Asiko”, “Ayo Ni O” and “Sisi London” (12 – 15).

All of which were produced and directed by Aromire. Uge further stressed that:

The commercial success of these video films subsequently inspired others such as Gbenge Adewusi, Sunday Onuobalende, Jide Kosoko and Kenneth Nnebue to move into the enchanted waters of video film production. Kenneth Nnebue of NEK Links would later on, release a blockbuster “*Living in Bondage*” in 1992, which helped to firmly establish the video film industry in Nigeria (36).

Video films have established themselves as the dominant form of Nigerian popular culture, with more than a thousand titles being released every year. It is upon this basis that Haynes posits that: “The (video films) arose during politically tumultuous times, but have had a reputation of being studiously commercial and avoiding political subjects” (83) Haynes further asserts that:

By the mid-1990s, they were appearing at a rate of about five hundred a year, by now there is an annual turnout of more than a thousand films, which are sold as cassettes or as video compact discs screened at a variety of formal and informal venues and broadcast on television all over Africa (88)



Nollywood has passed through transformation, from being a colonial inheritance to where it is today. There are claims by scholars that Nollywood is the highest employer of labour presently in Nigeria. In April 2009, the UNICEF (United Nations International Children Emergency Fund) reported Nollywood as a second largest film industry in the world after Hollywood with Bollywood following as the third but subsequently the statistic and rating have placed Bollywood ahead of Nigeria thereby making Nollywood the third largest film industry in the world.

The development of film in Nigeria is an interesting story that has climaxed from poor quality to good, standard and best qualities treating different themes and subject matters in recent dispensation. Therefore, the researcher deemed it necessary to interrogate film contents meant for a Nigerian child in this great film industry. A look at the categorization and periodization of the industry would give more insight into the products of Nollywood Film Industry.

### 2.3 Scholarships on Nollywood Children Films

Studies have been done on Nollywood films and the possible impact such films may have on children audience. In 2013, Ogochukwu Ekwewchi, Allen. Adum, and Chikezie. Uzuegbunam looked at the influence of Chinedu Ikedieze and Osita IHEME characters portrayals in Nollywood on Nigerian youths. They opine that:

IHEME and Ikedieze characters appear to have nothing much on their minds save scoring with as many women as possible, having cultivated a disposable culture of sex without commitment, endless succession of girlfriends with no strings attached, big ambitions with little appetite for hard-work. These dispositions and attitudes fly in the face of approved values. (174)

The writers were of the opinion that Nollywood film industry through its representations of youth is contributing to an ideological leaning of images that structures the way young people are perceived in the society and for this reason the youths' characteristics are portrayed negatively in most Nollywood children films. The actors' character portrayals could be misleading to the young children who see them and accept them as people within the scope of their age range. The researchers conclude their study by saying that:

The characters they depicted appear not to deviate much from the fraudulent, lazy, disrespectful to adults, unreliable, sex addicts... Being among the most popular kid-like characters in Nollywood, the frequent portrayal of delinquent behaviour by these actors in most of their films is giving the youth a different persona in our own cultural milieu. (177)

The researchers' conclusion fails to add or notice the dichotomies of characterization these actors play in Nollywood. The actors' characters portrayals in Nollywood films are in two phases, which are adult role portrayals and children role portrayals. This duality is often misconstrued by some researchers who evaluate the characterization of Chinedu Ikedieze and Osita IHEME. Merging the adult roles and children roles they play in analysing the content of films they featured in may not been seen as a holistic approach in evaluating their impact on youths' behaviours. This study while

looking at the two actors' characters portrayals in Nollywood films carefully distinguishes the content where they played children roles from the content where they played adult roles and thus classified the former as children films.

J. O. Nnabuko and Tina Anatsui in their study entitled "Nollywood Movies and Nigerian Youths- An Evaluation" express concern on the contrary focus on the negative themes and its negative impact on youth behaviour and the image of Nigeria, the impact they believe lead the youths to different social vices such as organized crimes, prostitutions, Stealing, Unlawful possession, Forgery and altering etc. An analysis of their selected movies reveals that Nollywood movies for the youth highlight issues such as "violent robbery, ritual performances, rivalry, conflicts, sexual violence, organized crime, prostitution, murder, greed, avarice, impatience, jealousy, envy, pride, arrogance, infidelity, treachery, occultism, etc." (215) one may argue that the above themes if constantly presented to children/youth may create a different world view for them. But the problem is having utilized the above themes in movie making, most movie producers fail to establish commensurate measure to deter the youths from imitating the negative aspects of the characters as portrayed in the films. The researchers conclude their findings on the grounds that "The youths being what they are, looking out for flashy things, exercise of power, quick riches etc, so a forum is created [Nollywood movies] in indoctrinating and or a training ground for these youths" (221). The above position sees Nollywood films as having negative influence on the youths, indoctrinating the youths into a definite world of 'mischiefs'. However, their study focused on the youths between the ages of 13 to 40, this range is too wide that one may not decipher the particular age that is most likely to be influenced negatively by their selected films (*Land of Tears*, 2001. *Abuja Connection*, 2003. *fyawa Alhaji*, 2001. *Dead of the Night*, 2002) The above films are movies with adult content and may not be advisable for viewers younger than 18, for example,

Ezeanyaeche's *Abuja Connection* deals on a high level of prostitution that exposes nudity, amoral behaviours, crimes and so on and so forth.

Perhaps, the most recent study on the impact of Nollywood films on Nigerian children is a study entitled "Impact of Nollywood Films on Children's Behaviour in Ekpoma Nigeria" carried out by Osakue, Stevenson Omoera, John Okhatie Edemode, and Peter Aihevba. The researchers examined the audience perception and the impact of Nollywood films on children behaviour in Ekpoma. They queried Nollywood films such as *Aki and Popo* (2000), *Issakaba* (2001), *Ultimate Warrior* (2006), *Yahoo Boys* (2015), *Crazy Twins 1* (2016) among others and their impact on children behaviour. From the respondents' point of view, the aforementioned films have negative impact on the children. Therefore, the researchers deduce that:

Children have not been well represented in Nollywood films, it recognises that video-films could be used in developing or shaping the behaviour and attitude of children. It also finds that Nollywood videos tend to influence children negatively as a majority of the sampled population agrees that it learned much un-African behaviour such as the use of abusive slang, violent acts, and sexually provocative words from them. (370)

In appraising the wonderful efforts carried out in the above study, it is important to note some of the observations which may be subjective. Inasmuch as the researchers examined the impact of the above films on children in Ekpoma, they fail to recognize that most of the films they used are movies with adult themes and content, and should not be recommended for children in any part of the world, for example, *Issakaba* was banned by the Nigerian Video and Censorship Board, *Yahoo Boys* details the get-rich at all-cost syndrome that is ravaging the Nigerian society. As such, the two films if seen by children would blur their view of the real world situation. Then again, the age range of children involved in the study is 7– 11 and 12–17, one could agree with the researchers that children within the selected ages are impressionable when it comes to imitation of dubious

behaviours. However, some of the selected films as pointed out earlier are not suitable for children viewership. In their recommendations, they posit that:

...among other things, Nollywood content creators should begin to place emphasis on a range of culturally enlivening, entertaining, and character building narratives in scripting and shooting of movies. (370)

The recommendation above one could say does not address the place of Nigerian children in Nollywood films as one of the questions the researchers raised in their research question. Thus children need a film content that should talk about them, educate them, and address their emotional, physical and psychological needs. As Bolu Folayan puts it:

Involvement of children as writers, actors, consultants in films targeted at children. Producers of children films should not think for the children, but think through the children. Children, though generally “learners”, are not as gullible and naïve as often assumed. (9)

The above gap is what this study tries to fill. Nigerian children are not obligated or should not be compared to watch adult Nollywood films and the researchers determining the impact of such films (Adult films) on their character formation is questionable. From relevant studies, it is evident that children learn from film content, so creating a content that would put Nigerian children away from Nollywood adult films would be an ideal endeavour, hence *Between Fantasy and Reality*, the children filmic genre should advance their learning abilities and help inculcate good manners in the lives of teeming Nigerian children.

Having looked at the above studies by scholars on Nollywood and children, this research is unique in the sense that it deviates attention to what others have done by grouping films that have children content/themes, selecting three films purposively from the group and conducting a screening of the films to a selected group of primary school children within Awka Metropolis, observing their

reactions to the films, and thereafter administered questionnaire to document the results between films with fantasy genre and reality genre. The utilization of Fantasy-reality genre could provide the needed attention to Nigerian children in the Nollywood Film Industry.

## 2.4 Categorization and Periodization of Nollywood Films

Nollywood Film Industry has come a long way in the last two decades. It has witnessed a lot of transformation in production, distribution and exhibition of its finished products. This justified its one time advancement rating from third place to second position in the world today, and subsequently it has moved back to the third place after Bollywood. According to Alemu:

A global cinema survey conducted by the United Nations Educational, Scientific and Cultural Organization (UNESCO) Institute of Statistics in 2009 named Nigeria as the second largest producer of films in the world (3)

Fundamentally, Nigerian films/movies are finding their ways in the world film market, this is evident as more and more people are becoming interested in the Nigerian film industry and in the business of filmmaking. The questions to be answered are: what is the categorization of these films traversing the universe? Do they carry everybody along? Are the contents suitable for all the viewers all over the world especially children? Responding to this question, Mohammed Jamila, sadly notes that:

As more movies are made and the market grows wider and wider, the content deteriorates and it is now just a case for what will sell. One would think that the producers would seize the opportunity to produce worthwhile, meaningful and beneficial movies. (116)

Ayakoroma trying to give answer to the above questions which centred on the quality and standard of films produced in Nigeria writes:

The implication here is that film industries in advanced economies like Britain, France, Germany, Russia, Canada, Italy, Japan, China, among others cannot compare to that which obtains presently in Nigeria...the video film industry has become highly engaging... Consequently, there is the need for stakeholders to factor in and produce standard (films (22).

From the above opinions, it is obvious that in terms of contents, standard and professionalism as well as technical-know-how that most of the films produced in Nigeria are below standard and

needed theoretical base for its development and sustainability. The categorization and periodization of films produced in Nollywood from 1992 to present is of paramount importance to this study and to the present crop of young generation filmmakers. The categorization looks at the contents of the films as yardstick for placing each film in a group while periodization measured the year of production. Since the study deals extensively on Nollywood children film contents, early films produced in the country (The films produced between 1960s to 1991) were not included because much of the films had little or no contents meant for children who are the major concern of this research. It is estimated that the Nollywood Film Industry produce not less than 5000 titles a year. The researcher picked ten films from each year between 1992 (Inception of Nollywood) and 2018. A total of 260 films were selected based on two categories Adult contents and Children contents.

The categorization of films in the exercise base on adults and children contents shows that out of 260 films, 16 films have children contents and are rated as such by the Censorship Board. All the films selected are feature films with running-time of not less than 60 minutes. Ten films taken from each year of the last twenty six years of Nollywood Film Industry operation shows that the industry has produced films that interrogated divergent issues, different directors have also emerged in the industry with different directorial styles and theories. The industry also has actor-directors and actor-producers-directors. The genres interrogated in the examined films range from Action, Thriller, Romance, Tragedy, Comedy, Adventure, Horror, Musical, Politics, Family, Crime, and Spirituality, Rituals among others. From observations, one may say that the above genres apart from comedy, musical and adventure (Not all Comedy and musical films have children contents), are genres suitable for adult audience. Nevertheless, virtually everybody in Nigerian society including most children have access to Nollywood films because most of the



films could be accessed online or video shops and there is no restriction on who should download, buy it or view it. The Nollywood film industry started in 1992 by producing films on Home Video Format (Direct to Home) and is gradually moving back to the cinematic format and online file format. Such cinematic films are also indicated accordingly. Investigation also shows that the Nollywood film Industry has produced films with other film industries in the world. Examples are as follows: Tony Dele Akinyemi's *Dapo Junior*(2000),Jeta Amata's *Amazing Grace* (2006),Mildred Okwo's *30 Days* (2006),Chineze Anyaene's *Ije: The Journey* (2010), Lonzo Nzekwe's *Anchor Baby* (2010), John Uche's *Mind Game* (2010),Obi Emelonye's *The Mirror Boy* (2011),Rita Onwura's *The Entrapped Movie* (2012), Biyi Bandele's *Half of a Yellow Sun* (2013),Moses Inwang's *My Life, My Damage* (2013), John Uche's *One Night in Vegas* (2013), Robert Peters's *30 Days in Atlanta* (2014), Lancelot Oduwa Imasuen's *Invasion 1897* (2014), Robert Peters's *John Bosco in America* (2015),Stephanie Okereke Linus's *Dry* (2015), Steve Gukas's *93 Days* (2016), Robert Peters's *A Trip to Jamaica* (2016),Stanlee Ohikhuare's *Idahosa Trails* (2017), Robert O'Peters, and Gift Joseph's *Boxing Day: A Day After Christmas* (2017), Chinny Chukwu Ahaneku's *Alice in America* (2017), Teco Benson's *Just One Blood* (2018),Faraday Okoro's *Nigeria Prince* (2018), Emanuel Miller's *Foreigner's God* (2018),Daniel Oriahi's *Sylvia* (2018), among others. The above mentioned films interrogated two or more cultures from different countries, actors are also from different countries, hence in most cases, you have Nigerian actors collaborating with foreign actors in making the films, in all the mixed productions listed above, America Film Industry 'Hollywood' and Nigeria Film Industry 'Nollywood' have collaborated in film productions more than any other film industries outside Africa in the selection above. The above listed films cannot be classified as Nollywood Children's Films due to their thematic fixations.

## 2.5 Children's Film's classification and categorization in Nollywood.

The children films in this study are categorized based on the thematic preoccupations they interrogated. Eric Hunter defines classification "As the grouping together of like things according to common qualities or characteristics. This automatically implies to the separation of the unlike" (1), children films listed in this subheading interrogated child related issues and in most cases have children actors. The themes/subthemes range from Obedience to Rewards, Disobedience, Larceny, Magic, Stubbornness, Spiritual and demonic powers, Mischief, Greed, Hatred, Commitment and responsibility among others. The above themes are subject matter treated in children films selected in this category since they are subject matter that could be used in teaching children moral etiquettes as well as allowing them take responsibility of their actions. However, the handling of the above themes in some Nollywood children movies one could argue is yet to yield the needed educational values on the child-audience. This argument stems from the fact that most of the films in treating children problems tend to interrogate adult chauvinism and in other instances fails to focus on the child's academic stimulation.

In the table below, the box marked emphasis outlines films with children contents which featured two A-list Nollywood children actors, Chinedu Ikedieze (12/12/1977. 41 years of age) and Osita IHEME (38 years of age).

Categorization						Periodization	
S/N	Format	Title	Contents/ Genre/	Director (s)	Major Actors	Rating	Year of Release
1	VCD	<i>Spanner 1 and 2</i>	Comedy/ Drama	Moses Ebere	Oge Okoye, Nkem Owoh, Chinedu Ikedieze	Emphasis Not rated in. YouTube	2002
2	VCD	<i>Okwu na Uka</i>	Comedy	Amayo Philips Uzo	Chinedu Ikedieze, Chiwetalu Agu, Osita IHEME, Patience Ozokwor	Emphasis Not rated in. YouTube	2002

3	VCD	<i>Aki na Ukwa</i>	Drama/C omedy	Uzo Amayo Philips	Chinedu Ikedieze, Osita Iheme, Amaechi Muonagor	Emphasis Not rated in. YouTube	2002
4	VCD	<i>Aka Gum</i>	Drama/C omedy	Chimdi Chiam	Osita Iheme, Chinedu Ikedieze, Amaechi Muonagor	Emphasis Not rated in. YouTube	2002
5	VCD	<i>2 Rats 1 and 2</i>	Drama/C omedy	Andy Chukwu	Osita Iheme, Chinedu Ikedieze David Ihesie	Emphasis Not rated in. YouTube	2003
6	VCD	<i>Mr. Ibu 1 &amp; 2</i>	Drama/C omedy	Andy Chukwu	John Okafor, Osita Iheme, Stephen Ahanonu	Emphasis Not rated in. YouTube	2004
7	VCD	<i>Reggae Boys 1 and 2</i>	Drama/F amily	Charles Inojie	Osita Iheme, Chiendu Ikedieze, Chiwetalu Agu	Emphasis Not rated in. YouTube	2005
8	VCD	<i>Magic Cap 1 and 2</i>	Drama/C omedy	Ikechukwu Onyeka	Chinedu Ikedieze, Osita Iheme, Sam Loco Efe	Emphasis Not rated in. YouTube	2006
9	VCD	<i>Brain Masters 1 and 2</i>	Drama/C omedy	Kabat Esosa Egbon	Osita Iheme, Chinedu Ikedieze, Emeka Ossai	Emphasis Not rated in. YouTube	2006
10	VCD	<i>Cain and Abel</i>	Drama/C omedy	Amayo Uzo Philips	Osita Iheme, Chinedu Ikedieze, Ada Ameh	Emphasis Not rated in. YouTube	2003
11	DVD	<i>Trumpet of Death</i>	Comedy	Ugo Ugbor	Kenneth Okonkwo, Emeka Ani, Chinedu Ikedieze, Osita Iheme	Emphasis Not rated in. YouTube	2008
12	DVD	<i>Jack and Jill 1 and 2</i>	Drama/C omedy	Kalu Anya	Chinedu Ikedieze, Osita Iheme, Charles Awurum	Not rated in. YouTube (Children Film)	2011
13	Cinema	<i>The Mirror Boy</i>	Drama/A dventure/ Fantasy	Obi Emelonye	Osita Iheme, Genevieve Nnaji, Emma Fletcher	Mixed Not rated in. YouTube	2011
14	DVD	<i>Village Rascals 1 and 2</i>	Drama	Kalu Anya	Osita Iheme, Chinedu Ikedieze, Francis Odega	Not rated in. YouTube	2012
15	DVD	<i>The Meeting</i>	Comedy	Mildred Okwo	Chioma Chukwuka, Rita Dominic, Chinedu Ikedieze	Not rated in. YouTube	2012

16	DVD	<i>Miracle Workers</i>	Drama/Magic	Philips Amayo	Patience Ozokwor, Chinedu Ikedieze, Osita Ihome	Emphasis Not rated in. YouTube	2015
17	DVD	<i>Magic Bible</i>	Drama/Magic	Philips Amayo	Patience Ozokwor, Chinedu Ikedieze, Osita Ihome	Emphasis Not rated in. YouTube	2015
18	Cinema	<i>Lara and the Beat</i>	Drama/Romance, Music	Tosin Coker	Chinedu Ikedieze, Sharon Onoja, Bimbo Manuel	Not rated in. YouTube Not a Children's Film	2018
19	DVD	<i>The Billionaires Seasons</i>	Drama/Ritual	Don Single Ndubuisi	Chinedu Ikedieze, Osita Ihome, Patrick Okoye, Yul Edochie	Not rated in. YouTube Not a Children's Film	2018

Some other films with children contents/themes and children actors in Nollywood film Industry are: *The Maid and the Kids* (2018), *The Amazing Kids*, (2018) *My Children Gives me Hell* (2018), *Save the Kids* (2018) *My kids and I* (2017) *Obama: The Postmaster* (2017 online), *Tears of My Child*, (2017) *My Child, My World* (2017) *The Magic Bible* (2015), *Home Alone* (2015) *Sunday School Children* (2015), *Two Rabbits* (2014) *Village Rascal* (2012), *The Mirror Boy* (2011), *Jack & Jill* (2011), *The Rain Maker* (2009), *Forgive Me Father* (2009), *2 Intelligent Criminals* (2009), *Village Destroyers* (2007), *Power as of Old* (2007), *Spirit of a Prophet* (2007), *Bird Flu 2* (2007), *Stubborn Flies* (2007), *Magic Cap* (2006), *Blessed Son* (2006), *Sweet Money* (2006), *Kadura 1 and 2* (2006), *Brain Masters* (2006), *Royal Messenger* (2006), *Young Masters* (2006), *Brain Box* (2006), *Baby Guards* (2005), *I Think Twice* (2005), *Reggae Boys* (2005), *Village Boys* (2005), *Mr Ibu and sons* (2004), *Not by Height* (2004), *Lagos Boys* (2003), *School Dropouts* (2003), *The Tom & Jerry* (2003), *Nwa Teacher* (2003), *Baby Police* (2003), *Cain & Abel* (2003), *2 Rats* (2003), *Akpu-Nku* (2003), *Twin Brothers* (2003), *Aki na PawPaw* (2002), *Aka Gum* (2002), *Aki na Ukuwa* (2002), *Okwu na Uka* (2002).

One of the major concerns of this study is to interrogate fantasy genre if any in Nollywood children films. The categorization above places Nollywood film Industry as an industry that is vast in terms of contents/genres because most of the films are also meant for adults' viewership, with melodramatic, drama, and comedy genres. In consonant with the above observation exploring the fantasy genre for children film in an industry that has come of age becomes a necessity. Writing about "Trends in Nollywood: A Study of Selected Genres" Ayakoroma once more states that:

In concluding the study on the generic development in the contemporary Nigeria film industry, it can be posited that there have been no remarkable attempts in the areas of animated and science fiction (sci-fi) films. The probable reasons for film practitioners' non-incursion into these genres include among others, the serious technical demands, budget, time needed to plan and produce such genres, the market, and the fact that there is no assurance on the prospects of financial returns on such productions (96)

Ayakoroma's position may be true when one sees it from the perspective of children contents in which animation, fantasy and science fiction genres fall in. Then, his position does not mean that Nollywood film industry does not have films with contents/genres meant for children viewership. Apart from the films listed above, there are other films which could be said had children contents and thus interrogated children's' issues.

It is also pertinent to note here that the aforementioned films require adult supervision or parental guidance so as to guide and explain to the child audience things he may not understand or events that he is too young to explain their motives. From observations this has not been the case as ninety five percent of the aforementioned films are hosted on YouTube video channel and other online platforms. Unfortunately, most of the films are not rated or any viewer's discretion advice given. So anyone can have access to the films, download them and see the contents at his or her own time. The above films could be said are children films due to the presence of some children actors (Chinedu Ikedieze and Osita IHEME) who are seen and presented as children in most Nollywood

films. Although in some of the films they played adult roles which again question the place of the Nigeria child in Nollywood film industry. The difficulty here is that most children may not be able to distinguish the actors' adult roles from the actors' children roles. Why constantly using these actors as children actors in the industry one may ask, Barclays Ayakoroma has his say:

Over the years, the industry has established its own star system; but such film stars are called "selling faces" by the EPs. They are referred to as selling faces because the inclusion of such artists meant increased sale of such films. The EPs then decide as to which selling faces are to use (sic) and which new faces are to introduce (sic) in the given films. (53)

From the ongoing argument, one can say without any shade of doubt that the selling faces of children films in the Nollywood film industry are Chinedu Ikedieze and Osita IHEME who are far from being children in terms of age and in terms of their personalities in real life.

## 2.6 The Child and Visual Imagery

The study so far has established that most students/pupils learn visually by means of charts, pictures, motion pictures and graphs, illustration. Abbas Pourhossein outlines different learning styles and emphasizes three of them which are visual, auditory, and kinaesthetic in which children take in information. In analyzing studies carried out by Burn and Burn concerning child's learning styles, Abbas opines that:

Visual learners think in pictures and learn best in visual images. They depend on the instructor's or facilitator's non-verbal cues such as body language to help with understanding... Only 20-30% of school age children appear to be auditory learners, 40% are visual learners, and 30-40% are tactile/kinaesthetic or visual/tactile learners. Barbe and Milone (1981) stated that for grade school children the most frequent modality strengths are visual (30%) or mixed (30%), followed by auditory (25%), and then by kinaesthetic (15%). (107)

The above assessment clearly shows that the highest percentage of school age children are visual learners, therefore the image of what the young audience has during his or her character formation and ideological construct is of great importance to the development of the individual. Because most times, the young audience consciously or unconsciously lives the life of the character (model) he or she has seen on the screen. The Payne Fund Studies (The Payne Fund Studies were developed by Motion Picture Research Council, which was working on the development of a national policy concerning motion pictures, especially children. Motion Pictures and Youth is the first in a series of thirteen writings that share the findings of research done concerning the influence of movies on children) is not left out of this argument. Wendy Simons posits that "This particular study was set up to discover the effect (Effects of movie on children) in five areas: information, attitudes, emotions, health and conduct" In chapters 8, of the study concerning how a child takes in information from visual images. The study concludes that "8 year olds will catch three out of every

five things that the parents see” this means, for instance, that if there are twenty aggressive, and immoral scenes, then the child will remember twelve of them. The next thing that this study found out was that “the 8 year olds will remember 90% of what they saw in movie six weeks after they saw it, and three months later, they will remember the same amount”. With such retentive memories, it may be argued that the child who has been exposed to video films spends most of his private times thinking about what he has seen in the movies, the result of such act may not augur well with his character formation and ideological construct if his thoughts are negative ones. In the Payne Fund Studies, the last thing that was observed was that “Children of all ages tend to accept as true the things that they see in movies. In addition, the scenes that children remember the most from a movie are action scenes, especially when it deals with sports, general conversation, crime and fighting”. This last finding brings us to the title of this study, “Between Fantasy and Reality in Select Nollywood Children Films”. To a child or young audience who is seeing a film without someone saddled with the responsibility of explaining the contents to him, what he sees on the screen is real (total reality), whereas from the adult point of view, most of the images projected on the screen are, fantasies, phantasmagorias, illusion of reality and figment of imagination. The researcher therefore deduces that what constitutes fantasy for the adult audience may constitute reality for the children. The filmmakers in Nollywood have an obligation to find a way of making the video films a beautiful, fascinating, and kindly servant of the young audiences in Nigeria, hence utilizing fantasy genre may be an ideal solution in filling the gap.

In order to achieve positive character formation and ideological construct in a Nigerian child, the Nollywood Film industry needs to put into cognizance the affairs of the leaders of tomorrow (Children) in its productions. It is pertinent to note here that any sector of the society that neglects



such stratum of the society is baseless and has not done well in the development of the nation.

Hameed lawal and Olatunji Aikomo citing Odeh Roseline, note that:

We are the largest home video producers in the world. There has been massive growth without development. So efforts will now be concentrated on development in the production of good films that will not traumatise the nation psychologically especially impressionable youths of this country or portray us negatively to the outside world (87)

The big conundrums the study tends to solve are as follows (a) Why is it that since the inception of Nollywood, the industry has not produced any film that has 80% children actors; most of the children roles are played by Chinedu Ikedieze (41 years old) and Osita IHEME (38 years old) (b) Is there any need to have children films in the industry to achieve growth and nation building?

The Hollywood film industry has produced many films that interrogated the affairs of the young audience (children), with the aim of educating the children with the films. Some of the films are; *Paper Moon* (1973) which has children-actors such as Tatum O'Neal (8 year old), *Taxi Driver* (1976), notable child actor in the film is Jodi Foster (12 year old), *Home Alone* (1992) child-actor in the movie is Macaulay Culkin, *The Sixth Sense*, (1999) the notable child-actor in the film is Haley Joel Osment. Others are, *Spy Kids* (2001), *I am Sam* (2001), *Cinderella*, (2004) *Little Miss Sunshine* (2006), *Akeelah and the Bee* (2006). *Harry Potter and the order of the Phoenix* (2007), *Barbie in a Mermaid Tale* (2010), *Beasts of the southern Wild* (2012), *Mud* (2013), *Maleficent*, (2014) and many more. Children of school age identified the contents of the above-mentioned films. The producers used the films to teach the young audience some moral etiquette, such as obedience, respect for the elders, fruitfulness, humility, liberality, meekness, brotherly love, diligence and hard working. This is not undermining the fact that some characters (models) in some of the movies are deviants, gluttonous, arrogance and covetous, but the directors give

adequate punishment to such characters in order to discourage the young audience from imitating them whereas characters that do well get their rewards.

According to Langham,

Children films leave a pronounced footprint today on the personalities and development of a child's emotional, cognitive, and social development. Many young girls relate to Disney princesses. The characters in Disney movies are often well developed, impressing young admirers. Many children watch these movies over and over again until they memorize the dialogue and songs in them. Almost all, if not all, Disney movies consist of a hero and a romantic fantasy. For instance, Cinderella's rescue by prince charming can significantly influence a female's psyche, including her ability to make wise decisions as an adult (1)

The above assertion may be a sharp contradiction to the contents of Nollywood films meant for children (young audience).

The following are some of the children films in Nollywood industry: *Child of Faith* (2016), *The Mysterious Child* (2016), others are, *Mmeso the Mystery Child* (2016), some of the aforementioned Nollywood children films in 2.5., the films' titles as well as the information inherent in them are mind-blowing. From the titles alone, one may construe their contents and their impacts on the viewers. For instance, *Mmeso, the Mystery Child* dovetails a community ravaged by strange happenings. Mmeso wakes up at the midnight looking through the window where two pussycats are fighting; in the diegetic reading of the film, she is a child with mysterious powers. A conversation between Mmeso and one of her sisters ensues thus:

Sister: Mmeso, why do you like staring at the widows at the midnight?

Mmeso: Service of the spiritual business, transpiring at midnight. This village is full of evil yet very few people know about it.

In another film, *Sunday School Children* (2015), where the main children characters (models) insult their teachers in school, come to school late, and engage in other social vices in the society.

One sees a school teacher that is weak in controlling her pupils, and school children (Osita IHEME and Chinedu Ikedieze) who disobey their teachers and parents. It is true that the father of the children (Amaechi Mounagor) scolds them after their off-putting exploits, but adversely the punishment becomes too much that the youngsters become used to it. Thus, they continue carrying out their unscrupulous acts bearing in mind that 'come what may' their father would just punish them.

In reviewing the contents of children films of Hollywood and Nollywood film industries, one sees in Hollywood, a careful rendition of children's activities, ranging from hardworking to achieving academic excellence as could be seen in the film *Akeelah and the Bee* (2006). Even in most of Hollywood children films that deal with magical powers and phantasm, the audience is made to believe that most of what he sees, happen in the magical world as the scenes, locales, costumes, makeup and the environment suggest. For instance, in Hollywood children films, such as *Harry Potter and the order of the Phoenix* (2007), *Barbie in a Mermaid Tale* (2010), *Maleficent*, (2014), and some of Disney Fantasies, the filmmakers created worlds of fantasies, magic, and abstract, that the children do not see in their everyday life, thereby distancing the young audience from imitating the negative attributes and grotesque characters (models) in such abstract world of fantasies. Whereas in Nollywood children films, the reverse is the case as no such world is created, the characters, the settings, costumes, the environment and the make-up, are well known to the young audience and that makes the imitation of both good and bad characters (models) inevitable.

## 2.7 Fantasy and Reality in Child's Learning

Fantasy as a genre started in literature and over the years and has transformed into other aspects of human endeavours. Virtual realities such as video games, cartoons, and representational arts are all borne out of the imagination to create fantasy, film industries in most countries have also interrogated fantasy genre in their films, and notable among them is the America Film Industry Hollywood. Different subgenres of fantasy exist and they are as follows:

- (i) Bangsian fantasy which interrogates historical figures in afterlife.
- (ii) Dark Fantasy; This type of fantasy showcases element of horror in its rendition.
- (iii) Comic Fantasy is humorous in manner.
- (iv) Contemporary Fantasy; This deals with the real world but garnished with supernatural element and magic (It could be said is the combination of Fantasy and Reality)
- (v) Fables; this fantasy genre create stories with non-human characters, the idea is to use those characters in teaching moral lessons to the young audience.
- (vi) Fairy tale fantasy draws from fairytale themed stories.
- (vii) Fantasy of Manners takes after comedy of manners, focusing on matters that deal on social standard.
- (viii) Heroic Fantasy deals with the tales of heroes in imaginary lands.

Having outlined the above subgenres of fantasy, fantasy in film could be said is a filmic genre that incorporates imaginative, mythological creatures and fantastic themes in its operations. These

themes usually involve magic, supernatural events, elemental creatures or an imagined world. (That does not exist in a real world). In a nutshell, fantasy contains elements that are not realistic but in most cases fictional elements such as settings, costumes, mannerism and characters. The most important aspect of the definition of fantasy for the purposes of this study is the fact that it is not intended to be a literally true depiction of reality in filmic events. Emily Hopkins and Denna Skolnick Weisberg make distinction between fantasy and reality in the following words:

Fantasy is broadly defined as content that could not possibly be true of the real world; this includes ontologically impossible items or entities such as dragons or magic wands, and events that explicitly violate the laws of reality such as walking through solid walls or travelling through time. Realistic fiction, on the other hand, describes people, places, and events that could exist in the real world, but do not actually exist. (4)

The Nollywood film industry tends to incorporate fantasy and reality in its productions. Films such as *Idemili*, *Blood Sisters*, *Vuga*, *Issakaba* among others are examples of films that utilized the above elements in Nollywood films but unfortunately, those films are not children films and are not to be recommended for a child audience. This study interrogates how the combination of fantasy and reality in children films could aid the Nigerian child learn more and advance his scope of knowledge. American's Hollywood films such *Harry Potter*, *Batman*, *Spiderman*, *Barbie and mermaid tale*, *Superman* among others; all presented fictional characters in realistic environments and thus made it possible for the viewer to decipher the reality while following the trend of fantasy, this clear distinction is lacking in Nollywood films that integrated fantasy and reality as it becomes difficult for the Nigerian child to make such distinction. The emphasis here is thus for a Nigerian child to explicitly navigate the boundary between reality and fantasy while reading and understanding filmic events. In considering the child's understanding of fantasy and reality, Leslie, in 1987 in his article "*Pretense and representation: The origins of 'theory of mind'*". Put forth the

primary question “whether children strictly quarantine all information presented in fictional contexts” In 2016, Hopkins and Weisberg ask “whether this information has any impact on their lives (Children)” (Information learned from fictional stories). Generally, the answer to these questions according to recent researches in this field, which Denna Skolnick Weisberg is an arrow head, is that children do learn from fantasy, both implicitly and explicitly. This new finding has cast aside the previous belief that fantasy does not contribute to the child’s learning or development. In buttressing the above position Hopkins and Weisberg opine that:

One reason why fiction may be more effective... than other types of instruction is because fiction is engaging and interesting to children. Therefore, it may increase their motivation to engage with the material, leading to better learning outcomes. (11)

One may also add that fantasy as generic content for children engages their thoughts while watching the film and also learning at the same time.

Reality on the other hand represents the filmic environment that is real and also well known to the film audience, this includes characters, (Human Characters) settings, given circumstances that are obtainable in the audience immediate environment. Eno Akpabio opines that:

The fetish means alluded to here (Nollywood films) and other cues are realities in the Nigerian society and thus, readily connect with the people. The rural and urban settings in which the films are shot and the various characters as well as themes and storylines are what the average Nigerian can easily identify with. (98)

Films that deal on reality genre tend to present the society the way it is with a little twist which could emanate from the filmmaker’s point of view. As such, the audiences seeing or watching such films identify the film environment, the latent ideas inherent in the world of the film and so on and so forth. Nevertheless, a study carried out by Mares and Acosta in 2010 proposes that children do not abstract the intended moral lessons from fantasy stories on television without adult intervention. The current trend in Nollywood children films need parental guidance and

supervision to enable children audience not to misconstrue intended meanings of filmic events. Most of the filmic events in Nollywood films deal on social realities and as such may pose a serious threat to a child-audience who is too young to navigate between fictional reality and the prevalence social reality. Akpabio further states that “These films have important roles to play... [and they] correctly reflect the realities of the Nigerian society” (97)

## 2.8 Parental Guidance, Rating and Film Censorship in Nigeria.

The Nollywood film industry has become a beehive of film production activities, more video films are released on daily basis in Nigeria, whilst some of these films thrill, fascinate and captivate film audiences; many of them neglect the opinion of the (Growing mind) young audience. From the ongoing debate, one could say that film contents are shown to be effective pedagogical tools in correcting societal ills as well as teaching moral to the children of a particular society and any attempt to misinterpret the intended message through the contents of the media may not be easily corrected. Little wonder Bernard Lonergan articulated that “content is the message”. So the question is what are the contents of the children films in the Nollywood Film Industry? Duro Oni holds that NVFCB has the:

Mandate to organise programmes geared towards emphasizing “new content development, aimed at institutionalizing international best practices in film production,” adequate monitoring and enforcement of laws which emphasize safety precaution in film production, including providing reward for what it terms “positive themed” films. The establishment of the NFVCB by the government is not only understandable, but also a welcome development especially in an area suffused with mediocrity and the negative portrayal of the culture, tradition and social reality of the country. (2)

Censorship could be said is the act of officially inspecting books, plays, television programmes, films, radio programmes, news reports or other forms of communication for the purpose of altering or deleting from them any material considered to be offensive and harmful to an audience. According to Olusola Oyero, Lanre Amodu and Suleimanu Usani

Classification of film and video works is the grading or rating of mainly (commercial) feature-length motion pictures based on the content so as to ensure viewership by especially the targeted audience. (37)

Amongst the video classifications is Parental Guidance (PG). This category of rating requires that parents should monitor the content of a film consumed by their children either by finding out more about the film contents, by controlling children’s access to the film or by watching the films with the



children so as to explain to them the nitty-gritty of the contents and contradicting ideas raised in the film. This is because some of the films display violence, immorality and other social vices in a bid to mirror the society and portray societal ills

The National Film and Videos Censor Board (NFVCB) was established by the Act 85 of 1993. It was charged with the responsibility of providing an enabling environment for the growth of the Nigerian Film industry, registration and keeping of all films and video outlets in the country. The body's functions also includes but were not restricted to following:

- (i) The management of the classification system based on quality standards.
- (ii) Organizing programmes meant to emphasize new content development which aims at institutionalizing international best practice in film production,
- (iii) Adequate and appropriate monitoring and enforcement of laws which emphasize safety precautions in film production, including providing rewards for positive themed films.
- (iv) It gears towards erasing mediocrity in the film industry and
- (v) Shunning the negative portrayal of culture, tradition and social lives of Nigerian citizens.

Over the years, the board has banned some films in Nigeria which it said possessed contents that depicts immorality and does not uphold Nigerian's values, among others. Such films include the likes of: *Night Out* (Girls For Sale), *Terrorist Attack*, *Shattered Home*, *Unseen Forces*, *Issakaba 4*, *Out Cast 1 And 2*, *I Hate My Village*, *Half Of A Yellow Sun*, and *Black November*, *Nation under Siege*. Among others. According to Duro Oni, some of the above films “Were banned for various offences ranging from the promotion of immorality and cannibalism to failure to uphold Nigeria’s cultural value among others” (2).

There are some inscribed abbreviations categorically classified by the NFCVB to address the concern of the type of films that are meant for a section of viewers. Omoera quoting Ekwuazi, sums up the inscriptions as follows:

'G' To indicate general exhibition

'C' To indicate particularly intended for children

'NC' To indicate not recommended for children

'18' To indicate nature of the audience

'RE' To indicate for restricted exhibition such other classifications as may be exhibited exactly in the form and under the name in which it was registered without any alterations or addition. (359).

Consequently, to the researcher, effective censorship measures have been adopted by Nollywood for children's viewers' discretion and general censorship for adult viewers. However, it is worrisome that most of the films are now online and as such, no restriction is given on who should download it or not and some parents and guardians of these children have not been able to monitor the kind of films that the children see through different online platforms that are open for film downloading and online streaming. Therefore, greater role lies on the shoulders of the parents or guardians in carrying out the distinguished objectives of the National Film and Videos Censorship Board.

Censorship is seen as the control of the information and idea circulated within a society. Reichman sees censorship as;

The removal, suppression or restricted circulation of literary, artistic or educational material on the ground that they are morally or otherwise objectionable in the light of standards applied by the censor (141)

So a child who picks a film to see may be unaware of the above information, thus the adult becomes the bridge between the child and the film contents. If an adult restricts the child from seeing the film, then the child becomes aware that there are film contents that he is not allowed to see and this makes him interested in the film contents meant for his age range.

According to Ugulah Bright:

The growing waves of media watch and the transmission of cultural values goes beyond mere renaissance resurgence. The reason for this sporadic development may be attributed to information accessibility through the mass media. It is on this backdrop, Ate (2008) observes that “television and films have enormous influence on how people think. The messages on the world’s screens often come out of Hollywood (in this case, Nollywood), the world’s principal factory on make belief”. The values that this vast entertainment industry reflects is often articulated in the issues of materialism, violence, immorality and insecurity which are seriously fought in order to promote local cultures and denounce those alien to local cultures. Nevertheless, government, educators and parents invariably find it impossible to hold back the tide because of its influence in human society.

(4)

The aim of censorship is to control information and ideas circulation within a society. Censorship is usually conducted in the name of protecting the family, the predominant religion in the society or the state. In Nigeria, the purpose of censorship has varied, with some censors targeting material deemed to be indecent or obscene, heretical or blasphemous or seditious or treasonous; thus, ideas have suppressed under the guise of protecting three social institutions: The family, church and the Nigerian government. A censor is one that condemns or censure. He could be seen as an officer trained to undertake the Job of censorship. He is also one who uses certain criteria as may be determined by the society or community to condemn or censor ideas found to be objectionable, harmful or offensive. In the Nigeria setting, the governments at various levels through their

agencies could be regarded as censors. Censorship and the ideology supporting it can be traced back to ancient times and to the fact that every society has customs, taboos, or laws by which speech, dress, religious observance, and sexual expression are related.

There is no way in which parents can evade having personality, character and competence. The functions of parenting greatly influence how children develop. One important task of parenting is the socialization of children. This task requires parental expectations and guidance that change with the development of the child to encourage positive child outcomes (Baumrind, 1976 cited in Cramer 2002)

The social competent child can be described as possessing independence social responsibility, vigour and achievement orientation, which is the drive to speak intellectual challenges and solve problems efficiently and with persistence.(9)

According to Cohan

Research in communication has examined parental responses to the risk posed by the mass media particularly the television and recently the internet. To the adult, children represent something that is weak, and helpless, in need of protection and supervision (72)

This explains why parents are particularly careful and concerned about any potential danger that may threaten the lives of children especially on the social media networks. To Cohan “Researchers have used the concept of parental monitoring or parental meditation to refer to the act of tacking and structuring of child social activity or ecology” (53). Most often than not, this monitoring represents the parents belief system which includes values, parental goals and behaviour management. Nathanson asserts “Some parents equally set limit to shape their children’s positives outcomes” (17) Friday posits:

Media scholars have examined parental practices like imposing restrictions on children's media exposure, talking to children on media contents and watching television with children. (78)

These are conscious efforts towards protecting children from harmful effect of the mass media. It is therefore not surprising that parents are worried about children's media exposure. Decades of research in communication has revealed that media consumption is a social activity. Gurevitch and Hass cited in Tafats observed that:

Kids watch television with other kids; kids talk about television with other kids: kids influence each other to consume media contents, watching television fulfils social integrative needs in addition to cognitive effective and escapist need (6)

The above assertion depicts how a child's media exposure influences other children. It is therefore of paramount importance that parents regulate the media exposure of their children. The big question is do Nigerian parents actually have the idea of parental control? How often are parents around when their children see films? How does a child lay his hands on unsuitable materials? What have the Nigerian parents done to curtail children access to these unsuitable materials? Answering these questions will translate to creating suitable environment for a child's development. Some Nigerian parents may not actually know what parental control is due of ignorance whereas some may have an unconscious knowledge of it, sometimes parent may not have enough time to follow their children and see the movies and even the ones that do often lose interest or sleep off in the process. Some children come in contact with these films from peer groups or even go to markets to acquire them without the supervision or even permission of their parents or adults and guardians and when they get the films, they end up watching them alone because some parents believe that the audio-visual medium and the social media are forms of pass time for children so they are allowed to explore. Although most parents curtail their children's constant exposure to television others do not, some parents have laid complains to the digital

satellite television and they have devised means of curtailing children's access to unsuitable material by the use of the parental guidance code on the remote control which is directly connected to parents cell phone to notify them of any breach. The DSTV, Metro-digital, Trends among other cable network providers, also mute the audio of certain unsuitable words and blur the subtitles so as to prevent the young audience from picking one or two negative attributes from the words of the characters and subtitles. These control measures have been taken by some parents to control the exposure of children to unsuitable materials even though a huge number of parents cannot afford the DSTV and other cable network gadgets, and others are ignorant of the harm adult film contents may have on children. Often times, some children resolve to stream the films online, some using their parents' smart phones, others using their own phones and computers without the knowledge of their parents. The new trend now is that most of the films produced nowadays go straight to the YouTube (Production to Online Platform. POP) and other online sites that stream films without any rating, classification and censoring. This trend makes the children vulnerable to the harmful contents saturating the internet on daily basis. Most of the films mentioned above are online and anybody can access them any time, any day and any minute provided he or she has active data subscription. There is no restriction on who should have access to them or who should not.

## CHAPTER THREE

### METHODOLOGY, PRESENTATION OF DATA AND ANALYSIS

#### 3.1 Method of Data Collection

The research problem demands critical evaluation of the contents of films meant for children, and the impact of such films in children's learning. Thus, the study utilized the qualitative and quantitative method of data collection and analysis. Content analysis design of the qualitative research method is deemed suitable for critical studies and analyses of live performances, documented or recorded materials such as books journals, thesis, tapes, videos, magazine, newspapers, encyclopaedias, films and stage productions. While appraising the contents of the above mentioned materials, the yardstick of analysis focuses on finding out the essence, and the impact fantasy films (An Imaginary environment or situations) and fictional reality (Real environment) films could have on children. The moral and didactic dimensions and possible portrayal of good tenets and upright behaviours in children's films are further explored. In order not to be biased, the study is critical, purposeful and objective in analysing the contents of the above-mentioned materials.

Furthermore, data stems from a semi-standardized interview, and Un-standardized Interview whereby the researcher interviewed some, child psychologists, parents and children based on their exposure to Nollywood film contents and the impacts of such films on a developing child. Their answer (s) to a given question necessitated a follow up question.

Approaches of Interview used are: (i) Group Interview (ii) One-to-one Interview (iii) Phone Interview

In analysing the data generated from the case studies, the researcher looks at two types of themes which are semantic and latent. With semantic approach, the themes of the movies and materials under study are identified within the explicit or surface meanings of the data and the researcher is not looking for anything beyond what characters in the films have said or done. On the other hand, latent approach goes beyond the semantic content of the data, and starts to identify or examine the underlying meaning and ideas behind text or speech that is being analyzed. According to Christy Odimegwu, “We may then understand a theme in this context as that recurring meaning derived from collation of codes in qualitative data” (145). It may be right to say that in most children films, there are recurring meanings, themes, behaviours, attitudes that are attributed to the Nigerian child and his place in the society. This recurring decimals if not checked, may pose a serious threat to the psychological development of the Nigerian child. After sampling about 260 Nollywood Films, the researcher purposely selected three Nollywood films and one foreign film based on their relevance to the research aim and objectives. To ascertain the impact of films on children, the study used quantitative research approaches as stated below.



### **3.2. Population of the Study**

The study was carried out in Awka South Local Government Area of Anambra State Nigeria. Awka is the capital of Anambra State. Awka South L.G.A has the following Towns (i) Amawbia, (ii) Awka (iii) Ezinato (iv) Isiagu (v) Mbaukwu (vi) Nibo (vii) Nise (viii) Okpuno (ix) Umuawulu. The researcher limited the area of coverage of the study to Awka metropolis because the town has more school children and there is a teeming number of civil servants in the town more than in other towns mentioned above. The presence of the above mentioned personnel made it an ideal area to investigate the topic under study. Three Primary Schools within Awka metropolis are used for the purpose of this study, they are as follows (1) Unizik Nursery and Primary School Awka, (2) Igwebueze Primary School Awka, (3) Theoma Nusery and Basic School, Awka. The researcher chose these schools because they are in an area heavily peopled by civil servants whom the researcher saw as enlightened class of Awka metropolis residents who are in a better position to address the research questions. The population of the study comprises 300 respondents. One hundred and fifty (150) respondents (pupils) drawn from the three primary schools, (1) Unizik Nursery and Primary School Awka, (2) Igwebueze Primary School Awka, (3) Theoma Nursery and Basic School, Awka. Fifty (50) primary five and six (5 and 6) pupils that are within the age range of 7 – 13 years old from each school participated in this study. The population size also included one hundred and fifty (150) respondents (parents/adults) drawn within the area of the study. In all, 300 respondents formed the population of the study.

In analysing the impact of films on children, the researcher adopted Weisberg Skolnick's Pre-test and Post-test approaches. As such, a focus group is created after a fact-finding group discussions held in the schools mentioned above.

### **3.2.1 Sampling Technique/Validity of the instrument**

Sampling is one of the most fundamental strategies of survey research. Owing to the fact that the researcher cannot get to all the primary schools and parents living in Awka metropolis that watch Nollywood films, a purposive random sampling is done purposively in the three primary schools selected for the study. The sampling technique adopted for the study is all inclusive, this is because the three schools selected have manageable number of pupils, and as such, all the pupils of primary 5 and 6 who are within the age (7-13) range understudy got a questionnaire.

The questionnaires instrument faced a validity test by the researcher's supervisors from the Department of Theatre and Film Studies, Nnamdi Azikiwe University, Awka, and Headmistress of Unizik Nursery and Primary School Awka. The pre-test and post-test instrument for data collection and analysis were validated by Professor Charles Emeka Nwadike, Dr. Tochukwu Okeke, (Nnamdi Azikiwe University) Rev. Peter Umoru (Abuja) and Rev. Fr. Peter Okoli (A psychologist with St. Lucy group of schools, Awka). They validated the instrument based on clarity, relevance, sustainability and the dimension of the instrument. Comments and corrections from the validators were finally affected by the researcher in the final construction of the instrument.

### 3.2.2 Research Instrument

The questionnaire as a means of measurement is one of the research instruments used for the study. The researcher designed two different questionnaires based on the research topic “**Between Fantasy and Reality: Analysing the Impact of the Selected Films on Children**” for the study. One for the children’ respondents and one for adults/parents’ respondents. All the questions are formulated based on the research objectives. The questionnaire for the parents is in an open and close structured that is divided into two sections, Sections A and B. Section A, bothers on the Bio-data of the respondents while section B involves questions drawn from the research questions.

The second questionnaire is designed for children, it is structured in a close question format where the respondent is required to tick in a box, that has Yes or No options or mark A, B, and C options where necessary. Nevertheless question number (9) nine of the questionnaire is open question structure, hence, the respondent is required to mention any children film he/she has seen that is not in the options listed. The children questionnaire is sectionalized into two, sections A, and B. Section A deals with the Bio-data of the respondents, while section B, interrogated the research questions based on the outcome of the focus group discussions. An introductory letter was attached to the questionnaires. This was to enable the respondents understand that the researcher is not biased and he is sincere and motivated only by the desire for academic pursuit and excellence. The letter stated clearly that all the information gathered in the cause of filling the questionnaires would be used strictly for academic purposes. Hence, there was no provision in the questionnaires or in the pre-test and post-test questions to indicate names and addresses of the respondents/participants. After the study group discussion another letter was sent to the parents and schools of the selected participants that formed the focus group. The letter intimated them about the possible involvement

of their pupil and children in a research. The schools gave their approvals while parents, guardians had no objection.

The researcher took the judgment step of stating that since the questionnaires is shared among 300 persons, and Pre-test and Post-test questions shared among 30 participants, each answer for the question stands as 1% of the overall percentage for that question. The tables and percentages at a glance enhance easy generalization of result.

The following formula is used for the calculation of the data collected from the questionnaires.

$$\frac{\text{Response}}{\text{Total number of questionnaire}} \times \frac{100}{1}$$

The tables and simple percentages were used to present the data collected. They were arranged into sections A B, and C, with section A, deals with the demographic Characteristics of the respondents, while sections B and C, outlined the research questions. The copies of questionnaire for adults were administered within the coordinate areas of the primary schools used in the study. This is to make sure that parents/adults and children involved in this study are not far away from each other. The questionnaire for the adults/parents were taken to them at different places such as offices, and homes while the questionnaires for the children were filled in their classrooms. Analysis of the first questionnaire (For the Parents/Adults) will give insight into the second one.

### 3.3. Presentation and analysis of Questionnaire for the Parents/Adults

#### Section A. (Demographic Characteristics of Respondents)

**Table 1: Age of the Respondents**

S/N	AGE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	18-25	17	11.33%
2	26-39	86	57.33%
3	40 and above	47	31.33%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 1, shows that 17 person, representing 11.33% of the respondents are between 18 to 25 years old. 86 persons, representing 57.33%, of the respondents are between 26 to 39 years old, while 47 persons, representing 31.33%, of the respondents are between 40 years and above.

**Table 2: Distribution of Respondents according to Gender**

S/N	GENDER	FREQUENCY	PERCENTAGE OF RESPONDENTS
1	MALE	82	54.67%
2	FEMALE	68	45.33%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 2, shows that 82 people, representing 54.67% of the respondents are male, while 68 people, representing 45.33% of the respondents are female.

**Table 3: Distribution of Respondents according Marital Status**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	MARRIED	103	68.67%
2	SINGLE	47	31.33%

	<b>TOTAL</b>	<b>150</b>	<b>100%</b>
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Table 3, shows that 103 people, representing 68.67% of the respondents are married, while 47 people, representing 31.33% of the respondents are single.

**Table 4: Educational Qualification of the respondents**

S/N	QUALIFICATION	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	GCE/WAEC	10	6.67%
2	B.Sc./B.A./HND	80	53.33%
3	M.Sc./M.A.	36	24%
4	PhD	24	16%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 4 presents the academic qualifications of the respondents to be as follows: 80 people, representing 53.33% of the respondents possess BA/B.Sc./HND certificates, 10 people, representing 6.67% of the respondents, hold a GCE/WAEC Result. 36 people, representing 24% of the respondents, are M.sc/MA degree holders; 24 people, representing 16% of the respondents, are a Ph.D. holders.

**Table 5: Distribution of respondents according to Occupation**

S/N	OCCUPATION	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	Civil Servant	83	55.33%
2	Student (MA, PhD.)	40	26.67%
3	Business	10	6.67%
4	Others	17	11.33%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 5 indicates that 83 people, representing 55.33% of our respondents are civil servants; 40 people, representing 26.67.6% of our respondents, are students, 10 persons representing 6.67% of the respondents do business while 17 people, representing 11.33% of our respondents engage in other occupations.

## SECTION B

### Presentation of Data

**Table 6: At what age would you say someone is a child?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	0-2	05	3.33%
2	0-7	10	6.67%
3	0-11	92	61.33%
4	0-15	25	16.67%
5	0-18	18	12%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 6, shows that 92 people, representing 61.33% of the respondents believe that a child is someone between the age of 0-11; 25 people, representing 16.67.6% of the respondents, believe that a child is someone between the age of 0-15; 18 persons representing 12% of the respondents believe that a child is someone between the age of 0-18; while 10 people, representing 6.67% of the respondents believe that a child is someone between the age of 0-7; only 5 persons representing 5.33% of the respondents believe that a child is someone between the age of 0-2.

**Table 7: Do you think children understand things the same way adults do?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	YES	11	7.33%
2	NO	139	92.67%

	<b>TOTAL</b>	<b>150</b>	<b>100%</b>
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Table 7, shows that 139 people, representing 92.67% of the respondents believe that children do not understand things the way adults do while 11 people, representing 7.33% of the respondents, believe that children do understand things the way adults do.

**Table 8: Do you watch film with your children or young siblings?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	YES	49	32.67%
2	NO	41	27.33%
3	SOMETIMES	60	40%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 8, shows that 49 people, representing 32.67% of the respondents watch films with their children or siblings. 41 people, representing 27.33% of the respondents, do not watch films with their children or siblings, while 60 people, representing 40% of the respondents, sometimes watch films with their children or siblings.

**Table 9: Do you know what film rating is?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	YES	142	94.67%
2	NO	8	5.33%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 9, shows that 142 people, representing 94.67% of the respondents understand what film rating while 8 people, representing 5.33% of the respondents, did not understand what film rating is. The above result shows that most of the respondents are knowledgeable in film rating.



**Table 10: Do you think Nigerian parents abide by film rating?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	NO	145	96.67%
2	YES	5	3.33%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 10 shows that 145 people, representing 96.67% of the respondents think that Nigerian parents do not abide by film rating rules while 5 people, representing 3.33% of the respondents, believe that Nigerian parents abide by the film rating rule.

**Table 11: Do you think watching film is good for a child?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	YES	105	70%
2	NO	45	30%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 11 shows that 105 people, representing 70% of the respondents think that seeing films is good for a child, while 45 people, representing 30% of the respondents, think otherwise.

**Table 12: What genre of film do you think is meant for a child?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	Cartoons	35	23.33%
2	Action movie	10	6.67%
3	children story	86	57.33%
4	Horror	02	1.33%
5	Others	17	11.33%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 12, indicates that 35 people, representing 23.33% of the respondents believe that cartoon story genre is suitable for a child audience, 10 people, representing 6.67.6% of the respondents, believe that action movie genre is suitable for a child audience, 86 persons representing 57.33% of the respondents believe that children story genre is suitable for a child audience, 2 people, representing 1.33% of the respondents believe that horror story genre is suitable for a child audience, while 17 persons representing 11.33% of the respondents believe that others genre not listed is suitable for a child audience.

**Table 13: Reason for your option?**

Children's movies are specifically tailored to meet the needs of children	It will make them learn more things	Because it gives an intro to the world
Its educative	Stories are good for the mental development of children	Hence, children story will be appropriate in aiding the mental development of children
Because it's their rating and we'll prepared specifically for them.	That is the best film for their stage	Considering the influence of characters, Children story will nurture them positively
Some have moral content	It's impact on the children at such tender age.	This is because it contains children or relates to them in the context of home or family
Educational films as in general it can be cartoon or children story	It will help them to learn and understand the good things they are meant to know as a child	They(children) tend to learn from films they watch either positive or negative
Because what children see on screen has effect on their behaviour	It teaches them little things	At that age ,they are still tender, whatever they learn at the age will shape their life in years to come
It helps them learn things which you as the parent might not be opportune to teach your children.	All movies advice on the age worthy to see any particular movie.	I choose children story because it is not addictive like the cartoon network and also it is a platform where children learn about certain things whole growing up, helps them learn things that are good for them and stay away from

		things that could put them in 'harm's way' danger.
They communicate better.	Children stories can contain various issues directly meant for the consumption of a child, while cartoon can sometime be categorized as made for children, except for cartoons specially tailored to cater for the formal educational need of the children (alphabets, sounds and number cartoons) sometimes the contents can be highly sensitive and confusing for a child usually when the content is not culturally familiar with the said child. Children stories can sometimes contain universal truths that children of all ages can consume.	It helps them to learn better.
Education	At that age they need educational cartoons and not adult movies that may expose them to infatuations.	Most of these children stories teaches good morals but with a character the children can relate with.
They have to carry on with their age. On things they need to know.	Because Cartoons were intellectually made for kids, it's just in their nature to see animated objects dramatizing to do anything that could not be real and that's what kids want	Most cartoon nowadays are displaying immoral and sexual scene like 'Granche'
To widen how they think	Because apart from Cartoons ,there are movies that children can watch with the understanding aid of the parents	Aside cartoons and children's stories, there are other movies that teach children how to view life and improve their morals
It's the best for kids.	Because not all children story movie imbibe morals, some has negative impacts on the child.	Probably because of his/her level of understanding. Children don't interpret information like adults do.
Because it has less inappropriate scenes	Because if focus more about children	Educational films

Majority of them are already censored to meet the needs of Children	I did not choose cartoons because some of them have same sex scenes. Children story will be more appropriate.	It will improve their brain
They tend to learn fast with the aid of film	Children stories that depict issues which bothers on children because it will enable them learn faster and for easy assimilation.	Discussing social issues and teaching morals using children help them to understand the world from their own perspective.
It is specifically for children so certain requirements and restrictions must have been adhered to	Because children learn by what they see and if present to them something bad they learn from it and most times even imitate actions	It exposes them to different aspects of life and teaches them new things.
Due to their level of understanding	Because it is their level of understanding.	Because .when watching a children story, they learn moral lesson from it
The reason is because it focuses mainly on child's development, formations and character.	Educative The story would enable them relate with their environment	Because not all cartoons are children story based.

The above answers are some of the responses supplied by the respondents on why they prefer or disapprove a particular genre for child audience viewership.

**Table 14: Do you think that what children see on the screen has an impact on their socio-cultural/moral behaviours?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	YES	145	96.67%
2	NO	5	3.33%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 14, shows that 145 people, representing 96.67% of the respondents believe that what children see on the screen has an impact on their socio-cultural/moral behaviours, while 5 people, representing 3.33% of the respondents, believe that what children see on the screen does not have an impact on their socio-cultural/moral behaviours.

**Table 15: If Yes, Why?**

The mind controls the body, watching movies engages the mind of children and some if not most of them try to act out what they see in movies.	Even though I think children understand things like adults, they at the same time do not know when to put limits to what they watch and this might influence them negatively.	Using cultivation theory.
Because what (sic) der 'they' watch actually reflect on their behaviours.	Influence, it's not their rating and they would not understand like an adult.	This is because some can increased fear, aggressive, violence 'n' (sic) and even sexual content.
This is so because sometimes who hardly tell the difference between the actions on screen and what happens in real life. For some of them, they see the two facets as the same.	Because many learn only the bad things and also practice them at the tender age.	Because after watching the movie they will start practicing it.
The eye is gateway to the mind	They often practice it.	Because they tend to identify with the characters and at that frail time, whatever happens within or around them finds a way into their mentality. They learn from the action they see within.
What you watch affects you more.	If they are attracted to the narrative and action sequence, it can influence them.	Everything a child sees not just on the screen help shape the acquired character of the child, so the screen has much impact on the moral behavior of the child.
It does	Because they will try to do it	Because they tend to practice whatever they see
Some movies depicts children being troublesome as a form of comedy as well as some being diabolical.	It impact them by them trying to practice what they saw on the screen.	Yes because, if is a positive one, it will enhance his or her moral/sociocultural behaviour.
Most kids wants to put such into practice or aspires to become that in life.	People do more what they see.	Yes because children's behaviours are most times formed through what they see other people do, through emulation.
So when children tend to watch certain socio-cultural /moral behaviours from time to time, they tend to emulate	Because the do what they see.	During the formative years of a child, they tend to internalize what they see and hear faster, so what they see on screen can

those behaviours and also start practicing them as time goes on, be it the right or the wrong ones depending on which they watch most of the time.		influence what they say and how to act.
Condition their mind	The eye is the gateway to the mind. They want to practicalise what they see on screen.	They learnt from what they see and what they are exposed to.
These children consciously or unconsciously imitate what they see and moreover some of them form their model and heroes from what they watch.	They will practice what they see. And if proper advice is not given these kids will start to live a life of regret.	Kids tend to be very curious and highly impressionable so they do anything they see on the TV.
	The children are very sensitive and curious and will always like to have a feel of what they watch.	Children naturally copy or imbibe whatever they see.
Because asides from what they learn from school, church, home and friends around, a good part of their behavioral traits comes from what they see on television, for example my toddler got the interest of dancing ballet by watching it on TV.	Children learn fast when they see with their eyes more than they do when they just hear.	They subconsciously display what they watch.
Children has this high tendency of believing what they see and tries to imitate it.	Because they tend to copy fast.	Seen is believing they said.
Some of the children will like to imitate the actor or actress.	If it's interesting, it's not going to be easily forgotten. Eventually some think the roles some characters play is right thing to do in certain real life situations.	Children learn very fast, so they tend to try out new things they see.
I see movies as a latent but very strong socialization influencer.	Because it shapes their way of life.	It impacts on them so well because children hardly forgets visuals and they tend to believe everything they see on screen.
What they see stick to them.	They learn by what they see and they are not grown yet to make good choices so what they see can affect them.	Like I said above children learn by what they see and it could affect them either positively or negatively.

This is because they are influenced by whatever they see and tend to put it into practice.	They do not know how to differentiate between the real and make believe.	It affects them because they try to imitate and practice what they watch
A child seeing a movie based on adulthood on the screen will make will affect the child growth BT positive and negative.	What one sees affects one's life consciously or unconsciously.	Children learn mostly by what they see and act on those since they weren't told right from wrong. They usually mimic the character played in the movie.
The believe all they see without questioning it.	Visual learners leans from screen	A child that sees violence adored in films is likely to embrace violent acts when he grows up.

Some of the respondents giving reason (s) on why they believe that what children see on the screen has great impact on their socio-cultural/moral behaviours.

**Table 16: Have you seen these films “The Magic Bible”, Harry Potter: The Sorcerer’s Stone “Two Rabbits” and My Kids and I or any other Nollywood children films?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	NO	75	50%
2	YES	67	44.67%
3	Others	8	5.33%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 16 shows that 85 people, representing 50% of the respondents have seen the above listed films, 67 people, representing 44.67% of the respondents have not seen the films. While 8 persons representing 5.33% of the respondents have seen other children films other than those listed above.

**Table 17: Do you think any of the three films is suitable for children under your selected age range in No. 1?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	NO	75	52.82%
2	YES	67	47.18%
	<b>TOTAL</b>	<b>142</b>	<b>100%</b>

Table 17 shows that 75 people, representing 52.82% of the respondents believe that the above listed films are not suitable for children, while 67 people, representing 47.18% of the respondents believe the films are suitable for children.

**Table 18: Do you know Chinedu Ikedieze and Osita IHEME (Aki and Pawpaw)?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	YES	147	98.5%
2	NO	3	2%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 18, shows that 148 people, representing 98.5% of the respondents know Chinedu Ikedieze and Osita IHEME, while 2 people, representing 2% of the respondents do not know the actors.

**Table 19: If you do, would you categorize them as Adults or Children?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	Adults	138	92%
2	Children	12	8%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 19, shows that 138 people, representing 92% of the respondents believe Chinedu Ikedieze and Osita IHEME are adults, while 12 people, representing 8% of the respondents believe the actors are children.

**Table 20: What is your advice to parents concerning film censorship?**

Very important, because I feel our children deserves moral protection.	Allow children to watch motivating films.	They should be more aware of these rules and help carry them to the later for the sake of these children.
They should look in-depth.	Parents should be mindful of the type of films their children are exposed to	Strictly monitor their movement.



Parents should really censor what their children see because they tend to misinterpret most of these things.	Parents should take it seriously.	Parents should always abide by film ratings if their children must watch movies, or else they should stop watching movies entirely and engage more on other recreational activities.
Don't expose your children to secular videos.	Parents should help the children to know that they can always click the "back button", turn off a film or put a book aside to avoid inappropriate content.	Monitor what your kids watch.
I advise then to ensure strict adherence.	Parents should abide by the censorship of a movie.	Parents need to pay more attention to films that are censored and not suitable for kids under certain age.
They should know the kind of films they buy for their children, if possible they should watch the film first before putting it for their children to watch so that they will know the content of the movie.	They should abide by the age range for every movie.	The rate of their children watching films should be reduced.
They should abide by its rules.	They should keep eyes on what their children watch and put some security measures.	They should select or go through every movie selected for their children.
Censorship gives you power over what your children see, and some cables like DSTV give you access to that. With censorship you won't worry about the contents of what your children visually consume. TV time for children is not bad, but too much of it might be very distracting for your child's development.	None	Parents should be very careful about what their children watch especially at that tender age, they must look up the contents of such movies and film shows to be sure they are suitable for the viewing of the young minds. This will make film censorship a big deal and something to always consider when choosing thing that kids watch.
Parents should please adhere to it.	Watch what their children watching.	Parents should always checkout to what their children are exposed to watch.
Parents should be alert when issues concerning censorship arises, so children won't watch	Parents should adhere strictly to it.	They should abide by it.

movies that are not meant for them.		
They should adhere to it.	Parents shouldn't allow children watch movies rated above 18 unless they have watched such movies themselves and found out that they actually have no harmful content like nudes etc in it.	My simple advice is for parents to understand the importance of the film rating and abide by it.
They should always adhere to it and make sure that even the under rated movies are not having any sexual or immoral scene.	The parents should scrutinize the films before allowing the children to watch it.	Parents should be more careful on the movies there children watch.
It's of paramount importance that parents watch and censor the kinds of movies their children watch because most of the time our children replicate what they watch into their daily life and living.	After playing a movie for your kids ask them what they learnt to make sure they are not scandalized by what they saw and add one or two advice to it from what they had seen.	They should abide to them, they aren't there for no reason.
Parents should always watch films with their children or watch it before they do, and limit their access to the television.	They should pay attention to what their children view on air.	Parental guidance is very important and should be taken seriously when letting their kids watch films.
Take it very seriously, make time to guild them properly and monitor the flow of their behavioural pattern.	They should be aware of it and put it into consideration.	It will do parents a lot of good to stick strictly to ratings and make sure the cables are censored properly.
Parents should make sure they consider the age rating of any film, if possible see its content before allowing their children to see it.	They should be mindful what their kids watch.	Take it serious and see any movie before you allow your children view it.
They should firstly scrutinize a movie before allowing the children to watch.	They should observe the rating of any film and obey it. It should be taken seriously. Parents must censor the film the children watch.	Parents should (not be) watching movie that are meant for adult alongside with their kids because it kills there moral reasoning.
I advocate for total censorship.	They should understand what ratings are and follow strictly to reduce child's exposure to the immoral act shown in our movies today.	Guard your children's mind.

See what your child sees on the screen.	Please see the films to know if it's suitable to your child.	None
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Some piece of advice on the need to ensure that children see what they are meant to see in movies, and understand the contents, as well as reducing the time children spend in front of a television set.

**Table 21: Generally speaking, do you think Nollywood film contents are suitable for children?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	SOME ARE	76	50.67%
2	YES	9	6%
3	NO	53	35.33
4	Others	12	8%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 21 shows that 76 people, representing 50.67% of the respondents think that some Nollywood film contents are suitable for children, 9 people, representing 6% of the respondents think that Nollywood film contents are suitable for children, 53 persons representing 35.33% of the respondents think that Nollywood film contents are not suitable for children, while 12 people, representing 8% of our respondents have other opinions regarding the question.

### 3.3.1. Presentation and analysis of Questionnaire for Children.

This questionnaire is formulated after the study group discussion

#### Section A. Bio-Data

**Table 22: Distribution of Respondents according to Gender**

S/N	GENDER	FREQUENCY	PERCENTAGE OF RESPONDENTS
1	MALE	81	54%
2	FEMALE	69	46%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 22, shows that 81 pupils, representing 54% of the respondents are male, while 69 pupils, representing 46% of the respondents are females.

**Table 23: Age of Respondents**

S/N	AGE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	5 – 7	1	1%
2	8 – 10	66	44%
3	10 – 13	83	55.33%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 23, shows that 1 person, representing 1% of the respondents is aged between 5 to 7 years. 66 pupils, representing 44%, are aged between 8 to 10 years, while 83 pupils, representing 55.33%, are aged 10 to 12 years.

**Table 24: Class of the Respondents**

S/N	CLASS	FREQUENCY	PERCENTAGE OF RESPONDENTS
1	Primary 5	58	36.67%

2	Primary 6	92	61.33%
	<b>TOTAL</b>	<b>150</b>	<b>100%</b>

Table 24, shows that 58 pupils, representing 36.67% of the respondents, are in Primary 5, while 92 pupils, representing 61.33%, are in primary 6.

## Section B. Research Questions

**Table 25: Do you watch movies?**

RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
YES	150	100%
NO	0	0%
<b>TOTAL</b>	150	100%

Table 25 shows that all the respondents (pupils) do watch movies. That shows a 100% response to the above question.

**Table 26: Do you like watching foreign movies or Nigerian movies?**

RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
Nigerian	79	52.67%
Foreign	71	47.33%
<b>TOTAL</b>	150	100%

Table 26 indicates that 79 pupils representing 52.67% like seeing Nigerian movies, while 71 pupils representing 47.33% likes seeing foreign movies. It thereby shows that greater percentage of the respondents (From Unizik Nursery and Primary school) prefer watching foreign movies to Nigerian movies.

**Table 27: Do you watch Nigerian movies at all?**

RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
YES	132	88%
NO	18	12%
<b>TOTAL</b>	150	100%

Table 27 indicates that 132 respondents (pupils) representing 88% do watch Nigerian movies, while 18 respondents (pupils) representing 12% do not watch Nigerian movies at all. It therefore shows that greater percentage of the respondents do watch Nigerian movies.

**Table 28: Do you watch movies alone or with your Daddy and Mummy?**

RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
Yes, I watch movies alone	58	38.67%
No, I watch movies with my Daddy and Mummy	92	61.33%
<b>TOTAL</b>	150	100%

Table 28 shows that 58 respondents (pupils) representing 38.67% do watch movies alone, while 92 respondents (pupils) representing 61.33% see movies with their parents. Therefore from the table, it's understood that greater percentage of the respondents watches movies with their parents.

**Table 29: Does your Daddy or Mummy allow you to see every film they see?**

RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
Yes, they do	56	37.33%
No, they don't	94	62.67%
<b>TOTAL</b>	150	100%

Table 29 indicates that the parents of 56 respondents (pupils) representing 37.33% allow their kids to see every film they see, while parents of 94 respondents (pupils) representing 62.67% do not allow their kids to see every film they see. It shows therefore that greater percentage of the respondents' parents do not allow their children to see every film they see.

**Table 30. Mention any film (s) you have seen.**

<b>1.</b> <i>Home Alone</i>	<b>2.</b> <i>The Magic Bible</i>	<b>3.</b> <i>Excess Bondage</i>	<b>4.</b> <i>Aki and Pawpaw</i>	<b>5.</b> <i>My Kids and I</i>
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<b>6.</b> <i>Two Rabbits</i>	<b>7.</b> <i>Obey the Law</i>	<b>8.</b> <i>My Kids and I</i>	<b>9.</b> <i>Sister Holy Ghost</i>	<b>10.</b> <i>Sisters at War</i>
<b>11.</b> <i>My Kids and I</i>	<b>12.</b> <i>The Dangerous Twins</i>	<b>13.</b> <i>Osuofia</i>	<b>14.</b> <i>My Kids and I</i>	<b>15.</b> <i>My Kids and I</i>
<b>16.</b> <i>My Kids and I</i>	<b>17.</b> <i>My Kids and I</i>	<b>18.</b> <i>My Kids and I</i>	<b>19.</b> <i>Onye Eze, Away from Home, Little Danella, My Kids and I, Sleeping like a pig (Age. 10-12)</i>	<b>20.</b> <i>Sister Holy Ghost</i>
<b>21.</b> <i>Obi Goes to School</i>	<b>22.</b> <i>Sisters At War, My Kids and I</i>	<b>23.</b> <i>My Kids and I, Two Rabbits</i>	<b>24.</b> <i>Aki and Pawpaw</i>	<b>25.</b> <i>My Kids and I</i>
<b>26.</b> <i>My Kids and I</i>	<b>27.</b> <i>Aki and Pawpaw Sisters</i>	<b>28.</b> <i>My Kids and I</i>	<b>29.</b> <i>My Kids and I</i>	<b>30.</b> <i>My Kids and I, The Magic Bible, Two Rabbits</i>
<b>31.</b> <i>My Kids and I</i>	<b>32.</b> <i>My Kids and I</i>	<b>33.</b> <i>The Ostracised King</i>	<b>34.</b> <i>My Kids and I</i>	<b>35.</b> <i>The Unbroken Covenant</i>
<b>36.</b> <i>Osusa, The Magic Bible</i>	<b>37.</b> <i>My Kids and I</i>	<b>38.</b> <i>The Virgin Justice</i>	<b>39.</b> <i>The Golden Sword</i>	<b>40.</b> <i>Adamma the Village Girl</i>
<b>41.</b> ZEE World (A cable Network showing Indian Films)	<b>42.</b> <i>Daddy's Girls</i>	<b>43.</b> <i>My Kids and I</i>	<b>44.</b> <i>Mmaduka the Mad Man</i>	<b>45.</b> <i>My Kids and I</i>
<b>46.</b> NTA (Nigerian Television Authority)	<b>47.</b> <i>Chetanna</i>	<b>48.</b> <i>Aki and Pawpaw</i>	<b>49.</b> <i>The Queen and King</i>	<b>50.</b> <i>The Magic Bible</i>
<b>51.</b> <i>Adamma the Brave Child</i>	<b>52.</b> <i>Teaching of Children</i>	<b>53.</b> <i>The Magic Bible</i>	<b>54.</b> <i>The Billionaires</i>	<b>55.</b> <i>Jemesi</i>
<b>56.</b> None	<b>57.</b> <i>Teachers in Love</i>	<b>58.</b> <i>My Siblings and I</i>	<b>59.</b> <i>Osuofia, Ezekaudene</i>	<b>60.</b> <i>Isi Mbido (An Igbo Film Channel)</i>
<b>61.</b> <i>The Sisters' Cross</i>	<b>62.</b> <i>The Golden Child</i>	<b>63.</b> <i>The Old Man</i>	<b>64.</b> <i>Mmasi the Blind Girl</i>	<b>65.</b> <i>Emeny in the House, Tears in the Bush</i>
<b>66.</b> None	<b>67.</b> None	<b>68.</b> <i>Sweet Revenge</i>	<b>69.</b> None	<b>70.</b> <i>Egg of Life, Body and Blood</i>
<b>71.</b> <i>Sword of Justice</i>	<b>72.</b> <i>Sister Holy Ghost</i>	<b>73.</b> <i>Obi the Blind Man</i>	<b>74.</b> None	<b>75.</b> <i>Nkolika Nwa Nsukka</i>

<b>76.</b> <i>The Lions</i>	<b>77.</b> <i>The Powerful Little Girl</i>	<b>78.</b> <i>Pains of Fire</i>	<b>79.</b> <i>Seven Rivers</i>	<b>80.</b> <i>Secret Wife</i>
<b>81.</b> <i>Unfaithful Dog</i>	<b>82.</b> <i>Secret Adventure Aki na Pawpaw.</i>	<b>83.</b> <i>Wisdom Kids (My Kids and I)</i>	<b>84.</b> <i>My Flatmates</i>	<b>85.</b> <i>The Calabash</i>
<b>86.</b> <i>The Millionaires</i>	<b>87.</b> <i>Broken Mirror, Hearts of Love</i>	<b>88.</b> <i>Isibaya (Isakaba)</i>	<b>89.</b> <i>Girl not Bride</i>	<b>90.</b> <i>Stubborn Beans</i>
<b>91.</b> <i>My Kids and I, Queen of the Sun</i>	<b>92.</b> <i>Blood and Money, Circle of Fire</i>	<b>93.</b> <i>The Calabash</i>	<b>94.</b> <i>The Miracle Child</i>	<b>95.</b> <i>The Book of Evil</i>
<b>96.</b> <i>The Stingy Billionaire</i>	<b>97.</b> <i>Nkolika Nwa Nsukka</i>	<b>98.</b> <i>Osuofia, Uremma</i>	<b>99.</b> <i>Blood and Love</i>	<b>100.</b> <i>Osuofia, Aki na Pawpaw</i>

The above responses buttress the fact that the respondents watch films.

**Table 31: Do you always learn good things from Nigeria films?**

RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
Yes	97	64.67%
No	22	14.67%
I don't know	31	20.67%
<b>TOTAL</b>	150	100%

Table 31 indicates that 97 respondents (pupils) representing 64.67% said they do learn good things from Nigerian films, 22 respondents (pupils) representing 14.67% said that they don't learn good things from Nigerian films, while 31 respondents (pupils) representing 20.67% said they don't know if they learn good things or not from Nigerian films.

**Table 32: By what time do you watch films at home?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	Early morning	2	1.33%
2	Evening	93	62%
3	Night	55	36.67%
	<b>TOTAL</b>	150	100%



Table 32 indicates that 2 respondents (pupils) representing 1.33% do watch movies during early mornings, 93 respondents (pupils) representing 62% watch film in the evening, while 55 respondents (pupils) representing 36.67% watch film at night.

**Table 33: If your answer in number 11 is night, by what time do you go to bed after watching films?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	8pm	27	18.24%
2	9pm	55	37.16%
3	10pm and above	66	44.60%
	<b>TOTAL</b>	148	100%

Table 33 indicates that out of 148 respondents (pupils) that watch movies at night, 27 respondents (pupils) representing 18.24% go to bed around 8p.m, 55 respondents (pupils) representing 37.16% go to bed around 9p.m. while 66 respondents (pupils) representing 44.60% go to bed around 10p.m and above after watching film. This also indicates that Nigerian children are heavy television watchers

**Table 34: Does your Daddy or Mummy flog (beat) you for watching films?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	YES	51	34%
2	NO	99	66%
	<b>TOTAL</b>	150	100%

Table 34 shows that 51 respondents (pupils) representing 34% got beaten by their parents for watching films, while 99 respondents (pupils) representing 66% said their parents do not beat them for watching movies.

**Table 35: Do you practice what you see in films at home or at school?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	At Home	105	70%
2	At School	25	16.67%

3	None	13	8.67%
4	At Home and School	7	4.66%
	<b>TOTAL</b>	150	100%

Table 35 indicates that 105 respondents (pupils) representing 70% practice what they see in movies at home, 25 respondents representing 16.67 practice what they see in movies at school, 13 persons representing 8.67% of the respondents do not practice what they see in movies either at home or at school. While 7 respondents (pupils) representing 4.66% do practice what they see in movies at both places.

**Table 36: What actors do you know in Nigerian films?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	Nkem Owoh (Osuofia)	25	16.67%
2	Osita Ihome (Pawpaw)	56	37.33%
3	Chinedu Ikedieze (Aki)	48	32%
4	Funke Akindele (Jenifer)	21	14%
	<b>TOTAL</b>	150	100%

Table 36 indicates that 25 respondents (pupils) representing 16.67% know Nkem Owoh as one of the actors of Nigerian movies, 56 respondents (pupils) representing 37.33% know Osita Ihome as one of the actors of Nigerian movies, 48 respondents (pupils) representing 32% know Chinedu Ikedieze as one of the actors of Nigerian movies, while 21 respondents (pupils) representing 14% know Funke Akindele as one of the actors of Nigerian movies.

**Table 37: What do you think is Aki and Pawpaw ages?**

S/N	RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGE OF RESPONDENTS
1	10-15	77	51.33%
2	15-25	40	26.67%
3	25-35	22	14.67%
4	35 and above	11	7.33%

	<b>TOTAL</b>	150	100%
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Table 37 indicates that 77 respondents (pupils) representing 51.33% think Aki and Pawpaw are between 10-15 years old, 40 respondents (pupils) representing 26.67% think Aki and Pawpaw are between 15-25 years old, 22 respondents (pupils) representing 14.67% think Aki and Pawpaw are between 25-35 years, and 11 respondents (pupils) representing 7.33% think Aki and Pawpaw's ages are 35 years and above.

### **3.4 Evaluation of the Focus Group and the Impact of Fantasy and Fictional Reality Films on Children**

#### **3.4.1 Fact-Finding Group Discussion (Phase 1)**

Prior to the selection of the focus group, a fact-finding group discussion was conducted with children (Respondents) aged 7 to 13 years old in three primary schools in Awka Metropolis. The main purpose of this fact-finding group discussion was to interrogate and inform the draft discussion guide intended for the study group discussions and also to ensure that all questions are in line with the research aim and objectives of the study. Subsequently conducting the fact-finding group discussion, a total of six (6) focus group discussions were conducted with one hundred and fifty (150) child participants. This exercise took place at Unizik Nursery and Primary School (50 Respondents), Thaoma Nusery and Primary (50 Respondents), and Igwebueze Primary School Awka (50 Respondents) as indicated in the **Population of the Study**. A semi-structured focus group discussion guide was developed (**As shown in 3.3.1**) to allow the pupils reflect on their involvement with the film contents, the lessons they learn from such films, the characters they enjoy most in films. Parents/adults were also engaged in ascertaining the impact that Nollywood films may have on children audience, and also to know if they (parents) observe Film Rating of the films their children/siblings watch. Their responses are provided in the questionnaire designed for the adult respondents (**As shown in 3.3**). After the discussion with the six groups, the researcher administered a questionnaire to obtain quantifiable data which now reveals children's interest in films and the influential impact that films have or may have on children.

### 3.4.2 Focus Group Discussion

**Sample Frame 1:**

Area	Age	Number of Focus Group	Number of Participants
<b>Unizik Nursery and Primary School</b>	7-10	1	25
	11-13	1	25
<b>Thaoma Nusery and Primary</b>	7-10	1	25
	11-13	1	25
<b>Igwebueze Primary School Awka</b>	7-10	1	25
	11-13	1	25
<b>Total</b>		6	150

Pupils from the above schools filled questionnaires after the group discussions. After assessing their answers, 30 participants were selected to form the Focus group for the study, 10 pupils from each school. Their selection was based on their exposure to Nollywood and Hollywood films and the impact such films make in their behaviours and attitudes. The impact of movies was clearly demonstrated during the discussion of imitating behaviour seen in movies. Most participants aged 11 to 13 years old admitted that they attempted to imitate behaviour that they saw in movies as indicated in the following remarks: “My siblings and I, we play the roles of characters we see in the movies, my elder sister would play the role of a man of the house while I play the role of a mother if our parents were not at home. My younger brother (9 years) would jump from the bed like the spider man” one day, I tried it, I almost broke my legs and he laughed at me” (Participant, 11-13 years). The above reports buttresses Garbner’s Cultivation theory which stated that children seeing some actions on the screen repeatedly try to imitate such actions and they go on to cultivate and model their behaviour and attitudes on the characters they see on the screen. One of the reasons

for this selection was that the participants have watched a good number of Nollywood films as well as Hollywood films too and can recall some of the actions of the films they have watched and how they had been influenced in one way or the other. In discussion with the study group, the influence of the films content they have consumed could be summarized into five headings. (i) Substance Abuse (ii) Dishabille (iii) Violence (iv) Vulgar language, (v) Fashion. For example, some of the participants aged 7 to 10 years old stated that they have seen movie contents that made them feel particularly uncomfortable. They attributed these uncomfortable feelings to elements of violence and vulgar language in movies. They described the uncomfortable feelings as being terrified, stunned, irritated and disgusted. Six participants aged 7 to 10 years old testified that when they watch a movie at home and experience these feelings, they change the movie channel or switch off the television, and in most cases try to comfort themselves. One of the participants opines that “I tell myself it’s not real, it only happens in movies’ (Participant, 7-10 years). Another participant also says “I feel terrified after watching *Blood Sisters*...it is scaring” (Participant 11-13 years) *Blood Sisters* is a Nollywood film rated 18 (Strong language, Horror and mystic) A female participant says “Some of the dresses I wear I see them in films and I would ask my mother to buy them for me” (Participant 11-13 years). From the discussion, the researcher observed that most of the children do not consider film rating before selecting a film to watch. Their answer in this regard is in consonant with the reply adult respondents supplied in table 9. Having observed the above results from the discussion group, the researcher believed that assessing the impact of fantasy-reality films with the group would yield results hence they were selected.

**Sample Frame 2: The Age range of the Focus Group**

School	Age	Number of participants
Unizik Nursery and Primary School	7-10 (3)	10
	11-13 (7)	
Thaoma Nusery and Primary	7-10 (4)	10
	11-13 (6)	
Igwebueze Primary School Awka	7-10 (2)	10
	11-13 (8)	
<b>Total</b>		<b>30</b>

In order to examine the exposure of fantasy-reality film contents on the study group, four (4) viewing sessions with 30 child participants were conducted on different days as shown in sample frame 3. During the viewing sessions an experimental research setting was created whereby children participants were exposed to do pre-test, to test their knowledge of some events that happen in real life situation and also happen in filmic environment (Fantasy world). The real-time impact of film contents on the participants were also obtained. In line with the main objective of the study, the viewing sessions guided the researcher to obtain first-hand observations on the impact of fictional reality as well as fantasy films contents could have on children.

**Sample Frame 3. Viewing sessions**

Day	Film viewed	Genre	Film Environment	Number of Participants
<b>Day 1</b>	<i>My Kids and I</i>	Family/Melodrama	Real	30
<b>Day 2</b>	<i>Two Rabbits</i>	Family/Comedy	Real	30
<b>Day 3</b>	<i>The Magic Bible</i>	Fantasy/Drama/Magic	Fantasy-reality	30
<b>Day 4</b>	<i>Harry Potter: The Sorcerer's Stone</i>	Fantasy/Magic	Fantasy-reality	30

The first two films (*My Kids and I* and *Two Rabbits*) presented filmic events in real life situations. The characters did not live in an imaginary world but in a real world that the participants identified with. Full analysis of the films are carried out in chapter four of this study. During the screening exercise of the two films, some of the participants' attention were divided. While the screening of *My Kids and I* was going on, at a point, one participant stopped looking at the screen. After the screening she opined that the Kids (Michelle and Claire) are being harsh to the gateman Aloy. "I got scared at first with their actions, I thought the gateman would flog them but he didn't and then I actually felt sad about what they did to the gateman" (Participant 7-10 years). The observation above shows that while watching a fictional reality film, some children's emotions are engaged. They could feel sad or happy about some events, situations and violent actions meted out on some of the characters in the film. Claire and Michelle are aggressive characters as created in the film. They insult their gateman, a man of about 40 years old. Their nanny Chikwesili is not left out of the insult as they reminded her that her mouth is smelling. The two characters having ordered Aloy to open the gate for them, a request Aloy refuses to grant, they kick him as they are going inside the house. The above action from the two characters triggered laughter amongst some participants.

In *Two Rabbits*, some male participants identified with Etim and Ukpom, the two characters' portrayal showcases an element of 'substance abuse' as they drink palm wine with reckless abandon. Some of the participants were whispering to one another "how sweet the palm wine would taste". In other words, they are already fantasizing drinking palm wine, when asked after the screening, participants 10 to 13 years old shared opinions that suggest that on an individual level substance abuse (Alcohol) in the fictional reality film can directly influence behaviour since, according to George Gerbner's Social Learning Theory, individuals identify with what they see and model their behaviour on them. Some of the participants confirmed that they have tasted



alcohol when queried by the researcher. Although it could not be ascertained if filmic events aided their quests to tasting alcohol the first time they tasted it. Two major characters of *Two Rabbits* Karama (Osita IHEME) and Ojongo (Chinedu Ikedieze) steal money from their father Wilberforce and use the money in buying bread which they share to other children in the community. After the screening, the above scene was revisited. The participants were asked if Karama and Ojongo did well by sharing bread and money to the other children. 23 participants believed that the kids did well with the reason that “some of the children were hungry and needed to be fed” some said “their parents (kids’ parents) may not have money to buy food for them” (Participants 7-10 and 11-13). 7 participants aged 11-13 years old used their logical reasoning to point out that Karama and Ojongo stole the money from their father and with that in mind could not have done any good with their charity. The above analysis has brought bare the fact that filmic events in form of fictional reality present real life situations to a child audience. It takes an adult’s intervention to let the kids know that some of the events in fictional reality films are exaggerated and should not be imitated as such. As also observed during the screening of the first two films, most of the participants were not surprised about the filmic events hence the events presented situations, and scenario they see within the confine of their world. The problem some of the children may have is this, if they continue to see and observe such events in films for a long period of time, they would cultivate (Gaber’s Cultivation Theory) the idea that the filmic events present how things are done in the society. As testified during the discussion classes that they do “practice what they see in films at homes and at schools”. (Table 35) Having looked at the films presented in real environment and establishing the fact that some children are prone to imitation of negative behaviours and attitudes from such films, the attention of the study now focus on the impact of “Fantasy-reality film environment”

### 3.4.3 Pre-Test Distribution and Analysis (Phase 2)

Step two sees the utilization of *Mise en place* Theory of Denna Weisberg Skolnick which is the major theoretical backbone of this study used in analyzing the impact of Fantasy-reality film on children. The theory states that:

Aspects of the environment set the stage for particular kinds of thoughts and behaviors. When the environment is realistic, children know that they should not expect anything out of the ordinary and can proceed as usual. But fantastical scenarios signal that kids need to pay attention because things in that environment do not necessarily follow the typical script. As a result, children feel drawn to engage more deeply, mentally preparing them to learn in a more focused way. (46)

Following the experimental steps Weisberg adopted in obtaining the right information and the impact a particular environment may have on the learners, first, the researcher developed pre-test questions after telling the participants a story about some events that could happen in films and also happen in real life situations, the pre-test presented them with a real-world and fantasy world analogue of problems as could be seen in the sample frame 4, the idea is to see how they can solve the problems without seeing films where such problems are created. The two films interrogated here are *The Magic Bible* and *Harry Potter: The Sorcerer's Stone*. Participants are tagged from number 1 to 30. The tagging helps the researcher access the difference if any in the participant's pre-test answers and post-test answers. Participant 1 to participants 30.

Sample Frame 4. Pre-Test Questions

**Pre-test frame 1**

	How would you punish someone who steals meat from a pot of soup?	Participants	Percentage
a	Flog him	11	36.67%
b	Forgive him	06	20%
c	Warn him	13	43.33%
d	Send him out of the house	0	%
	<b>TOTAL</b>	30	100%

The above frame sample summarizes participants' pre-test responses. 36.67% believes that a child who steals meat from a pot of soup should be flogged, 20% says, the child should be forgiven. 43.33% suggests that the child should be warned and nothing else. None of the participants says that the child should be sent out of the house. This response may change when the participants are presented with the exact event in the movie they are about to watch. No 2. Question in the pre-test presents an event that creates a problem that the participants are expected to solve without seeing how similar problem is solved in the movie they are about to watch. The question tests how the participants would react if presented with similar situation and their responses are grouped under two subheadings **Taking Responsibility** and **Shifting Responsibility**

**Pre-test Frame 2**

Emeka, Ikenna and Chioma are friends and classmates at Igwebunwa Primary school. One day, Chioma did not come to school. After school hours, Emeka and Ikenna went to Chioma's house to know why she did not come to school. Getting to Chioma's house everywhere was quiet and the door was wide open. Ikenna and Emeka went into the house and said "Hello, is anyone at home? Then Chioma shouted from the bathroom "My parents have gone out please help me, please help me" On getting to the bathroom door, Emeka and Ikenna saw one Big Snake (Python) blocking the entrance of the bathroom. If you were Emeka or Ikenna, what would you do?		
Participant	Taking Responsibility	Shifting Responsibility
P1		I will call for help
P2		I will tell Emeka to go and find Matchet (sic) Machete to kill the snake
P3		I will Run out and call my elders
P4	I will plan with Emeka and find sticks and kill the snake	

P5		I will echo for help
P6		I will call some help
P7		I will go and seek for help, if their (sic) there is any neighborhood their (sic) there, I will go tell him and he/she will help me call some youth (sic)
P8		I will run out and call other neighbour hood for help but if they (sic) there is no one, both of us will look for knife and stike (sic) stick to kill the python
P9	I will distract the snake and ask Chioma to come out	
P10		“An will Chioma did not come out” (sic) Out of Point (OP)
P11		I will help to kill the snake
P12	I will kill the snake	
P13		I will run away and call people for help
P14	If it is me, I will find any possible means to kill the snake	
P15		I will run for my life and testify God’s goodness
P16	I will find any means to kill the snake	
P17		I will go and find some help from the elders and youths around the neighbourhood
P18	I will kill the snake	
P19	I will go and bring stick and kill it	
P20	I will find stike (sic) stick or stone and kill the snake and save Chioma	
P21		I will call the youth in the society to come and save her
P22	I will kill the snake and save Chioma	
P23		I will go and seek for help, who will help me to kill the big snake
P24		I will call eldery (sic) elderly people to help her
P25		I would call some youth from the society to come and help me to kill the python
P26	I will find any sharp object to kill it	

P27		I will ask for help so they will help me kill it
P28	I would distract the snake to come out from the bathroom door then I will tell Chioma to come out, then distract the snake back to the bathroom, then tell Chioma to light the snake with kerosing (sic) kerosene and match stick	
P29		I will run and call for help
P30		I will ask Emeka to go and call our teacher
<b>TOTAL</b>	11 Participants = 36.67%	19 Participants = 63.33%
<b>Subtotal</b>	<b>30 Participants = 100%</b>	

36.67 percentage of the participants would take the responsibility of rescuing Chioma from the python, while 63.33% would shift the responsibility. The above scenario challenges the participants' application of knowledge that they might have gained from their immediate environment (Film) and how they can apply such in solving problems they face in life. It was observed during the analysis of Nollywood children films, that in most cases Nollywood filmmakers create problematic situations in children films without proffering adequate measure to tackle such problems. This is evident in *Two Rabbits*, *The Magic Bible*, and *My Kids and I*.

### Pre-test Frame 3

	Have you seen anyone appear and disappear? If yes, where have you seen such a person?	Participants	Percentage
a	In my dream	6	20%
b	In Films	23	76.67%
c	In my village	1	3.33%
d	In my house	0	0%
	<b>TOTAL</b>	30	100%

The question above examines the participants' believability and separation of reality from fantasy. As such, 76.67% of the participants see the above event in films that they have seen, while 20% witnessed the above event in their dreams. Only one participant says he had seen someone disappear in his village but when further queried by the researcher, the participant (7-9 years old) said that that was what his mother told him.

#### Pre-test Frame 4

Do you know what Magic is?	Participants	Percentage
<b>Yes</b>	25	83.33%
<b>No</b>	5	16.67%
<b>TOTAL</b>	30	100%

The participants' knowledge of Magic as one of the elements of fantasy is tested in the above pre-test question. 83.33% of the participants know what magic is while 16.67% stated otherwise. Making reference to participants' response in Pre-test Frame 3, one may say that 25 participants may have seen magic performed in films and thus believe that they understand or know about magic is. The next pre-test question in Frame 5 buttresses the above fact.

#### Pre-test Frame 5

If you have a magical power, what would you do with it?			
Participant	Positive Usage	Negative Usage	Neutral
P1	I will use it and help people		
P2	I will use it to heal people from sickness and save people		
P3	I will use it to save people's life		
P4	To do good deeds		
P5	I will make Nigeria a better place and provide for the poor		
P6	I will use it to help people		

P7	I will use it to help people		
P8	I will use my magical power to draw people nearer to God		
P9	I will use the magical power to multiplies (sic) multiply everlasting		
P10	.....	.....	.....
P11	Help People		
P12	I will use it to play a game		
P13	I will make use of it, I will use it to heal sick people.		
P14	.....	.....	.....
P15	Save people and control the people		
P16	To perform what is impossible for people to do		
P17	I would be using it to help people		
P18	I will use it to fight enemies		
P19	To save people and use it to do good		
P20	To perform miracle		
P21	I will use it to help those who are in trouble		
P22	I will make use of it by killing my enemies		
P23	I will use it to help people who are in need		
P24	To save people from danger		
P25	I will use the magical power to help those who are in trouble		
P26	I will use it to save people that are in proble (sic) problem		
P27		I will destloy (sic) destroy Buhari	
P28	I will be a hero, and also perform magic show where people pay before they enter.		
P29	.....	.....	.....
P30	.....	.....	.....

<b>TOTAL</b>	25 Participants = 83.34%	1 Participant = 3.33%	=	4 Participants = 13.33%
<b>Subtotal</b>	<b>30 Participants = 100%</b>			

Pre-test frame 5 shows that 83.34% of the participants if given magical power would use it positively, while one participant would use it 'negatively' participant number 27 choice stems from the fact that her mother who is a lower ranked civil servant have being experience hardship and as such complains about President Buhari as the cause of the hardship. When queried further, participant number 27 opines that "Buhari caused everything, food prices have gone up" (Participant no.27. 10-13 years old) 13.33% of the participants are indifference to the question as they had nothing to write about the usage of magical power, this is not surprise since five participants in the Pre-test frame 4, said that they do not know what magic is.

#### **Pre-test Frame 6**

<b>Would you like to fly, stay up in the air and play football?</b>	<b>Participants</b>	<b>Percentage</b>
<b>Yes</b>	21	70%
<b>No</b>	09	30%
<b>TOTAL</b>	30	100%

The above question creates an imaginary situation for the participants. While 70% of the participants fantasize partaking in the above event, 30% of the participants did not want to partake in it. The difference in the percentage of those who would want to participate in the above event buttresses Weisberg theory of 'Mise en place' hence children fantasize about an environment or an activity that is not common within their real life environment. The above question has ascertained that children love fantasy.



**Pre-test Frame 7**

<b>Do you think that everything that happen in Films happen in real life?</b>	<b>Participants</b>	<b>Percentage</b>
<b>Yes</b>	4	13.33%
<b>No</b>	1	3.33%
<b>Some happen</b>	25	83.33
<b>TOTAL</b>	30	100%

Pre-test frame 7 outlines the participants' ideas and understanding of filmic events. 83.3% believes that some events could help in film while 13.33% of the participants said categorically yes that everything that happen in films happen in real life. Only one participant said no that everything that happen in film does not happen in real life. Again the above question highlights the fact that most children (7-13 years old) understand fantasy and reality as adopted in films.

**Pre-test Frame 8**

<b>What do you learn from watching films?</b>			
<b>Participant</b>	<b>Positive Impact</b>	<b>Negative Impact</b>	<b>Neutral</b>
P1	I learn to be good		
P2	Good moral attitude		
P3	I gain more knowledge		
P4	I learn how things are going in the world		
P5	Although some are eruptic (sic) erotic but it teach (sic) teaches		
P6	Some I watching gives good moral (sic) Some films I watch teach good moral		
P7	Some I watch give me good moral		
P8	I learnt about being a good child		
P9	.....	.....	.....
P10	.....	.....	.....
P11	Morals		

P12		I learn how to fight	
P13	I learn how to do many things		
P14	I learn a lot from watching films		
P15		I learn how to fight my mother	
P16		Good and bad thing, to fight my man	
P17	Some teaches us good moral		
P18		I learn how to fight	
P19	Things that happen in life		
P20		I learn how to fight	
P21	(In) Some good films I learn how to be obedient and kind.		
P22	I learn how to help people		
P23		I learn good and bad things from it	
P24	To be obedient and respectful		
P25	Some good films I wach (sic) watch teach me to obey my parent		
P26			.....
P27	How to produces (sic) produce things		
P28			.....
P29	.....	.....	.....
P30	.....	.....	.....
<b>TOTAL</b>	18 Participants = 60%	6 Participants = 20%	6 Participants = 20%
<b>Subtotal</b>	<b>30 Participants = 100%</b>		

Participants' responses in the above frame indicate that 60% of the participants learn good moral from the films they watch, while 20% learn how to fight, some learn good and bad things. The remaining 20% are silent to the question. The pre-test establishes that child participants learn from films. And what they learn could impact them positively or negatively, or both.

**Pre-test Frame 9**

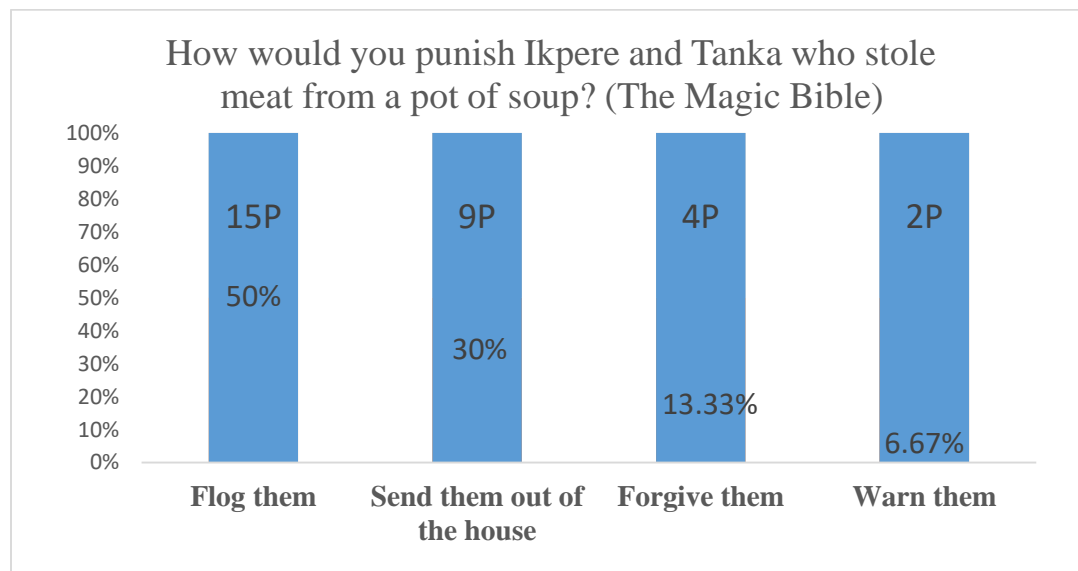
<b>Would you love to become a pastor or a priest who uses magic to perform miracles?</b>	<b>Participants</b>	<b>Percentage</b>
<b>Yes</b>	07	76.67%
<b>No</b>	23	23.33%
<b>TOTAL</b>	30	100%

Pre-test question 9 interrogates the participants on becoming a priest or pastor who uses magic to perform miracle. 76.67% said no, that they will not use magic to perform miracle while 23.33% said yes that they would love to become pastor or priest who use magic to do miracle. The participants understanding of magic in the above context shows that one could use magic positively or negatively. In frame 5, most of the participants agreed to use magic positively.

The above pre-test questions interrogated the participants' knowledge about events that happened in the two films under study (*The Magic Bible* and *Harry Potter: The Sorcerer's Stone*). The participants' answered the above questions without seeing or watching the films.

### 3.4.4 Post-Test Distribution and Analysis (Phase 3)

Post-test Chart 1



The above chart presents participants' responses after watching *The Magic Bible*. Ikpere and Tanka in *The Magic Bible*, and Ojongo and Karama in *Two Rabbits* steal meat from pots of soup. In the pre-test frame 1, greater percentage of the participants advised that whoever steals meat from pot of soup should be warned, after watching the films, the greater percentage believed such person should be flogged as seen in the above chart, 50% advocated flogging as against 43.33% that advocated the same punishment in a similar situation in the pre-test exercise. Surprisingly, in the pre-test zero participant took the option of sending the culprits out of the house, in the post-test, 13.33% advised that the culprits should be sent out of the house. The above choice was actually the measure used in the two films to punish the culprits. (Sending them out of the house) this finding simply suggest that some children learn from films and applied what they learn when the need arises.

The next post-test question examines participants' navigation from fantasy world to realistic world to see if what they saw in *Harry Potter: The Sorcerer's Stone* has any impact in taking responsibility or shifting responsibility

### Post-test Frame 1

Having seen how Harry Potter and Ron Weasley saved Hermione Granger from Troll in the film you watched, how would you save Chioma from the Big Snake (Python) blocking the entrance of the bathroom?		
Participant	Taking Responsibility	Shifting Responsibility
P1		I will go and seek for help who will help me to kill the big snake ( <i>Still Afraid</i> )
P2	I will pierce the pythons (sic) Python's body with a (sic) an electric wire and skin it alive. ( <i>The participant number 2, has taken a bold step in confronting his fears as against his response in the Pre-test question</i> )	
P3	I will get a big a very big stick and kill it. ( <i>The participant number 3, has taken a bold step in confronting his fears as against his response in the Pre-test question</i> )	
P4	Using the Magic in Harry Potter the kill the big (sic) I will kill the big snake. ( <i>In Pre-test, participant number 4, took responsibility, but watching the film has given the participant an idea of using magic as used in Harry Potter to kill the python</i> )	
P5	I will find a way to kill it ( <i>The participant number 5, has taken a bold step in confronting his fears as against his response in the Pre-test question</i> )	
P6	I will kill the snake with magic ( <i>In the pre-test, participant number 6 would call for help</i> )	
P7	I will try to use magic, if I have magical power ( <i>The participant number 7, has taken a bold step in confronting</i> )	

	<i>his fears as against his response in the pre-test question)</i>	
P8	I will defend Chioma by sprinkling kerosine (sic) kerosene on the python, and it will run away. In my village we don't kill snakes. <i>(In the pre-test, participant number 8 would call for help but now he has taken responsibility of confronting his fears)</i>	
P9	I will distract the snake and kill it. <i>(The participant maintains his stand in the pre-test question as he supplied similar answers)</i>	
P10	I will kill the snake with magic and save Chioma. <i>(In pre-test, this participant was out of focus, now she can make out meaningful contribution)</i>	
P11	I will use magic and freez (sic) freeze it.	
P12	First, I will tell Chioma to go back, secondly, I will hit a sharp object on the python's head, but if the python is to living (sic) still living, I will run and hit cutlass on his body. <i>(Participant number 12, after watching the film, develops a strategy to confront the snake, this against her earlier position in the pre-test)</i>	
P13	I will find all means to kill it <i>(In the pre-test the participant would run away and call for help)</i>	
P14		I will seek for help <i>(Unfortunately, this participant changes her mind as against her answer in the pre-test questions where she would find any means to kill the snake)</i>
P15	I will kill it <i>(In the pre-test the participant would run for his life and testify god's goodness)</i>	

P16	I will distract it an (sic) and kill it <i>(The participant maintains his stand in the pre-test question as he supplied similar answers)</i>	
P17	I will try to kill the snake <i>(In the pre-test the participant would find some help from elders and youths around)</i>	
P18	I will tell Chioma to move back and I will use fuel and matches on the python body. <i>(The participant maintains his stand in the pre-test question as he supplied similar answers)</i>	
P19	I will use big stick and kill it. <i>(The participant maintains his stand in the pre-test question as he supplied similar answers)</i>	
P20	I will kill the snake and save Chioma. <i>(The participant maintains his stand in the pre-test question as he supplied similar answers)</i>	
P21	I and Emeka (sic) Emeka and I will kill the snake. <i>(In the pre-test the participant would call the youths in the society)</i>	
P22	I will kill the snake with magic power and save Chioma <i>(The participant maintains her stand in the pre-test question as she supplied similar answer)</i>	
P23	I will use a big stone to kill it or if I have magic I will use it and kill it. <i>(In the pre-test the participant would call go and seek for help)</i>	
P24	I will use magic to kill the snake <i>(In the pre-test the participant would call elderly people for help)</i>	
P25	I will find a way to kill the big snake. <i>(In the pre-test, the participant would call some youths to help kill the python)</i>	

P26	First of all I will get fuel and pour on it, then it will be weak. I can now kill it or take it away. <i>(The participant maintains his stand in the pre-test question as he supplied similar answers)</i>	
P27	With magic I will kill the snake and save Chioma <i>(In the pre-test, the participant would call some youths to help kill the python)</i>	
P28	I will plan with Emeka and kill the snake <i>(The participant maintains his stand in the pre-test question as he supplied similar answers)</i>	
P29	We will kill the snake and save Chioma. <i>(In the pre-test, the participant would run and call for help)</i>	
P30	Emeka and I will kill the python <i>(In the pre-test, the participant would ask Emeka to go and call their teacher)</i>	
<b>TOTAL</b>	28 Participants = 93.33%	2 Participants = 6.67%
<b>Subtotal</b>	<b>30 Participants = 100%</b>	

In line with Mise-en Place theory, *Harry Potter: The Sorcerer's Stone* created a fantastic environment that is not common in the participants' real world, and yet presented an event where children (Harry Potter and Ron Weasley) faced and defeated their fear (Troll). After watching *Harry Potter: The Sorcerer's Stone*, participants were intrigued, fascinated and equally motivated to take responsibility unlike the answers they provided in the pre-test that tasted their resolute in taking responsibility or shifting responsibility. 19 participants (63.33%) in the pre-test shifted responsibility while 28 participants (93.33%) in the post-test took responsibility after watching a similar incident presented in the pre-test in *Harry Potter: The Sorcerer's Stone*,



**Post-test Frame 2**

Which of the characters do you like most in the films you watched?	Participants	Percentage
Harry Potter ( <i>Harry Potter: The sorcerer's Stone</i> )	24	80%
Malfoy ( <i>Harry Potter: The sorcerer's Stone</i> )	0	0%
Ron Weasley ( <i>Harry Potter: The sorcerer's Stone</i> )	1	3.33%
Ikpere ( <i>Magic Bible</i> )	1	3.33%
Tanka ( <i>Magic Bible</i> )	2	6.68%
Granger (Hermione <i>Harry Potter: The sorcerer's Stone</i> )	2	6.68%
Troll ( <i>Harry Potter: The sorcerer's Stone</i> )	0	0%
<b>TOTAL</b>	30	100%

The above Post-test question shows that 80% of the participants like Harry Potter more than any other characters in the films they watched. Harry Potter is one of the major characters in *Harry Potter: The Sorcerer's Stone*. 3.33% goes to Ikpere, and Ron Weasley (Harry Potter's Friend), while 6.67% goes to Granger Hermione ((Harry Potter's Friend) and Tanka. The reason for participants liking a particular character more is presented in the next post-test question.

**Post-test Frame 3**

What is your reason(s) for preferring the character to others?					
Participant	Harry Potter	Granger Hermione	Ikpere	Tanka	Ron Weasley
P1	I prefer his characters (sic) character to other (sic) others because he is wiser than others, because Granger Hermione may die if Harry Potter is not there				
P2	I preferred (Harry Potter) because he helped to save Hermione Granger from Troll				

P3	It is because he is brave				
P4	To (sic) He perform all knid (sic) kinds of good miracle				
P5	Because he save (sic) saves Hermione Granger				
P6	Because he is wise				
P7	Because he is braver unlike others				
P8	I choose Harry Potter because of his fearlessness, courage and bravery to face Troll				
P9	Because he has magic and save people				
P10	Because he is smart				
P11	He cares for others				
P12				Because Tanka is very smart and always joking	
P13		Because she said the truth that it was her that realse (sic) released the Troll <i>(Hermione took responsibility of being at the wrong place at the wrong time. She did not release Troll)</i>			
P14	Because they (He) use magic to fly in the air and they (he) uses it to play Quiddich game				

P15	He win (sic) wins points for his house				
P16	Them (sic) He is doing good things				
P17	Because he was agile				
P18	Because he did not steal				
P19	He was brave				
P20	He killed Troll				
P21	He is smart				
P22				Because he is more (sic) Funnier than others	
P23			It is because he uses his magic bible to revenge to (sic) his eney (sic) to revenge his enemy.		
P24	Harry Potter used his magic ( <i>To kill the Troll</i> )				
P25	Because they (sic) he used his magic to fly in the air and use it to play ddch agme (sic) quidditch game				
P26	I prefer Harry Potter because of his bravery and courage				
P27		She is brave			
P28	He is intelligent				
P29	He used his magic to kill Troll				
P30	He has a good heart				

<b>TOTAL</b>	24 Participants = 80%	=	2 Participants = 6.67%	=	1 Participant = 3.33%	=	2 Participants = 6.67%	=	1 Participant = 3.33%
<b>Subtotal</b>	<b>30 Participants = 100%</b>								

The participants' reasons for preferring a particular characters to others place children as innocent people who would always want to identify with 'good.' Unfortunately, 80% of the participants have good reasons for preferring a foreign film characters to Nollywood film characters as witnessed in the above post-test frame 3. This shows that Nollywood film character portrayal for children is in jeopardy.

#### Post-test Frame 4

would you use magic as used in <i>Harry Potter</i> or as used in the <i>Magic Bible</i>	Participants	Percentage
<i>Harry Potter: The sorcerer's Stone</i>	18	60%
<i>The Magic Bible</i>	12	40%
<b>TOTAL</b>	30	100%

The above Post-test frame question further explores participants' preference of using magic in the two films. Magic is used in *The Magic Bible* by Ikpere and Tanka to dupe people while Harry Potter, Hermione and Ron Weasley used magic in *Harry Potter: The Sorcerer's Stone* to save life and fight common enemies (Dark Lord Voldemort/Troll, among others)

#### Post-test Frame 5

Having seen how magic was used in the films, now If you have a magical power, what would you do with it?			
Participant	Positive Usage	Negative Usage	Neutral
P1	I use it to save people's life (sic) lives and (provide) people's needs. <i>(The participant maintains the earlier position in the pretest but added further</i>		

	<i>positive usage of magic in the posttest).</i>		
P2	I will use it to save and help people ( <i>The participant maintains the earlier position in the pre-test but added further positive usage of magic in the post-test).</i>		
P3	I will use it to save people's life ( <i>The participant maintains earlier stand in the pre-test</i> )		
P4	I will perform all kind of good miracle ( <i>The participant maintains earlier stand in the pre-test but added to perform "good miracle"</i> )		
P5	I will use it to save people from danger		
P6	I will use it to save people		
P7	I will use it to save people ( <i>The participant maintains earlier stand in the pre-test but added to perform "and become a super hero"</i> )		
P8	I will be a hero, I would save people from dangers like Harry Potter and Power Rangers ( <i>The participant added something new to the earlier position</i> )		
P9	I will use it to help people ( <i>The participant changes earlier stand in the pre-test but still positive usage</i> )		
P10	I will use it to fight enemy ( <i>The participant was neutral in the pre-test</i> )		
P11	Help People		
P12	'I will use it to play a game' earlier position in the pre-test. Post-test, I will use it to perform miracles and save people from danger		

P13	<p>“I will make use of it, I will use it to heal sick people.”  <i>I will use it to help others such as Ron Weasley used it to help Hermione Granger</i></p>		
P14	<p>I will use it to fry (sic) fly and use the magic power to help those who are in need (<i>The participant was neutral in the pre-test</i>)</p>		
P15	<p>“Save people and control the people” <i>I will save people from trouble</i></p>		
P16	<p>“To perform what is impossible for people to do” <i>I will help people and save people</i></p>		
P17	<p>I would be using it to help people (<i>The participant maintains earlier stand in the pre-test</i>)</p>		
P18	<p>“I will use it to fight enemies”  <i>I use it to do important things</i></p>		
P19	<p>To save people and use it to do good</p>		
P20	<p>To perform miracle (<i>The participant maintains earlier stand in the pre-test</i>)</p>		
P21	<p>I will use it to help people (<i>The participant maintains earlier stand in the pre-test</i>)</p>		
P22	<p>“I will make use of it by killing my enemies” <i>I will use it to multiply my magical power into everlasting, then start helping people with it</i></p>		
P23	<p>“I will use it to help people who are in need” <i>I will use it to make everybody rich</i></p>		
P24	<p>To save people from danger</p>		
P25	<p>“I will use the magical power to help those who are in trouble” <i>I would use it to help others</i></p>		
P26	<p>“I will use it to save people that are in proble (sic) problem” <i>I will use it to make me (sic)</i></p>		

	<i>myself and my parents rich and wiser, to save people</i>		
P27	I will use it to save people ( <i>I will destloy (sic) destroy Buhari...participant's earlier stand</i> )		
P28	I will be a hero, and also perform magic show where people pay before they enter. ( <i>The participant maintains earlier stand in the pre-test</i> )		
P29	I will use it to help people( <i>The participant was neutral in the pre-test</i> )		
P30	I will use it to save life. ( <i>The participant was neutral in the pre-test</i> )		
<b>TOTAL</b>	30 Participants = 100%	Participants = 0%	Participants = 0%
<b>Subtotal</b>	<b>30 Participants = 100%</b>		

This question shows that the participants have learnt lessons after watching the films as all the participants would use magic positively if given the opportunity. Participants maintained their earlier stand in the pre-test in regards to use of magic, nevertheless, most of them added new techniques to positive usage of magic. As could be seen in the above answers, after watching the films, 100% of the participants would use magic positively unlike in the pre-test where 83.34% opted to use magical power positively.

#### Post-test Frame 6

<b>Would you like to play Quidditch game in the air as played in <i>Harry Potter</i>?</b>	<b>Participants</b>	<b>Percentage</b>
<b>Yes</b>	29	96.67%
<b>No</b>	1	3.33%
<b>TOTAL</b>	30	100%

After seeing the films, 96.67% of the participants would like to play Quidditch game in the air as played in *Harry Potter: The sorcerer's Stone*. The aim of this question is to see if the participants after seeing the film would conquer their fear. This aim is realized in the above question and thus buttresses the fact that fantastic film environment impact positively in the lives of children. The next question interrogates the lessons the participants learned from the two films.

### Post-test Frame 7

What lesson (s) did you learn from <i>The Magic Bible</i> ? And What lesson(s) did you learn from <i>Harry Potter: The Sorcerer's Stone</i>			
Participant	Lesson (s) <i>Harry Potter: The Sorcerer's Stone</i>	Lesson (s) <i>The Magic Bible</i>	Neutral
P1	I learnt that it is good to have a friend who will help you when you are in need.	I learnt that it is not good for a pastor to be using magic to perform miracle	
P2	I learnt that good friends help each other in times of need (s) and trouble.	Some bad characters/behaviours, bring bad name to an individual who exhibit such behaviour	
P3	Use your magic when necessary	Not to miss use your power (sic) not to misuse your power (magic)	
P4	We should save other people in matter our dangerous (sic) We should save other people no matter how dangerous.	We should not steal or cause trouble to our parents like Ikpere and Tanka did to their mother	
P5	It is good to save people, it is good to be kind.	It is not good to go to a pastor.	
P6	The film is educating (sic) educative	I learnt not to deceive people	
P7	If you see a scary monster, do not run and be brave.	If you steal, people around you will hate you	
P8	What I learnt is to be courageous, strong, brave and face our weakness with bravery.	I learnt that (sic) to be honest and truthfull (sic) truthful in all your dealings. Eg. The pastor was not a honest man	
P9	To help people when they are in troble (sic) trouble	To not steal	
P10	To be courage (sic) courageous	Not to steal meat from pot of soup	
P11	Care for your neighbor	Do not try to make your mother suffer for your mistakes	



P12	I learn to be fearless, friendly and smart	I learnt to not steal as Ikpere and Tanka did, I learn to not disobey my elder and be honest.	
P13	It is good to help others who are in help (sic) need and always be truthful	It is not good to steal meat from pot and it is not good to cause trouble all over the village	
P14	I learn to help those 'who are' in need.	I learn that it is not good to steal fish from the pot	
P15	It is good to be kind	It is good to forgive	
P16	To help people	Not to steal	
P17	That have (sic) having Firend (sic) friend is a good thing especially firend (sic) that will help you during the time of need.	Do not steal from your mother (sic) mother's pot	
P18	Learn not to steal	It is not good to steal and lie	
P19	I learnt to be a good friend	I learnt not to steal	
P20	I learnt to help people	I learnt not to use faki (sic) fake magic	
P21	I learnt to stay with my friends	I learnt not to go to pastors	
P22	To be brave and not to be scared	Not to be stealing	
P23	Use your magic to save lives	Not to make people suffer because you have magic	
P24	To help a friend in danger	To heal people with magic	
P25	It is good to be kind, it is good to help people	It is not good to steal meat	
P26	I learnt that courage and determination is (sic) are key to success.	I learnt that it is not good to be a quack / false pastor	
P27	I learnt that bravery is good	It is not goo to steal	
P28	To take good care of other people	Do not let your parents down	
P29	I learnt to be a good friend to my friends	It is not good to insult elders	
P30	To respect my friends	To listen to my mother.	
<b>TOTAL</b>			
<b>Subtotal</b>	<b>30 Participants = 100%</b>		

Post-test frame 7 above outlines different lessons the participants learnt from the two films they watched. Looking at the lessons as tabulated above, the two films made great impact on the participants, but one may say that *Harry Potter: The Sorcerer's Stone* made more impact than *The Magic Bible* because it actually addressed children's problems such fear, courage, bravery, friendship, as well as set in a fantastic environment that is common in the participants' real world activity and so on and so forth. Nevertheless, one cannot cast aside the impact of *The Magic Bible* on the participants, hence their answers hinted on the seventh commandment of God, "Thou shall not steal". The above remark one may say is common because children hear it through several media such as the church, school, homes and so on and forth. But the impact Harry Potter has made is not common within the participants' environment especially as it concerns children and that may be the reason greater percentage of participants shifted responsibility in the pre-test question that tested their resolute in taking responsibility. The lessons they learnt from Harry Potter had influenced their choices positively in the post-test examination.

#### Post-test Frame 8

Which of the films would you recommend to your friends?	Participants	Percentage
<i>Harry Potter: The Sorcerer's Stone</i>	23	76.67%
<i>The Magic Bible</i>	7	23.33%
<b>TOTAL</b>	30	100%

The post-test frame 8 shows the participants' acceptance of a particular film and would recommend it to their friends. 76.67% of the participants would recommend *Harry Potter: The Sorcerer's Stone* to their friends while 23.33% of the participants would recommend *Magic Bible* to their friends. The reasons for their recommendation is documented in the next Post-test question.

**Post-test Frame 9**

Why would you recommend the film to your friends?			
Participant	(Recommending) <i>Harry Potter: The Sorcerer's Stone</i>	(Recommending) <i>The Magic Bible</i>	Neutral
P1		This is because it (sic) is teaching people good thing like not to be greedy	
P2		I would recommend it to my friends because it is a comic play	
P3	It will make them to be brave when saving lives and property		
P4	Because I learnt an interesting thing		
P5	It is good for children		
P6	It teaches good things		
P7	It make me be a brave girl (sic) It made me become a brave girl		
P8	I would recommend the film to my friend because it enlightens us and entertains us		
P9	Because they do the magic and save people		
P10	It teach courage (sic) it teaches us courage		
P11	So that they would learn how to care for others		
P12	Because the boy is strong, smart and fearless		
P13	It is because Harry Potter is a good child, kind and truthful to his other people (sic) to others		
P14	Because they use magic power to fry (sic) fly		
P15	It is good for children		
P16	By telling him what happen (sic) happened in the film		
P17	It is more interesting		
P18	Because the boy is smart		
P19	Harry Potter is good		
P20	It is good to learn good thing		
P21	So that they will not be scared		

P22		Because it is funny and will teach (sic) them not to be stealing	
P23	It will make them to be brave		
P24		It will teach them not be stealing	
P25	Because they use magic power to fry (sic) fly		
P26	Harry Potter keeps one in suspense (suspense) and once you start watching you may not like to stop. <i>(This answer is in line with the Mise-en place theory. Participant number 26 was taken to a new environment that held him/her spellbound)</i>		
P27		Not to go to do magic in the village	
P28	To teach my friends friendship		
P29		They will learn to respect parents	
P30		Not to make magic money.	
<b>TOTAL</b>	23 participants 76.67%	7 participants 23.33%	
<b>Subtotal</b>	<b>30 Participants = 100%</b>		

In the above post-test question, participants have good reasons for recommending a particular film to their friends. But examining participants' recommendations of *Harry Potter: The Sorcerer's Stone*, to their friends, provides a new dimension on what filmic events should teach children. Amidst the fantastical environment created in the film, grotesque characters, and an imaginary world that are not common in the participants' immediate environment, the participants learnt what the filmic events projected to teach as could be seen in their 'reasons' above for recommending the film to their friends.

**Post-test Frame 10**

Which of the films made impact in your life?	Participants	Percentage
<i>Harry Potter: The Sorcerer's Stone</i>	24	80%
<i>The Magic Bible</i>	5	16.67%
Neutral	1	3.33%
<b>TOTAL</b>	30	100%

80% of the participants believe that *Harry Potter: The Sorcerer's Stone* has made impact in their lives while 16.67% of the participants believe that *The Magic Bible* had impacted their lives. Participant number 23 was neutral and did not attempt the question. The next post-test question assesses the impact of the films as outlined by the participants.

**Post-test Frame 11**

What impact did the film make in your life?			
Participant	(Impact) <i>Harry Potter: The Sorcerer's Stone</i>	(Impact) <i>The Magic Bible</i>	Neutral
P1		It made me not to be so greedy	
P2	It (sic) its impact on me is to learn how to help people		
P3	It make me to be brave (sic) it made me brave		
P4	The save other people from danger (sic) To save people from dangerous situations		
P5	It make me to be kind (sic) It made me to be kind		
P6	It teaches me good things (sic) it taught me good things		
P7		It made me to stop stealing	
P8	It makes me courageous, brave e.t.c		
P9	How to save people		
P10	It taught me courage		
P11	To care for others		
P12	To be brave and smart		

P13	To be always ready at all times		
P14	To help those who are in need		
P15			Neutral
P16		It made me to hate bad magic	
P17	It makes me to know about truth firend (sic) It helped me to know about true friends		
P18	To be honest and to be kind		
P19	To be a good person		
P20	To care for my friends		
P21	To face danger (To face dangerous situations)		
P22	It made me to be braver		
P23			Neutral
P24		It made to stop stealing	
P25	To help those who are in need		
P26	A bad child/person has no rest		
P27		To respect my elders	
P28	To be a good friend to people		
P29	I became brave		
P30	To have good friends		
<b>TOTAL</b>	23 participants 76.67%	5 participants 16.67%	2 participants 6.66%
<b>Subtotal</b>	<b>30 Participants = 100%</b>		

The post-test question above shows the impact the two films have made in the lives of the participants. It is a good observation that the two fantasy-reality films have made positive impact in the attitudinal behaviour of the participants. This is totally different from the impact the first two films made (*Two Rabbits and My Kids and I*) on the behaviour of the participants. It is also good to mention here that having a first-hand observation of the participants during the screening of the films, the participants were keener while watching *Harry Potter: The Sorcerer's Stone* and

*The Magic Bible* when compared to their inattentiveness while watching *My Kids and I and Two Rabbits*. The Mise-en place theory could be seen as the reason for this change in attitude. The fictional reality films provided them with the environment that they are familiar with, so mere looking at the filmic events they understood the sequences of actions, they knew about the characters' names and behaviours, as such the two films did not challenge their imaginations or engage them mentally like the two fantasy-reality films did.

### 3.5 Evaluation of Presented Data (Interview)

In line with the research question, the researcher visited 40 homes in Awka Metropolis where children live with their parents or guardians to ascertain the following:

- (i) If children see/watch Nollywood Films
- (ii) The contents of the films watched by children.
- (iii) The impact of such films on their character formation and their ideological construct.
- (iv) Children responses to their film models if any.
- (v) Their knowledge of film rating

The homes visited are classified into two groups (i) **Privileged** children homes (Children who attend high priced schools and live with their parents in bungalows, or three bedroom flat apartments) children that belong to this group are mostly found at Commissioner's Quarters, Ahocol Phase I and II Estates, Awka. And (ii) **Less-Privilege** children homes (Children who attend low priced schools, and live with their parents or guardians in one or two bedroom borrowed apartments or Makeshift apartment) children that belong to this group are mostly found in uncompleted buildings at Abuja Estate, Awka. Most maids in the privileged group also belong to this group. This classification became necessary because of the role environmental factor plays in shaping how children learn.

Classifications	Homes visited	Locations of Homes	Total number of children met	Number of children interviewed	Working age group (7 to 12 years old)	unused age group (1 to 6 years old)
<b>Privileged children</b>	20	Commissioner's quarters, Awka. Ahocol Phase I and II Estates, Awka.	36	20	20	12
<b>Less-Privilege children</b>	20	Abuja Estate, Awka. Uncompleted buildings	40	30	30	14
<b>Total</b>	40		<b>76</b>	<b>50</b>	<b>50</b>	<b>26</b>



Twenty homes from each group were visited and interviews carried out. It was ascertained that 38 homes in both classes have children of school age, ranging from two to twelve years old. From the 38 homes, 76 children were met, that is an average of 3 kids per home. For the researcher to get reasonable answers from the questions above, out of the 76 children, 50 of them were interviewed. 20 children from privileged group category and 30 children from less privileged group category, the remaining 26 children were from 5 year olds down to a year old who were not used at all.

The researcher observed that out of the 50 children interviewed, 48 of them see Nollywood movies. Therefore, it is not in doubt if children domiciled in Awka Metropolis watch Nollywood Films, this claim is substantiated with the use of questionnaire as witnessed in **3.3.2**. All the 30 children interviewed from the less privileged group have seen Nollywood films of all classifications/contents/ratings as witnessed by the researcher, there is no restrictions to what they see. Most of them are children whose parents could not afford a television set, not to talk of cable television network or online streaming. More often, they gathered at their friends' house whose parents have television set and video CD player to watch different kinds of films, but mostly Nigerian films. One may conclude at this point that it is not the fault of Nollywood filmmakers that these children watch all kinds of films without considering the censorship rating/classification as well as the contents of these films. Then again, these children take delight in seeing films that feature Osita Ireme and Chinedu Ikedieze, (Aki na Paw paw) as they called them during the interview. They can go on and on mentioning their characters and their attitudes in the films, they have seen. This is slightly opposite of what is found in the privileged group, out of the 20 children interviewed, 2 of them stopped watching Nigerian Films. The two children responded thus:

“Our parents stopped us from watching films, our mother said; films take much of our time, and stop us from doing our homework”.

Nevertheless, the remaining 18 children in the group watch Nigerian films in their homes, as most of them have access to television set/phone tablet/cable television network. However, the difference here is that most of them do not watch all kinds of films with all classification/ratings, their parents determine the films they are to see, but then again this group identifies Osita IHEME and Chinedu Ikedieze as children actors.

Furthermore, it is important to note that most Nigerian film audience are conditioned by the economic reality of their state of mind. Paul Ugor opines that:

The Nigerian home video film audience is not a passive one—it is active. In fact, one can say that the thriving state of the video industry in Nigeria is not only traceable to the sheer commercial zealotry of the producers and marketers, but also the avid patronage that mass audiences have given it. Divided along social, cultural, and ethnic lines, these audiences see films as “rough drafts” of an unfolding social history. Through the videos, the capacious audience of the video culture constructs “imagined communities” (Anderson 1991) of fellow sufferers, dreamers, enemies, and so forth... A large percentage of the video film audience is made up of the urban poor who in turn constitute the large bulk of the lower working class. They include artisans and tradesmen, such as carpenters, mechanics, vulcanizers, touts, drivers, cleaners, labourers’, and other unskilled labourers. (19)

Discussion with some parents from the Less-privileged category shows that they enjoy Nollywood films based on their social and economic realities, as such, films with themes of violence, ritual murder, unemployment, avarice, betrayals, become popular fare amongst these audiences not because they relish the violent spectacles of the world of videos, but because the films are representations of their current social conditions. Unfortunately, their children see the films as well and most of them (Parents) do not see anything wrong with it.

### Other Observations

<b>Privileged Children</b>	<b>Less-Privileged Children</b>
Movies seen are restricted	Movies seen are not restricted
Parents/Guardians provide good education to their children/wards.	Some of the children do not go to school
Imitation of film actions are limited because they see films with their parents.	Imitation of film actions are inevitable because they see films all alone.

Role-play what they see in films with caution	Role-play film actions as real events without caution
Guided character formation and ideological construct	Not much of such guidance is given.
Fantasies are directed	Fantasies are unguided and could lead to unprecedented events in the later stage of a child's life. Since this group see all kinds of films, the children become vulnerable to the characters of 'teachers in the shadows' (Film Models)
Models to the members of this group are mostly children foreign actors, hence they see more of western films through television cable networks.	Models to the members of this group are mostly Osita Ihome, Nkem Owo, Chinedu Ikedieze, among others. Most of their models are adults/actors who most often play children roles in films
During the study, a child from this group was asked a question "What is food poison? His reply goes thus: Food poison is when someone eats a poisoned food.	During the study, a child from this group was asked a question and his reply was intriguing. The question is "What is food poison? His reply goes thus: (Translation by the researcher) Food poisoning is when a bad person go to 'dibia' (native doctor) or 'babalawo'(native doctor) and bring juju or 'otumokpo' (charm) and put in someone's food, if the person eat it and die, it is called food poisoning.
Most members of this group have access to YouTube and other film channels that could be accessed with phone/tablet and IPad. Hence, most parents leave such gadgets at home for easy communication with their children while they are away.	Most of them have no access to Tablet phones/IPad

From the ongoing debate, it could be deduced that children learn a great deal from film actions. In an interview with Rev. Father Peter Okoli (A Psychologist and former Proprietor of St. Lucy Group of Schools, Awka) on his opinion on child's development and Nollywood films, he laments that:

The image Nollywood is projecting to our children is not teaching Nigerian history or moral rectitude to them, the children must know their history. They know more

of western culture than they know of Nigeria culture. Stories meant to teach moral should be projected in Nollywood films. When I was in the United State of America, people there discuss Nigerian films they have seen with me. They talk about the witchcraft, the use of charm to obtain one's needs and so on and so forth. Sometimes, they believe that the culture they see projected in Nigerian films are the people's way of life. If the Nollywood industry could present positive angle of the society, the children could learn moral and self-discipline from it. The industry having come of age should serve as a mentorship channel to Nigerian youth. Good Films would influence children behaviour positively.

The above observation shows the level of acceptance that Nollywood films enjoy within and outside the country. But most importantly, the contents of the films and what they represent to the viewers. Uninformed audience learns that Nigeria society is one ravaged by witchcraft, money ritualists, Advanced Free Fraud, (419) among other vices that one could learn. Children from the interviews conducted want to become rich like the characters they see in films, they do not consider the repercussion or punishment meant for one who engages in money ritual, 419, stealing, and so on and so forth. To further expatiate children informal imitation of characters they see in movies, Ifunanya Nwokolo, A single mother who lives and studies in the United States of America while her son lives with her mother in Nigeria in an interview opines that:

Nigerian children are becoming arrogant and disrespectful. While I was speaking with my mother on phone, my son, Amanda, a six year old boy, took the phone from my mother without saying "Excuse me grandma can I speak with my mother?" and when he was reprimanded, he replies, that is what Nkechi did in a film he had seen. I was furious, and started asking my mother the kind of films Amanda sees.

Children are always looking up to adults around them to learn from, and because in most Nigerian homes, there are no conditions on how a child expresses his feelings to his parents and this attitude is brought into Nollywood films. From the above narration, courtesy demands that Amanda, says "Excuse me Grandma, can I speak with my Mummy after you are done talking" but instead, he grabbed the phone from her grandma, who did not see anything wrong from what the child has done, but the child's mother who one could say live in a "Civilized society" saw something wrong

with her child's action and to cap it all, Amanda defended his action with what Nollywood has taught him. Amanda's case may however, be an isolated one.

## CHAPTER FOUR

### ANALYSES OF THE CASE STUDY

#### 4.1 FILM CONTENT: AN INSIGHT INTO NOLLYWOOD FICTIONAL REALITY CHILDREN'S FILMS

What are the contents of children films? A **children's film**, could also be seen as a **family film**, which is a film category that contains children or relates to them in the context of home and family. One may say that children's films stories are designed and made specifically for them and not necessarily for the general audience, nevertheless there is a striking dissimilarity between Children film and family film because while family films are made for a wider appeal with a general audience in mind, Children's films come in several major forms like realism, fantasy, adventure, animation, war, musicals, and literary adaptations. Possible lessons that may be derived from such films, their developmental impacts on the young audience, and their educational values to the children are put into cognizance in designing the genres. With the above definition in mind, it becomes difficult to define Nollywood children Film contents. However, this study sees Nollywood children contents as films produced for the children from the perspective of children, detailing their relevant roles in the family in particular and in the society at large as well as inculcating in them positive, moral standard of their culture. A look at some Nollywood children films' contents would help in buttressing the fact if any in the above definition.

*Jack and Jill* (2011) published online (YouTube) in 2015, is Nollywood children film that talks about two children, Jack and Jill whose wicked uncle brings into his home to help them stay “positive” in an immoral society full of immoral acts. But instead of giving positive advice to the children, he tries to influence them negatively. Their uncle gives them instructions in the following

lines. **Uncle:** “You must clean the toilet every morning, no boyfriend and no girlfriend in my house, no police case, you must change your atrocious names to Jack and Jill.” **Jack:** “Okay, what if babe come see us or to bring money to give us?” **Uncle:** “Find work, even those who do pick pocket they are making good money.”

The above conversation shows a narrative done from adult’s perspective, their uncle knows more about the city, he knows the trending events in his immediate environment but the children are ignorant of the events of pick pocketing and as such, it becomes a condition for the children if they must live in their uncle’s house. One may say that the narrative of the above film shows how some adults in the society debilitate and poison the young minds and indoctrinate them into their world of mischief.

*Cain and Abel* (2007) published on YouTube in 2015 is another story of two children who are in enmity with each other. The children (Williams and Junior) are also neighbours each with a single parent, William lives with his Father while Junior lives with his mother. The opening scene establishes the children in their different homes. William goes out of the house after been scolded by his father. **Williams’s Father:** “Williams come back here” **Williams:** (Climbs a tree in the compound) Hmmm!” **Williams’s Father:** “Okay, I am going to cut your supply of biscuits, sweets,”

Next scene introduces Junior and his mother. Junior walks out on his mother angrily,

**Junior’s Mother:** “You do not walk out on your mother (Junior comes back crawls on the floor) you do not crawl out on your mother. (Junior comes back rolls on the floor) You do not roll out on your mother. (Junior comes back and sits down)”

The above happenings showcase Williams and Junior as stubborn children and the next happenings buttress the assumption. Williams monitors his father's relationship with their female neighbour (Junior's Mother) and interrogates his father who is seen cleaning the dining table and the father tells him, he is expecting a visitor and that's why he is cleaning everywhere in the house. After cleaning he goes to the bathroom to take his bath and the visitor arrives. The following dialogue takes place between William and the visitor. **Junior's Mother:** "Is your father in?" **Williams:** "Yes, but he is not expecting you" (He slams the door on the woman's face and she leaves angrily)

The film message is propagated through Williams and Junior as two children who because of their own personal aggrandizement do not want their parents to come together as husband and wife.

Williams and Junior pour out their anger in the following conversation, **Junior:** "Monkey, you tell your father to stop running around my mother." **Williams:** "You Chimpanzee, tell your shameless mother to stop begging my father, have you heard? And tell her to stop coming around to give my father cake. If I see her next time in my house, I will kill her" **Junior:** "See if I catch your father again coming to our house naked, I will put him into our wardrobe and lock him up"

The little excerpt above overlooks a lasting spell that could daunt good behaviours of the young audiences who see the film. And believing that children should be the watchdog of their parents, monitoring their excessive excesses in marital affairs, one may suggest that children can be more relevance to their parents other than being gossip mongers and mischief conveyors as witnessed in the film *Cain and Able*

*Obama – The Postmaster* (2017, also available on YouTube) is a Nollywood film that details young children's activity in the classroom (Primary School). The protagonist, Obama (Osita Iheme) is a boy whose shrewdness overshadows that of his classmates and outwits his teachers as



well. Obama is the only son of his parents, as such, as it is in African culture much eccentricities are accorded to him. He enjoys a lot of privileges which in turn puts him as ‘superman’ who does whatever he wishes, when he wants it and wherever he wants and to whomever he wants to intimidate and so on and so forth. He changes the name his parents gave him which is Arusi, and adopted the name of an iconic terrorist Osama. He terrorises the elders in his community, his teachers in the classroom, his classmates as well as his father. And instructs his classmates to address him as Osama the terrorist. In one of his expeditions, he goes to the lady’s convenience to ask his teacher a question that should have been addressed and answered in a classroom, he did so just to get a glimpse of his teacher’s nakedness. Such escapade exposes other children who are not well trained to adopt ill-mannered way of life as exemplified in the film. This is so, hence one may say that everybody wants to be a “superman” and children are more vulnerable when it comes to having such desires and this is why most of them act out the roles of superheroes they have seen in movies examples are, Batman, Superman, Spiderman, Shina Rambo, among others.

In another film that has children content entitled *School Dropout* (2012), the film presents two troublesome brothers Ikenna (Chinedu Ikedieze) and Ejiofor (Osita IHEME) who through their off-putting behaviours constitute nuisance in the community and even at the local school they attend in the village. The climax of their irrationality is exhibited when they have to drop out of school with an idea of becoming successful “business men”. An idea which in itself is genuine in conception and comatose in execution. Get it at all cost syndrome crowded their rational reasoning and the benefits of education which they abandoned to the peril of their father who pays the school fees. A teacher asks Ejiofor question in the classroom, **Teacher:** “What is present and past tense? Ejiofor waves his hand forward and backward to represent the answer. His teacher flogs him and sends him out of the class and unfortunately, the teacher did not explain to the other members of

the class “Present and Past tenses”. This shows that most of the Nollywood films with children contents are one-sided. Focusing on a particular set of children with negative temperaments and attitudes while playing down on the general good of the other set of children as the case maybe. As Ejiofor is sent out of the class his brother Ikenna follows him home without the permission of the teacher. They tell their father lies on why they returned earlier than scheduled from school. The two boys contemplate on their next line of action as they meet their friend Anthony.

**Ikenna:** Anthony, where have you been? **Anthony:** Onitsha, I am an apprentice. **Ejiofor:** Why, you don't want to go to school again? **Anthony:** Going to school is a waste of time. After two years my uncle will settle me and I will become a rich man. (He leaves) **Ikenna:** Our plan has worked. So we are going to Onitsha to make money and when we come back we will visit our school and give our teacher money”. **Ejiofor:** (Demonstrates) Aunty, you see your life. The Ejiofor you use to insult many years ago has become a rich man, I will slap her with my money”

One may say without any iota of doubt that if the above contents are what Nigerian children see often in movies, the society may be doomed in making any innovative progress. Unfortunately from the interviews gathered, some children see movies with the above-mentioned contents and many others.

Showing a different narrative content from the above narrations, the movie *Mafian Kids* directed by Chimdi Chiama presents families that play and pray with their kids. This Nollywood children film captures succinctly a certain happy family and their struggles to come to terms with their marital problems caused by a lingering rancour from a previous relationship and how the children cope in such situation becomes part of the film narrative.

Mary (Regina Daniel) and her two little brothers Nnamdi and Chinonso have a lovely family that prays together and stays together. The parents of the kids also understand the need to exclude children from “adult discussion” This happens when the wife (The kids’ Mother) realizes that her husband Tony (The kids’ father) cheats on her with another lady named Favour. When the argument between Mary’s parents is about to hit up, the mother talks to her kids. **Mother:** “Mary take your brothers into the room.” This act shows that the film makers understand the place of the children in a family setting. *Mafian Kids* is exceptional, fascinating and didactic as it relates to family issues. In another instance, the parents talk with their children, asking them questions of what they would like to be when they grow up. **Father:** Mary, tell us what would you like to be when you grow up? **Mary:** “I would like to be a Reverend Sister.” **Mother:** “What of you Nnamdi?” **Nnamdi:** “I like to be a soldier.” **Father:** “A soldier, that’s great, what of you Chinonso?” **Chinonso:** “I want to be a lawyer”.

In another scene, the children are asked questions of what they learn in school, questions the children answered brilliantly. Their school teacher visits their house any day that any of the kids did not come to school thereby showing concern and commitment to the wellbeing of the school kids. Many parents and teachers neglect this part of child’s upbringing of constantly checking the kids’ academic performances. Kids are brilliant breed of species, they are sensible of many things happening within their immediate environment and the kids in the film under discussion are not exception. They became aware of their parents squabbles eventually, and the infidelity of their father and what do they do? They prayed for their parents’ unity until God almighty answered their prayers and through their prayers one may say, their mother and father overcome their marital issues. This act portrayed a clear departure from what one witnessed in the other film *Cain and Able* where the kids are more or less “destructive agents” nightmare of their parents.

Divine Touch Productions brings another film with children content entitled *Tom and Jerry* published online (YouTube) in 2017. *Tom and Jerry* is a Nollywood children film that tackles the issue of an extended families. The two impetuous brothers (Tom and Jerry) are detested due to their dire nature. Tom and Jerry live with their blind grandfather in the village. In this film, one sees a grandfather who needs all the help he can get from people around him, especially from his two grandchildren but unfortunately for him, the children become his greatest nightmare. The children accord no respect to their grandfather or even to their grandfather's friend Adindu. As they walk their blind grandfather along the road, they misdirect his steps by taking away the blind man's walking stick causing him to fall on the ground and the Oldman laments. "Only God knows where these children came from. Who knows where they would end up? You are going to face the firing squad" Tom and Jerry keep late hours, come back whenever they like. In one of the occasions, their grandfather locks them out. And as such, they ordered their grandfather to open the door. Tom says "Papa P, we are going to break this door. If we sleep outside now and cold enter my body. Remember we are your children." And Papa P's reply is direct "Chukwunna o gawe ka m muta umu di ka unu. (God forbid me fathering children like you two)" the children sleep outside that night. One would say that Papa P's action was much on the children but this is a blind man who has no other help in his house apart from himself as later revealed in the film. Papa P goes further to castigate his grandchildren "Sons of the devil, sons of Satan, idiots, wicked children. You don't do any work in this house. Are you not supposed to be washing my clothes for me? Useless children" The children steal money from Adindu, throw stones at their fellow children at the village stream, steal their grandfather's pot of soup while the blind man is cooking the soup, they commit all sorts of atrocious acts. They torment the whole village with their tricks and wreck every home and restaurant. In one of their crime escapades, they pour powdered pepper

in their grandfather's snuff and the man nearly died after snuffing it. And as if that was not enough they go to Adindu's house and beg him to help them reconcile with their grandfather, a task Adindu carries out without knowing the hidden intention of the kids. The kids discuss their next line of action. **Jerry:** "We will use him and make money when we make peace with him" **Tom:** "How?" **Jerry:** "Have you not seen people's reaction towards blind people?" Tom and Jerry deceive their grandfather, telling him they are taking him to see a nurse who would see to his wound, having made peace with them, he follows them without suspecting any foul play. The kids use their blind grandfather as a beggar on the streets and at the village market before he realises what they are doing. And he curses them in the following lines "I invoke Amadioha twenty times to struck these children who call themselves my grandchildren" A curse one may say didn't come through in the end of the film. It is appalling that the children characters (actors) are equipped with so many distasteful behaviours when it should be the opposite. The main children characters in the film are mischievous, nonchalant and disobedient to their elders. One may also say that their grandfather didn't show them the needed care and love hence locking them out of the house in the night is a childish display and uncalled for. Adindu admonishes him "Papa P, You shouldn't have done that, Children will always be children". The above statement also does not stipulate the adequate punishment that should be meted out on a child who has erred, an erring child deserved to be cautioned with the appropriate measure so as to direct his or her vision towards a positive one. Having observed the above film content, analysing its child's misrepresentational tendencies, the next film is entitled *Two Rats* produced by OJ Production, published on YouTube in 2014. The film showcases two brothers, an elder brother and his younger one. The elder brother kills the younger one through diabolical means and forces the wife of his late brother to swear an oath that she didn't have a hand in her husband's death. The woman swears a "forced oath" and in no distant

time she becomes mad, although she never killed her husband, his brother-law committed the crimes (Murder and infliction of madness). In taking possession of his late brother's property, the elder brother who has two daughters Nnenna and Nneka also takes his late brother's sons, Aboy and Bobo. He lives in his late brother's house in Lagos and subjects Aboy and Bobo to the derogatory duties of house helps and that is where the war started. The battle of the right of ownership and who should enjoy the privileges in the house begins amongst the children. Aboy and Bobo, the rightful heirs to the father's wealth try to stamp their authority over Nneka and Nnenna whose father took possession of their late uncle's property. Aboy and Bobo come into the sitting room meet Nneka and Nnenna watching television and demand their attention. **Aboy:** "Nneka and Nnenna, we want to watch Tom and Jerry" **Nneka:** "As what, can't you see we are watching a film?" **Bobo:** "Is this your father's house? We want to watch cartoon." Aboy overpowers the two girls, takes the television's remote control from them and the girls run to their mother to lay their complaints. Their mother's response is quick and harsh, after beating the boys, she tells her daughters. "What? Don't allow these two rats to intimidate you. In fact, the two rats should move to the Boys quarters, and from now on, they are your boys, send them messages." The two girls applaud their mother's gesture. Then, Nneka and Nnenna go on to intimidate and oppress Aboy and Bobo, forcing them to wash their clothes including their underwear (Undies). Nneka and Nnenna become too lazy as Aboy and Bobo do virtually everything in the house except cooking. In one of the sequences of the film, the girls ask their father to buy dogs for them as pets. Their father is surprised and asks the girls the names they would give the dogs, which they reply "Aboy and Bobo" in the presence of the two boys. And their father's reply is appropriate to the girls' intention "Good, I will buy the dogs because of the names you want to give them." Aboy and Bobo's uncle stops them from going to school, in the place of schooling, the girls' mother opts

that Aboy and Bobo sell sachet water (Pure water) in the street of Lagos. In doing so, the boys join the street boys “Alaye” who now teaches them how to cheat, lie, and commit other crimes. In one of the instances, after selling bags of sachet water and squandering the money they made, the boys lie to their madam (Nneka and Nnenna’s Mother) “We were arrested and put in jail, and the police demanding for our Hawkers Permit and we did not have it”

Lessons from the above films are numerous. The children learn norms, rules, nonchalant attitudes, disobedient, robbery, cheating, among other vices. Most of the children characters’ lines and thoughts are not believable to be that of children in the society. The manners in which they carry out their exploits are questionable, one may say that the children characters created in the above films are living in the world of ‘mischievous adults’. The way they fashion out lies, construe nonchalant behaviours, meddle with the adult issues (As exemplified in *Cain and Abel*) calls for a serious restructuring of the children narrative in Nollywood Film Industry. If the children are really leaders of tomorrow, then, how Nollywood shape their ideas, interests, and their worldview is very important so as to imbibe and cultivate in them the spirit of hard work, love of one’s neighbour, technological advanced world whereby they could start on time to think about technological innovation, inventions and construction as witnessed in most Hollywood children films, good examples of such films are *Spy Kids*, *Harry Potter and the order of the Phoenix* (2007), *Harry Potter: The Sorcerer’s Stone* (2005) *Barbie in a Mermaid Tale* (2010), *Beasts of the Southern Wild* (2012), *Mud* (2013), *Maleficent*, (2014), *Akeelah and the Bee* (2006) among others.

#### 4.2. Synopsis of *The Magic Bible*

<b>Title</b>	<i>The Magic Bible (2015)</i>
<b>Genre</b>	Fantasy, fictional Reality
<b>Setting</b>	Contemporary Community in Eastern Nigeria
<b>Language</b>	Pidgin English/English Language
<b>Running Time</b>	85 minutes
<b>Top billed actors</b>	Patience Ozokwor, Chinedu Ikedieze, Osita IHEME,
<b>writer</b>	Chiemelie Nwonu Mishack
<b>Producer</b>	Chiemelie Nwonu Mishack
<b>Director</b>	Amayo Uzo Philip
<b>Source</b>	YouTube (Online platform)

Ikpere (Chinedu Ikedieze) and Tanka (Osita IHEME) the sons of Eririogu (Patience Ozokwor) foment troubles in their village, when their mother Eririogu got tired of their problems, she drags them to a prophet for healing. Instead of receiving the healing from the prophet, while the prophet is praying for them, they steal his magic bible and leave through the back door, as the prophet and Eririogu continue their prayers without knowing that the boys are gone. Eririogu's sons in no time become village 'prayer warriors' as they started performing "miracles". They started going round the village claiming to heal all kind of infirmities. Tanka and Ikpere continued their appalling behaviours, disturbing the whole village with their new found magic. The Magic Bible becomes their weapon of mass destruction as they use the magic bible to haunt and destabilize everyone that does not agree to their terms and conditions. With magically powers, they freeze and unfreeze village elders and manipulate the younger kids into stealing money. Once they claimed they had the power to raise the dead without knowing that the owner of the magic bible has taken possession of it, when the family of the dead man brought the corpse and paid them fifty thousand naira they took the money and ran away.



#### 4.2.1 Synopsis of *Harry Potter: The Sorcerer's Stone*

**Title** *Harry Potter: The Sorcerer's Stone (2005)*

<b>Genre</b>	Fantasy, Fiction
<b>Setting</b>	Hogwarts (England)
<b>Language</b>	English Language
<b>Running Time</b>	120 minutes
<b>Top billed actors</b>	Daniel Radcliffe, Emma Watson and Rupert Grint, Richard Harris, Tom Felton.
<b>writers</b>	J.K Rowling and Steve Kloves
<b>Producer</b>	David Heyman
<b>Director</b>	Chris Columbus
<b>Source</b>	YouTube (Online platform)

*Harry Potter: The Sorcerer's Stone* opens with Rubeus Hagrid arriving on a flying motorcycle and subsequently handing over an infant to Professor. Albus Dumbledore, the Headmaster of Hogwarts School of Witchcraft and Wizardry. Professor Dumbledore takes the young infant to live outside the school until he is ready to enrol into school of Hogwarts. The infant would become Harry Potter, an eleven year boy gifted with all sorts of magical powers inherited from his dead parents (Lily and James Potter) who were killed by the Dark Lord Voldemort (He-Who-must-not-be-named). Harry Potter living with his aunt's family becomes a maid to the family as he virtually does every house chores. Aunt Petunia, her husband Uncle Vernon and their son Dudley maltreat Harry Potter, but not for long as Hagrid comes at the nick of time to take him back to Hogwarts on his eleventh birthday. At Hogwarts School of Witchcraft and Wizardry, Harry Potter makes some friends in the persons of Hermione Granger and Ronald Weasley. Luckily to three of them the magic sorting cap places them in Gryffindor house. The school's dormitory houses are Gryffindor, Hufflepuff, Ravenclaw and Slytherin. The four houses compete against each other in different activities including Quidditch game competition. Harry Potter exhibiting courage and

bravery in virtually all the activities becomes the Seeker of Gryffindor House in Quidditch game. The Quidditch game between Slytherin and Gryffindor ends with Gryffindor emerging victorious and this evokes Draco Malfoy, Goyle and Crabbe's anger who now try all kinds of tricks to stop Harry Potter, but Granger, and Ron are always at hand to stop them from succeeding in their evil plots. Professor Severus Snape, the Head teacher of Slytherin House is not happy that Gryffindor and Harry Potter are winning almost all the competitions and thus fashions out ways to end their victories. He releases the Troll to cause confusion so he can go and steal the "Sorcerer's Stone". The Troll almost killed Hermione Granger but Harry Potter and Ronald Weasley save her from the Troll. In the end of the term, Gryffindor House Comes fourth (The last of the four houses) amongst the four houses, but Professor Albus Dumbledore after awarding individual marks to outstanding students which Harry Potter, Ronald Weasley and Hermione Granger are among. The individual marks amassed by those three see Gryffindor becomes victorious in all the competitions with the highest points.

#### 4.2.2 Synopsis of *My Kids and I*

<b>Title</b>	<i>My kids and I (2017) Seasons 1, 2.</i>
<b>Genre</b>	Melodrama (Fictional Reality)
<b>Setting</b>	Nigerian Urban City (Lagos)
<b>Language</b>	English Language
<b>Running Time</b>	120 minutes
<b>Top billed actors</b>	Mary Chukwu, Chisom Oguike, Chidimma Oguike, Chinenye Oguike, Bolanle Ninalowo,
<b>Writer</b>	Chidiebere Solomon
<b>Producer</b>	Chidiebere Solomon
<b>Directors</b>	Abraham Okonkwo, Adams Umar,
<b>Source</b>	YouTube (Online platform)

*My kids and I* is a Nigerian children film that tells a story of three kids Claire (Chisom Oguike), Michelle (Chidimma Oguike) and Annabel (Chinenye Oguike) who just returned to Nigeria with

their father, 'Oscar' (Bolanle Ninalowo) from the United States of America. The kids coming to Nigeria for the first time despise virtually everything about their new environment, to the bewilderment of their father who was full of expectations that the kids would love their new luxurious home in the city of Lagos. The children find it difficult to cope with anybody else except their father. While still trying to adapt into their Nigerian home and system of living the kids disrespect Chikwesili (Their Nanny) and their gateman at first. The kids born and bred in America exhibit some American kids' lifestyle of being blunt in their statements without minding the consequences of such action, except Annabel (The youngest, about four years old) who is always calm and respectful. The kids often go on hunger strike to register their grievances whenever their father upset them. In the subsequence scenes in the film, the children begin to get acquainted with their new environment and even started getting along with Chikwesili. Their father who claims he lost his wife at cause of child birth decides to marry another wife. He brings in a lady home so as to integrate her into his family. The children did not get along with their would be step mother, and in a bid of finding a way of getting the kids to like her, she consults a friend who tells her that the solution to the problem is sacking the kids' nanny who the kids are now fond of, and by so doing the children would have no other option but love her. This plan she almost executed by instigating her fiancée in sacking the kids' nanny, with the excuse that she can take care of the kids and there won't be need of wasting money on the nanny's salary. The kids intervene by pleading with their father not to sack Chikwesili. Annabel likes Chikwesili the most. One day she meets Chikwesili praying in her room, she pleads that she teaches her how to pray. The children having learned how to pray from Chikwesili, they are able to pray for their father when he was sick and their daddy got healed. *My kids and I* adopts typically a more sophisticated approach towards making a positive impact on a child's psychological and sociological developments. It explores the

adventure of three kids, Claire, Michelle and Annabel, with their daddy Oscar. Oscar is used in the film to explore other better ways parents can inculcate right behaviours into their children.

#### 4.2.3 Synopsis of *Two Rabbits*

<b>Title</b>	<i>Two Rabbits (2014)</i>
<b>Genre</b>	Comedy/family/ Fictional reality
<b>Setting</b>	Contemporary Nigerian Community (Rural)
<b>Language</b>	Pidgin English/English Language
<b>Running Time</b>	160 minutes
<b>Top billed actors</b>	Nkem Owoh, Chinedu Ikedieze, Osita IHEME, Chizzy Alich.
<b>writer</b>	Chiemelie Mishack Nwonu
<b>Producer</b>	Chiemelie Mishack Nwonu
<b>Director</b>	Amayo Uzo Philip
<b>Source</b>	YouTube (Online platform)

The film *Two Rabbits* presents a single father and his two children struggling to survive each other's misdemeanours. The father whose name in the film is Sargent Wilberforce wants to marry a young lady named Lara but his two boys Ojongo and Karama become the obstacle between Lara and Sargent in realizing their hearts desires. The boys (Chinedu Ikedieze and Osita IHEME) are thorns on their father's flesh, committing all sorts of crimes, ranging from stealing their father's money, to being rude to their elders, harassing the villagers and being "kind" to other children in their community. Sargent uses his acquired military tactics on his boys, drilling them as young recruits in the military. He has no time to listen to his children to know exactly what they want in life. The young lads seeing that no one gives them attention fashion out means of dealing mercilessly with people who cross their path. They formulate a kidnapping mantra in which they use in threatening their father and his girlfriend. Each time they want to get rid of them, they would shout "kidnappers are coming" and their father and Lara would run into hiding for days until the unpleasant atmosphere created by the children cools off. It comes to a point that Sargent is fed up

and he decides to end it all by shooting his sons whom he had disowned previously. This action did not end up well with him as the Nigerian police arrested the boys before he could reach them.

### 4.3. Fictional Reality in Nollywood's *Magic Bible*

Fantasy and reality are wonderful apparatus in child's development, fantasy here stands for emotional stimulation as well as imaginative exploration of the young audience. In film environment fantasies are usually exaggerated to create large than life impression on the audience while one could say that what is obtainable in regards to reality in film is a suggestive realism hence most of the filmic events are pre-recorded in the studio or on the actual locations. Films events recorded in actual locations could be seen as more real when compared with the ones recorded in the studio. An adult experiences film mostly as a fantasy and not as a reality, and he can generally say whether the film content is a representation of real events or simply fantasy as the case may be. Children's film experience differs in both respects. Fantasy and reality often coincide and the film contents are largely seen as a reproduction of reality. According to Keilhacker, Martin:

Three forms of reality experienced by the child can be distinguished: (1) Small children aged 6-7 years often take film images for objective reality; only later do they make a difference between objective reality and the filmic image. (2) A form of reality is experienced in active participation in the film action. (3) The third form consists of emotional participation in the action, and with the film "hero". In pre-puberty, the children may believe in the genuineness of the film action, even if it is represented by trick photography. (43)

However, the level of make-believe inherent in film events (Which could come from actors' good portrayals of characters, set, props, costumes, and make up, etcetera etcetera) could increase the audience level of fantasies and places his emotions on the pedestal of illusion of reality which is devoid of any rational thinking within the stipulated time of the film screening in the theatre or at home. From the experiment the researcher carried out which is analysed in the previous chapter, it was observed that while the screening of fantastic contents of the films was going on, most of

the participants who were so engrossed in the renditions of the filmic events began to fantasize, but the screening of fictional reality films presented the participants with the real world situations, some of the participants were even reading the film's happenings, predicting the events which they thought would follow the previous ones, in the case of *The Magic Bible*, one may say that the audience already knew how most of the events in the film would unfold, thus it became uninteresting to most of them. The above observation places Weisberg Skolnick theory of Mise-en Place and Geroge Gerbner's Cultivation theory side by side. The reason for this is that the participants were aware of the fictional reality filmic environment created in the film *The Magic Bible*. And as such, cultivation theory application makes imitation of characters' actions and behaviour inevitable. The big question one may likely ask is. "What exactly are children fantasizing?" Analysis of *The Magic Bible* tries to answer the above question. In the opening sequence of the film, Ikpere and Tanka are running away with Eririogu's pot of soup, and she pursues them as well as laments:

**Eririogu:** Come back here, bring back my pot of soup, "see me, see wahala oo" Tanka and Ekperima company Nigeria Limited, bring back my pot of soup. "Which kind children be this" God dey give other people children, e come give me headache. Ekwedike, e no go better for you see the kind children you come put for my belle, God go punish you (God gives other parents good children but he gave me "headache" trouble. Ekwedike, it shall not be well with you, see the kind of children you planted inside my stomach. God will surely punish you)

The children have given the audience a glimpse of what to expect as the film unfolds. Eririogu questions God's 'gift of children' and at the same time curses her late husband Ekwedike for not been around to see their children grow or for not been around to curtail their excesses. Logical reading of the film places the action of Ikpere and Tanka as models of bad character portrayal. And the problem here is that the child-audience who sees such character portrayal very often

unknowingly cultivate and model his behaviour on them. Hence, according to cultivation theory “People are now born into the symbolic environment of television and live with its repetitive lessons throughout life. Television cultivates from the outset the very predispositions that affect future cultural selections and uses.” (102) In another sequence, the conversation between Eririogu and her two children ensues thus:

**Ikpere:** We dey leave you because say you bi our mama ooo!. If say na another pesin, dey do this thing now, we for no leave-am (We are allowing you punish us because you are our mother, if it is another person that is maltreating us we won’t leave him)

**Eririogu:** Make una chop this food wey una dey chop now quick, quick, because I wan go hang una for on top tree wey dey inside that bush. (Eat your food quick because I want to go and hang you on that tree inside the bush)

**Tanka:** Mama, this thing wey we dey do sometimes, no bi we dey do-am oo! (Mama, all these things you see us do, sometimes, we are not the ones doing them)

**Ikpere:** Sometimes, If we wan do this thing now, we go leave-am come dey do another thing. (Sometimes, we have good plans but we see ourselves doing the opposite)

**Eririogu:** Na e bi say devil don build house for una head. (That means, the devil built his house on your heads and dwells in it)



**PLATE 1**



**ERIRIOGU INTERROGATES HER SONS (IKPERE AND TANKA)**

The conversation above between Eririogu and her sons shows unhealthy relationship between a parent and her children, in other words, the principle of parental bonding is lacking. Tanka and Ikpere's lines teach the child-audience not to take responsibility for his actions. Thus the children following cultivation theory over times, learn how to tell lies, fashion out new ways of deceiving people and attribute their predicament to unknown spirit (Devil) which pushes them to do the things they did not plan doing in the first place. Eririogu too could not understand her children as she decides that enough is enough and that killing her own children would give her a peace of mind that she so much longed for. **Translation** to the viewers (Children) "There is a devil that dwells in someone's head, so they (Children) are not responsible for their actions, the devil is. And at this point Eririogu is not even thinking on how to help her children and make them better children to the society but she is poised to ending their lives by hanging them in the bush" The above translation serves duo purposes, one is for children to shy away from owing up to their actions bearing in mind that the 'Devil' should take such responsibilities. Two, Eririogu trying to make them understand the level of their decadence by letting them know that they have to be hung for their atrocious behaviours. The number two, one may say lack the principle of mother-to-child

attachment which establishes a strong relationship between a mother and her children, this attachment if well-established could not lead to a stage where a mother tries to commit filicide or infanticide. Most, if not all mothers, love their children but the above dialogue has stated otherwise. In another scene, the rhythm of the above conversation changes between Eririogu and her children, the children come back from one of their dubious exploits and want to go into the house.

**Eririogu:** Where una dey go? (Where are you going?)

**Tanka/Ikpere:** Mama, well done,

**Tanka:** Food dey house? (Is there food in the house?)

**Eririogu:** Amadioha fire that your mouth wey you dey take ask for food for this house. (May Amadioha strike that your mouth that asks if there is food in this house)

**Ikpere:** Na bad thing for person to comot, then come back, come ask for food. Mama see the way wey you dey shout-am, your voice come bi, dey sound like ekuke (Is it a bad thing for someone to come back and then ask for food. Mama, see the way you are shouting, your voice sounds like that of a local dog)

After listening to her children, Eririogu goes into her room, comes out with a machete to chase them out of the compound. But immediately, the children wave some wads of naira notes before her and instructed her to take the machete inside, and she obliged without any further agitations. They give her ten thousand naira from the money and she rejoices, thanking God on their behalf. From the above lines, it is expected that as a matter of corrective measure that Eririogu, ask her children how they made such amount of money, since they are unemployed and did not engage in any other business that could fetch them such amount of money. With such support from their mother, the children now started to deal with everybody including the elders in the village.

**PLATE 2**



ERIIOGU COLLECTING MONEY FROM HER SONS (TANKA AND IKPERE)

**Translation** to the audience. The boys have shown to the viewers (Children) their pig-headedness and nonchalant attitudes towards their mother and at the same time their action has encouraged other young minds to believe that once your parents are angry with you and you are able to provide money regardless of the source, the anger is abated and you are ‘welcomed’ as well. This is not out of place in Nigerian society today, hence get-rich-at-all cost- syndrome is ravaging most contemporary Nigerian homes. The children if not guided, learn the popular parlance that “Money stops nonsense” and as such, it does not matter how or what you have done to make money in a society that places riches above moral rectitude. The children are not working, they steal from the villagers as Kamalu one of the elders laments to his fellow elder, Ibe.

**Kamalu:** Ibe, why me? Why me? Where are those two urchins?

**Ibe:** Which urchins?

**Kamalu:** Those little devils that Ekwedike left behind. Did you in any way take your two eyes see those little urchins because if I didn’t kill them today that means I am not Kamalu

**Ibe:** Kamalu, why are you killing anybody, what did they do?

**Kamalu:** Do you know that these two urchins entered my house, “thief all the thievable” (Stole) pears I prepared to sell in the market. Ibe, they don thief all of them, every morning na so they go dey climb am up and down (Ibe, they have stolen all of them, every morning you would see them climbing the tree up and down)

**Ibe:** Na so, they go dey go piom piom piom dey thief everything for this village, even fowl they go collect am, wetin we go do these children? (That is how they go about the village stealing everything, even people’s fowls they will also steal, what are we going to do about these children?)

**Kamalu:** I am going to their Mama.

**Ibe:** She is even looking for a way to kill them.

Tanka and Ikpere have started penetrating every nook and cranny of their village and the elders are not left out of their wrath. The two boys seem to have insatiable appetite to eviscerate everyone that crosses their path. To do so they steal pastor Fire Fire’s Magic Bible and their ministry begins

### PLATE 3



ERIRIOGU AND HER SONS AT THE PRAYER MINISTRY WHERE THEY STEAL THE MAGIC BIBLE

Eririogu as a typical Nigerian mother, is able to catch her two sons, she convinces them to follow her to a prayer ministry to see if the pastor could pray for them to stop their appalling behaviours. Eririogu’s quest to help her children boomerangs as the boys who are conversant with stealing, steal Pastor Fire Fire’s Magic Bible as the pastor is praying for them. Acquiring the magic bible

ushers in a new dimension in the lives of the young boys. The magic bible gives them superhuman powers to further exenterate their actions. To taste the strength of the magic bible, the boys continue with their notorious outing as they meet an elderly man on his way to a village council meeting.

**Ikpere:** Oga, we wan just make small inquiry from you (Sir, we want to make an inquiry)

**Mazi Okeke:** (Surprised) Meaning what?

**Tanka:** We wan ask you small question (We want to ask you a small question)

**Mazi Okeke:** These children, I don dey hear say, una no get respect but now e bi like I wa see-am with my eyes. How una go see elder like me, stop me, dey ask me question! (These children, I have been hearing stories about you, that you do not have respect but now, it seems like I will see it with my eyes)

**Tanka:** We wan do business with you. (We want to do business with you)

**Mazi Okeke:** How una go see elder like me, stop me for road dey ask me question? (How can you stop an elder like me on the road to ask me question about business?)

**Tanka:** No bi bad question we wan ask you, we wan do business with you. (Our question is not a bad one at all, we want to do business with you)

**Mazi Okeke:** I have seen something! How small pikin like you go wan do business with me? (How can a child like you want to do business with me?)

**Ikpere:** Na bad thing to do business with elderly person? (Is it a bad thing to do business with an elderly person?)

**Mazi Okeke:** Okay, what kind of business una wan do with me? (What kind of business do you intend doing with me?)

**Ikpere:** Oga, e-get one small space we see near Osama road, we ask people, they say na you get-am, we wan rent-am make we use-am do business. (Sir, we saw a piece of land near Osama road, we asked about the land and were told you are the owner, we want to rent it for a business)

**Mazi Okeke:** Which kind business you wan do for there. (What type of business do you want to do there?)

**Ikpere:** Oga, we wan do signs and wonders. (We want to do signs and wonders)

**Mazi Okeke:** (Laughs) Signs and wonders, small pikin dey do sings and wonders? Where una get the power to do signs and wonders. (Signs and wonders, do children do signs and wonders, where did you obtain the power to do signs and wonders?)

**Tanka:** Oga, we see a place that place and we want to use it to do business and na money we go give you. You dey collect the money? (Sir, we saw a good site that place and we want to use it for business, are you collecting money or not?)

- Mazi Okeke:** Okay, by the way, where una get the money una go use pay the rent for that place? (Okay, where did you get the money to pay for the rent?)
- Tanka:** Oga, you wan make we show you small signs and wonders so you go gree do business with us? (Sir, do you want us to show you a bit of signs and wonders so that you will agree to do business with us?)
- Mazi Okeke:** (Angrily) Abeg, comot here which kind signs and wonders? (Seriously, get out of this place, what do you mean signs and wonders?)
- Tanka:** Mazi Okeke, I command you to stay where you are (Mazi Okeke glues to the spot)
- Mazi Okeke:** Which nonsense command be that? (Tries to move but couldn't) This one na joke? (What kind of nonsense command is that? I hope you are joking)
- Ikpere:** No bi joke ooo, wetin you dey see na reality. You wan give us the land? (This is no joke, what you are witnessing is a reality, are you giving us the land or not?)

#### PLATE 4



#### IKPERE AND TANKA HOLDING MAZI OKEKE TO A STANDSTILL WITH MAGICAL POWER

In the end, Mazi Okeke, refuses their proposal and the outcome is bitter for him, as they use their magical powers to hold him on a standstill until he agrees to their offer. Having acquired the land from the Chief, their Signs and Wonders Ministry begins immediately. As they go about the village healing and tormenting people with their magic bible as well as making money from their fake miracles. The two boys in the above dialogue demonstrated their superhuman strengths which one could say is the fantasy of many children with the phrase, “Mazi Okeke, I command you to stay where you are” everyone seems to enjoy commanding someone and this is not an exception when



it comes to children's world. One may say that it becomes more interesting when it is a child that commands the adult. The above scene made some of the participants love magic and when queried further by the researcher, the participants said they would want to use magic. It is also good to note here that some of the scenes in *The Magic Bible* utilize magic and those scenes like Fantasy films captured the participants' attention. The above act is "Un-African" not part of African culture, Igbo culture to be precise, one may say. In Igbo cultural set up, the elders make decisions and command respect. With the above reading of the film fantasies, one may begin to wonder if this would augur well with children's character formation and ideological construct needed for their moral development. Magic in the above scene is used negatively and if the child audience is let alone to see the scene, he would believe and cultivate negative usage of magic.

#### PLATE 5



#### IKPERE AND TANKA HEALING THE SICK WITH THE MAGIC BIBLE

Eririogu could be seen in plate 5 supporting her children even when she knows that the magical power they use to perform their miracle was stolen from pastor Fire Fire. The above scene gingers some of the participants, as they would use magic to heal the sick, this observation is noted in the post-test examination that interrogated the participants on the use of magic. The implication here

is that the sources of the magical power Tanka and Ikpere use in the above scene is questionable and one may not recommend it for children, yet the children loved it.

#### PLATE 6



#### IKPERE AND TANKA PROPHESYING

*The Magic Bible* did not do justice in the area of message clarification, and fails to adhere to the fantasy genre even though it utilizes magic which is one of the elements of fantasy, it did not create a fantastic environment that is different from the viewers' environment and thus using Gerbner's cultivation theory, imitation of the negative aspects of the filmic events becomes inevitable. Poetic justice should be clearly stipulated to avoid audience misconception of the intended message. The film did not really do justice to this aspect as the story ended with Ikpere and Tanka running away with the money they duped people. This might give a child-audience the impression that there might actually be an escape route for being bad in the society thereby encouraging them to venture into carrying out nonchalant and lackadaisical attitudes in life. It is clear to most "learned" adults that most of the films events are fantasies and do not apply outside the box of the television but a young mind who fantasies on how to become a superhuman, make quick money, command his



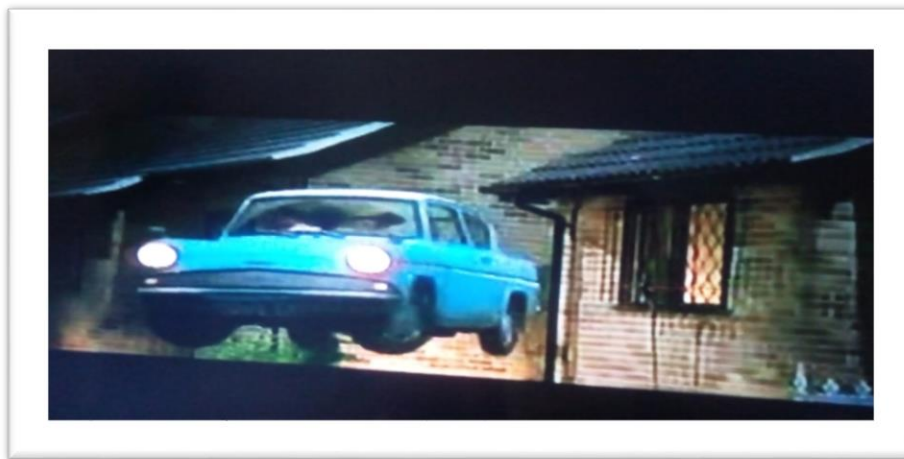
elders, carryout magical operations, the story for him is a stepping stone that such his dreams are achievable with the use of Magic Bible.

The critical sense of an adult permits him to judge not only the film's actions but also his own reaction to it, but this is not so in the case of the child. **Translation.** The children characters (Ikperere and Tanka) are seen by the viewers as survivors, they fashion out ways to escape punishment and justice. Their actions have no restrictions, they beat up their fellow children and go scot free, steal from elders and never get caught, steal from their mother too. One may say without any iota of doubt that their behaviours are transmittable and can easily influence the young minds because it seems that they enjoy all the gratifications they ever wanted to have. So, to a young mind whose fantasies are channelled negatively, imitation is inevitable because there seems to be no consequences to Tanka and Ikperere's actions. The major attributes of the two key characters (Ikperere and Tanka) in the film are stealing, deceit, harassing the elders of the village and using magical powers to oppress the villagers, this is not the case in *Harry Potter: The Sorcerer's Stone*. Fantasy as used in the *Magic Bible* is a welcome development but the story surrounding this theme is where the major problem lies considering the child-audience's understanding of filmic events. A child's fantasies should be, being good at all times to people around him and should not harbour hate or nurse bad feelings towards his society.

#### 4.4 Fantastic Film Environment and Child's Learning in *Harry Potter: The Sorcerer's Stone*

*Mise en place* Theory of Denna Weisberg once more is of prime importance in analyzing Child's learning environment created in *Harry Potter: The Sorcerer's Stone*. The theory states that "fantastical scenarios signal that kids need to pay attention because things in that environment do not necessarily follow the typical script. As a result, children feel drawn to engage more deeply, mentally preparing them to learn in a more focused way" (46). Such fantastical environment is created in the opening glee of the film as Hagrid rides in on a flying motorcycle, this opening help the participants' attention as they wait to see the outcome of what Hagrid brings to Professor Dumbledore. Also Ron Weasley visits Harry Potter with a flying car as could be seen in the plate below

PLATE 7



RONALD WEASLEY DRIVING HIS FATHER'S FLYING CAR

The motorcycles and cars that the participants see in their everyday activities or in their real world do not fly. So the participants' interests at that moment became glued to the television. Elements of fantasy such as Magic is well utilized in the film. For example, the sorting cap which talks and works as magic cap is used to place each student to a house. The Plate below shows the sorting cap on Harry Potter's head.

## PLATE 8

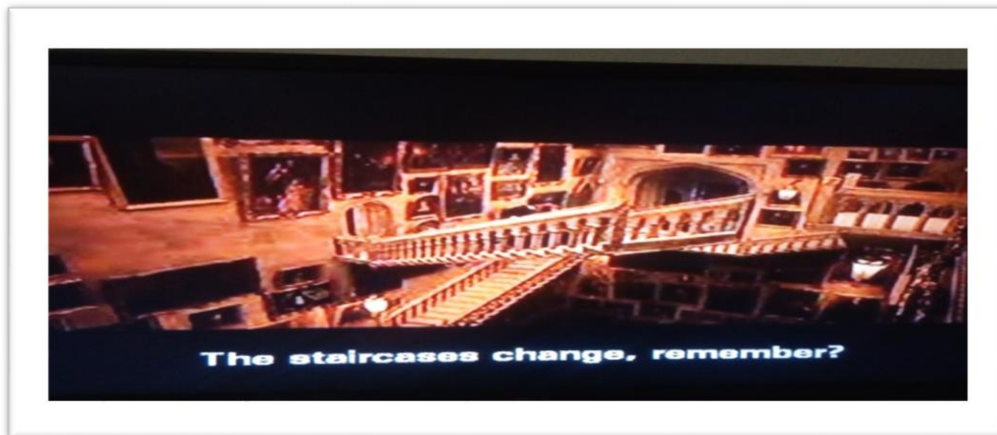


## THE SORTING CAP PLACES HARRY POTTER INTO GRYFFINDOR'S HOUSE

The action, and the environment above are not common to the participants, thus it is fantastical and intriguing enough to raise the participants consciousness and curiosity. The above action teaches the viewers that due process must be followed in obtaining one's aim and objective. Even though Harry Potter inherited his supernatural powers from his parents, and James Potter (His Father) being one of the famous teachers at Hogwarts he still submits himself to the sorting cap to be sorted into the school dormitory. On the other hand, Draco Malfoy whose grandfather was one of the founding fathers of Hogwarts School of Witchcraft and Wizardry equally submits himself to the sorting cap to be sorting into Slytherin House. The viewers learn that there are processes to be followed in every situation and that no matter how highly placed an individual is in a society, he must follow due processes.

Another fantastic film environment created in the film is the shifting staircases at Hogwarts.

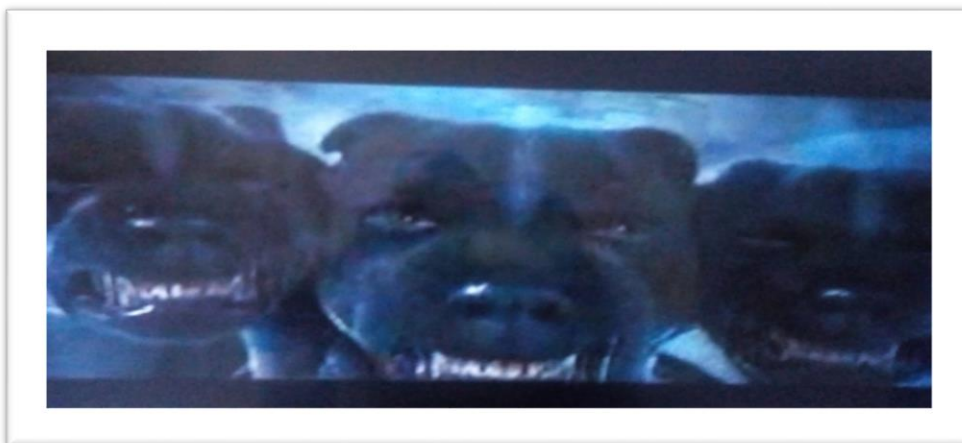
## PLATE 9



## THE CHANGING STAIRCASES AT HOGWARTS

The shifting staircases teaches the viewer to always obey rules and regulations. One of the rules given to new students at Hogwarts is to always remember that the staircase moves, and changes from time to time. The above plate teaches viewers the importance of expedient action and the importance of keeping to time. Again not forgetting being careful at all times as the case maybe. In one of the instances, Harry Potter, Ron Weasley, and Hermione Granger missed their direction as the staircases change and take them to a restricted area where Fluffy, Hagrid's three-headed dogs are guarding the Sorcerer's Stone.

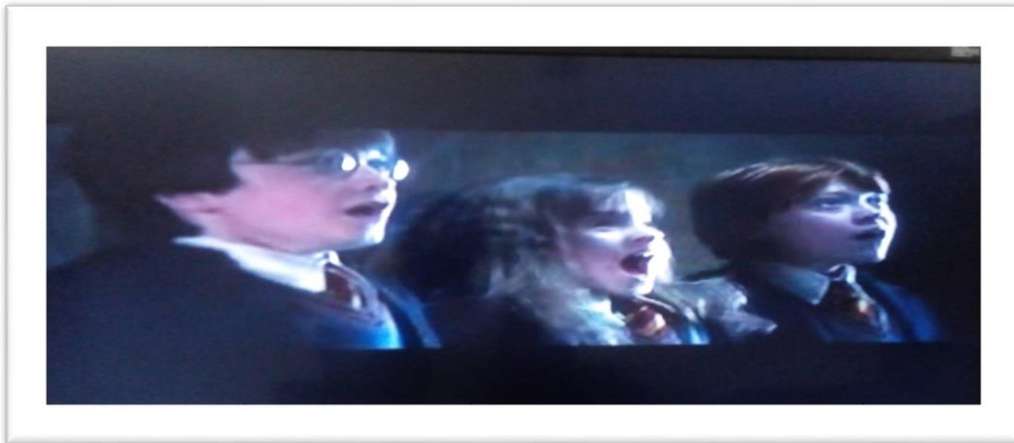
## PLATE 10



## FLUFFY, THE THREE-HEADED DOG

The danger they faced is terrifying owing to the fact that they are still new to the school at the time. Although Hermione's intelligence saves the three from eminent danger as she uses her magic wand to open the door that leads to their escape.

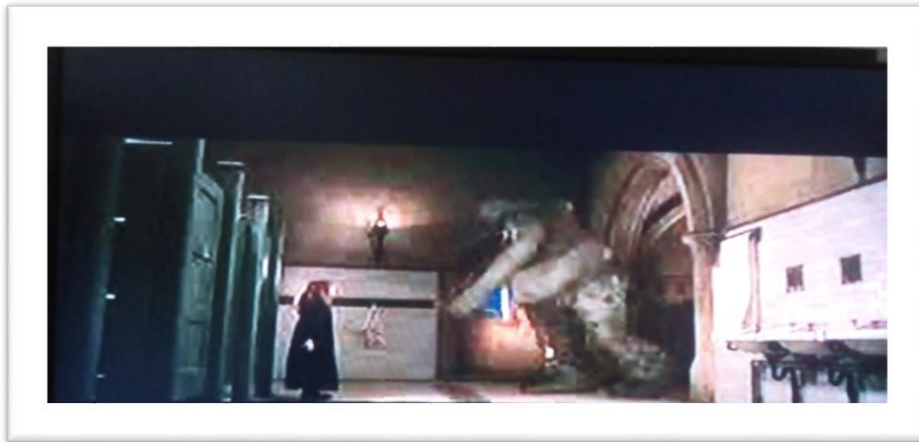
PLATE 11



HARRY POTTER, GRANHGER HERMIONE AND RON WEASLEY TERRIFIED

Hermione's quick reaction, remembering what she has read in a magic book helps them escape the danger of being devoured by the three headed dogs. It is Hermione Granger who defines the Philosopher's Stone which is the major symbol of knowledge as utilized in the film. From what she has read, she says "The philosopher's stone is a legendary substance with astonishing powers... It 'ii transform any metal into pure gold and produces the elixir of life which will make the drinker immortal" The lesson here is that the viewer learn the importance of reading and using the acquired knowledge to solve his or her problem when the need arises. The next set of plates teaches bravery, courage and friendship.

## PLATE 12



HERMIONE COMING FACE TO FACE WITH TROLL

The above plate prepares the battle ground between Troll and the children (Harry Potter, Granger Hermione and Ron Weasley). The viewers watch to see how the children can face the giant Troll and save Hermione Granger.

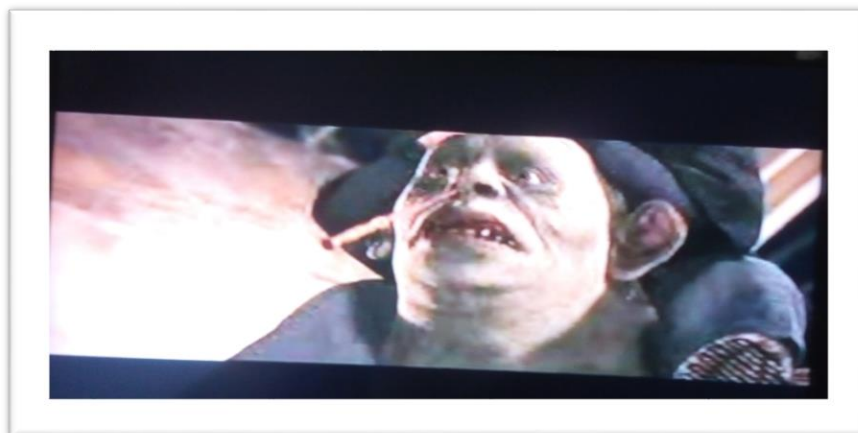
## PLATE 13



TROLL HOLDING HARRY POTTER WHO GOES TO SAVE HERMIONE

Harry Potter seeing that Granger Hermione is in great danger goes to help her and ends up in the hands of Troll, Hermione who is helpless informs Ron who is also at the scene to use a magic trick they were taught in the 'class of levitation' to subdue the Troll. Ron "Wingardium Leviosa." Once Ron casts the spell on the Troll, Troll's big stick hangs in the air.

## PLATE14



**TROLL IS DEFEATED BY HARRY POTTER, RON WEASLEY AND GRANGER  
HERMIONE**

The three friends' defeat of Troll elicited applause from the participants (Viewers). The plates above present heroes and a heroine. The above scene teaches friendship as seen in Weasley and Potter's courage and bravery to save Hermione. It also teaches responsibility on the part of Granger Hermione, towards the end of the above scene, Professor Severus Snape, and Professor McGonagall come to fight the Troll but on getting to the scene, Harry Potter, Ronald Weasley and Granger Hermione have defeated the Troll, and the two professors are terrified.

**Professor McGonagall:** (To Harry Potter and Ron Weasley) Oh! My goodness, explain yourself both of you

**Hermione:** It's my fault, professor McGonagall. I went looking for the Troll. I thought I could handle it. If Harry and Ron hadn't come and found me, I'd probably be dead.

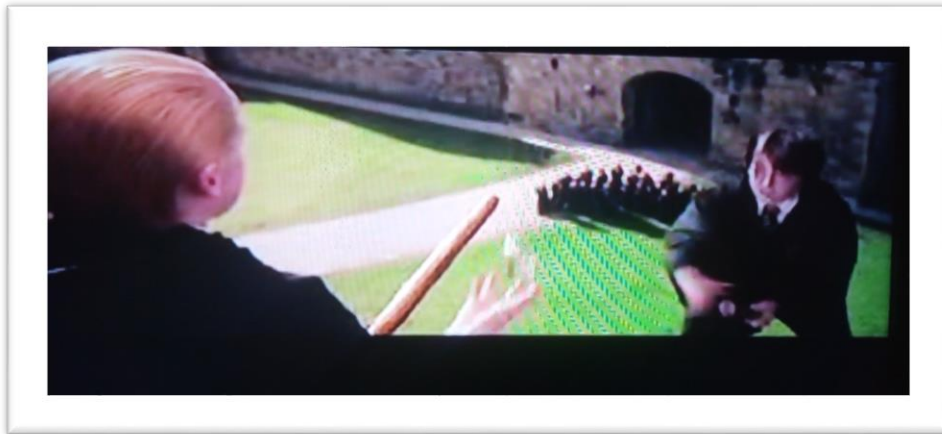
**Professor McGonagall:** (To Hermione) Be that as it may, it was an extremely foolish thing to do. I expected more rational behaviour and am disappointed in you. Five points will be taken from Gryffindor. (To Ronald and Harry) I just hope, you realize how fortunate you are. Not many first-year students could take on a Troll and live to tell the tale. Five points will be awarded to each of you.

From the above conversation, one could deduce the punishment of breaking the rules and reward for good work. Five points is taken from Gryffindor for breaking the school rules and regulation as admitted by Hermione in her lines, for Ron and Harry to escape punishment, she opts to take



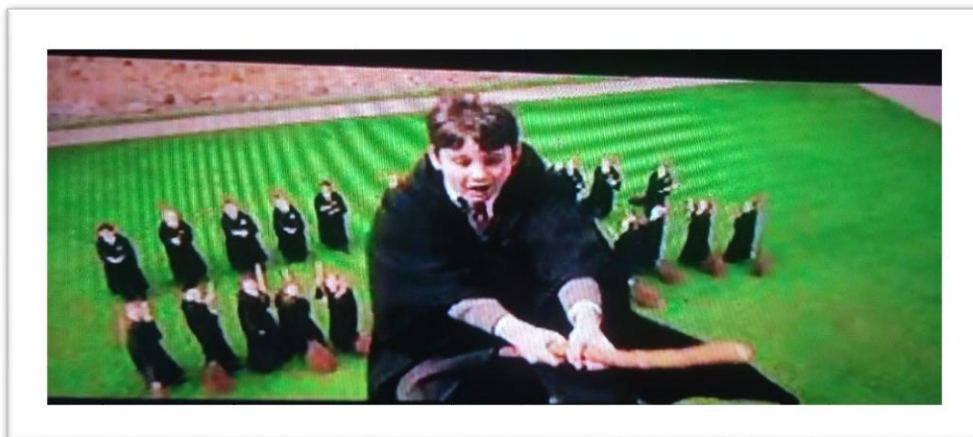
responsibility and save her friends. And by doing so, instead of punishing Harry and Ron, five points are awarded to them for their courage and bravery. The next plate shows the characters quest to conquer their fear. The playing of Quidditch game in the air is not common to the participants of this study, it is an environment that challenges the viewers' fear of staying in the air and playing a game at the same time. Harry Potter conquers the above fear in his first year at Hogwarts by becoming the first year student ever to become the Seeker of Gryffindor, a position reserved for the older students with experience.

PLATE 15



HARRY POTTER AND DRACO MALFOY FLY IN THE AIR ON BROOMSTICKS

PLATE 16



LONGBOTTOM STILL LEARNING HOW TO FLY WHILE HARRY POTTER HAS PERFECTED HIS FLYING ON THE BROOMSTICK



Apart from the fantastic environment, characters and magic created in *Harry Potter: The Sorcerer's Stone*, the central theme and subthemes of the film were not lost. The theme of friendship and subthemes of, courage, bravery, assiduousness, etc are highlighted and projected more in the film's narratives. As such, the film stands as a good learning material to the young children under the age range used in this study. Hermione encouragement to Harry Potter summarizes the central message of the film in the following lines, "Me? Books and cleverness. There are more important things. Friendship and bravery" Hermione lines shows that although they have come to school to acquire knowledge, become intelligent, and clever, friendship and bravery would go a long way in helping one succeed in life.

#### 4.5. Morality Question and Fictional Reality Film Environment in *My Kids and I*

George Gerbner's Cultivation theory comes into play while dealing with realistic film environment. Hence the theory states that a child learns his or her activities or actions if projected on the screen. In fictional reality films the viewer identifies with the film environment, the characters, the settings, costumes, props, and the atmosphere among other filmic activities. Filmic events follow sequential arrangement just like the audience's real world activity goes. The didactic values of children educational material is paramount to this study, as well as the examination of possible lessons that could be learnt from *My Kids and I* which may shape the child's upbringing positively or negatively. Since the child's brain is supple, it is important that the teachers, parents, guardians, and other caregivers be mindful of what is channelled towards the child's understanding of his immediate environment and the world around him. Children are often curious to understand their environment and they seek answers from adults around them as exemplified in *My Kids and I*. Oscar and her three daughters (Michelle, Claire and Annabel) move from LA, in America to Lagos in Nigeria and everything seems awkward to the kids. Their first meeting with Chikwesili (Their Nanny) says it all. Chikwesili enters the kids' room to clean it up and Michelle, and Claire's reaction is harsh and appalling.

**Chikwesili:** Hello, Children, you all look beautiful.

**Michelle/Claire:** Get a hell out of here.

**Claire:** Apologize for calling us children

**Michelle:** I need you to go brush your teeth.

Chikwesili leaves the room in humiliation and the kids go straight to their Father to interrogate him.

**Michelle:** Daddy, what is that girl doing in our house?

**Oscar:** Oh! She is your nanny (As Chikwesili approaches)

**Michelle:** You mean, you brought a Nanny for us, jerk!

**Annabel:** (To Chikwesili) Why is your colour Black?

**Michelle:** Daddy, we don't need a nanny, we are big girls, and we can do anything we want by ourselves

The kids think and behave according to their ages (Michelle 10-12, Claire 8-10 and Annabel 4-5 years old) They are sincere in exhibiting vituperative life style of most American children. They do not mind how Chikwesili (A 25 year old lady) feels about what they say to her neither do they care about how they talk to their gateman Aloy (A 40 year old man with a wife and children). One may say that the children characters' portrayal is quiet unique unlike most Nollywood children films where the children characters talk and behave like adults. Then again, some of the adult characters in the film also understand that children will always be children, as Chikwesili is seen crying over the insults Michelle, and Claire meted out on her but Aloy reminds her, that they are just kids who are not familiar with their new environment. On the other hand, Oscar as a single parent understands his children and makes sure that their needs are met. Oscar sings lullaby for his kids while Claire sits at the sitting room, Oscar approaches:

**Oscar:** (Tenderly) Claire, why are you here?

**Claire:** I don't want to sleep dad, there is engine that doesn't want to stop. (She is talking about the electricity generator)

Oscar explains to her gently why it is so, “if the generator goes off then there will be no light in the house.” He takes her to the bedroom and bidding them good night he says:

**Oscar:** Goodnight Pumpkins

**Annabel:** Daddy, why are you always calling us Pumpkins?

**Oscar:** Because Pumpkins are beautiful and you girls are beautiful

The above conversation shows a parent who understands his children’s needs at every point in time, parent to child bonding manifested throughout his dealing with his kids in the movie. His love for his children did not stop him from directing their footsteps as could be seen in the dialogue below. Chikwesili serves the kids their breakfast and Michelle is not comfortable with what is served.

**Michelle:** I want fucking noodles

**Oscar:** (Harshly) Who uses ‘F’ word in my house? Be nice to your nanny Michelle.

In subsequent scenes, each time, Michelle, and Claire try using the ‘F’ word, Annabel always cautions them reminding the two girls that she (Annabel) is going to tell their daddy or step mummy they later had in the film. So one could say that it is not imperatives for all the kids to behave and understand things the same way, there must be one or two who serve as watchdogs over others. Annabel character is created to be friendly, loving and caring to everyone she comes in contact with. Within few days of their return Michelle, and Claire become tired of staying in Nigeria and prepare to go back to LA.

**PLATE 17**



**MICHELLE AND CLAIRE ORDERING THE GATEMAN TO OPEN THE GATE**

**Michelle:** Eh! Mr. open the gate,

**Aloy:** Open the gate, where una dey go? (Where are you girls going?)

**Michelle:** We are tired of Africa, we are going back to LA

**Aloy:** Which one is LA, go back inside the house, here is not America. It is not as safe as America.

**Michelle:** Open the damn gate, your job is to serve us our pleasure and not to ask us questions.

So far, the reading of the film has taught the viewers about the kids and their reactions to their immediate environment. These kids because of where they are coming from need to be understood by the adults around them, they need to feel loved by other people around them except their father who seldom stays at home but loves them so much. For them to settle in this new environment the African mentality of seniority must be put aside by the adults around them. Chikwesili is given a task of making sure the kids drop their idea of going back to LA, in her quest to convince the kids to stay, she reaches an agreement with the kids. The agreement is that she is going to take them out to see the city of Lagos even though Oscar forbid his children from stepping out of the gate, let alone move around 'the dangerous' city of Lagos. Chikwesili honours her agreement with the

kids and Oscar finds out through one of his friends and subsequently sacks Chikwesili. The kids knowing that their father has sacked their nanny, enter their father's bedroom.

**Oscar:** Out of my room, out (As they are about leaving) come back (The kids return)

**Michelle:** Daddy, please don't sack her, we requested it. It is our fault

**Oscar:** What, I thought you never liked her.

The kids take responsibility for their actions, pleading with their father not to sack Chikwesili whom they have started getting along with. The kids are smart, inquisitive, and observant of their immediate environment. Oscar is down with malaria, a common disease in Nigeria and Annabel asks "Daddy, do people fall sick this way in Nigeria?" and Oscar replies "People fall sick everywhere" Annabel who has observed Chikwesili pray in her bedroom, asks her to pray for her sick Daddy, and Chikwesili and the three kids prayed for Oscar, Chikwesili also bought malaria drug for Oscar and in the morning Oscar is healthy again. Claire asks her father, "Daddy, does the prayer work?" and Oscar answers "Yes, it did". These intelligent children seeing that Chikwesili, their nanny has made herself one with them, and she is ready to satisfy their needs to the detriment of her job become sober of their previous action and as such ask for her forgiveness.

**Michelle/Claire:** (Kneel down) Aunty Kwesi, we have insulted you and disrespected you, please find a place in your heart to forgive us (Chikwesili is surprised)

**Annabel:** Aunty Kwesi, Please forgive them

**Chikwesili:** As long as I live in this house, I will always love you, Michelle, Claire and Annabel.

The above action is a positive one from the kids, as stated earlier that the minds of the children are malleable, they respond to stimuli around them, if you treat them harshly, you are more or less their enemy, but Chikwesili has shown them love and care, she becomes a mother that they lost, she brings herself to their level in order to gain their trust and in no time the idea of going back to

LA is put on hold. Having praised Chikwesili for understanding these children, Oscar brings in Rhoda, a lady he wants to marry, he introduces Rhoda to his kids and vice versa at the dining table.

**Oscar:** Rhoda, these are my kids, Michelle, Claire and Annabel.

**Annabel:** (To Rhoda) who are you to our daddy? (Rhoda is surprised)

**Oscar:** Okay, let me answer that question, kids, her name is Rhoda and she is going to be your step mother, okay.

The kids did not waste time in registering their disapproval of Rhoda as they discuss with Oscar.

**Michelle:** Dad, the lady you brought here, we don't like her, and we don't need a mum, send her away

**Oscar:** How can you hate someone you just met? I love her and I want to marry her.

**Annabel:** She seems unfriendly

**Claire:** She has mouth odour.

Oscar is confused but yet goes ahead with his plan of marrying Rhoda. Rhoda on her own part tries to familiarize with the girls as she enters their room. And Annabel is quick to respond "You should knock before entering someone's room, they leave her in the room and go to Chikwesili's and complain to her of their father's plan. Chikwesili encourages the kids to be nice to their would-be step mother. "Your father has made a decision, you have to respect it. You have a new mum in the house, your duty is to love and respect her, okay." Rhoda maltreats the kids, forces them to eat her food and Michelle is quick to react by going to Aloy, the gateman and orders him to call 911.

**Michelle:** There is a lady in there, terrorising me and my sisters. I want her arrested immediately.

Rhoda comes outside seeing Michelle complaining to the gateman, drags her inside the house and beats her as well. She calls the kids 'names' "Silly girls, stupid girls, spoilt little brats. This is

Nigeria, we respect our elders, nonsense, ‘Oya’ kneel down all of you” before now, Rhoda has already sacked Chikwesili believing she was the reason the kids find it difficult connecting with her. Oscar comes in and sees his children kneeling down and crying, he becomes furious with Rhoda “What, what are you doing to my kids? Being hostile won’t win their love, you need to treat them with love and care. Leave my house now, I don’t ever want to see you again” and that becomes the end of Rhoda in the house. Although the children bring up their idea of going back to LA again, packed their bags and are on their way before Oscar stops them and promises, he is going to take them to LA in the summer. Michelle reminds his father that they have rights of movement and opinion, she also promises Oscar that they are going to sue him if he reneged in fulfilling his promise to them.

### PLATE 18



THE KIDS STAMPING THEIR DEMANDS BY BLOCKING MAXWELL’S VIEW

Chikwesili whose love for the kids earns her Oscar’s love is now the step mother of the kids, she introduces her brother, Maxwell to the kids. In another scene, Maxwell is seated in the sitting room and seeing a football match when the kids enter and block his view to seek his attention.



- Maxwell:** What is it?
- Claire:** Uncle Max, we were seeing cartoon before we went to take our bath.
- Michelle:** Please, could you turn it back?
- Maxwell:** I will, smart girls, I love that.
- Annabel:** But they aren't smarter than me.
- Maxwell:** (To Annabel) Yes, of course sweetie, (To Michelle and Claire) you see the first time we met we didn't get to introduce ourselves properly. So, what are your names?
- Michelle:** My name is Michelle, but you can call me Mich, I can be very stubborn in all imaginable ways
- Maxwell:** (To Claire) What about you?
- Claire:** Claire, I don't like introducing myself twice.
- Annabel:** Common Claire, don't be unfriendly
- Maxwell:** Claire, I am sorry, the first time we met, I did not get your name. Please pardon my manners okay
- Annabel:** But Uncle, you have not asked me my name
- Maxwell:** Sweetie, I already know your name, Annabel
- Annabel:** Uncle Max, you don't know I like ice-cream, chocolate to be precise.
- Maxwell:** And I like ice-cream too. Now that I know you like ice-cream, very soon, Uncle Max will be taking you girls for an outing and I will get you ice-cream (To Michelle and Claire) what do I get you?
- Michelle:** Pizza
- Claire:** Chips
- Maxwell:** Now we have ice-cream, pizza and chips, there you go. (Pleading) Just allow me watch this football in peace. Very soon, I will change it to cartoon network, I know you don't like football but I will teach you how to enjoy it. Come here. Come and sit with me.

**PLATE 19****MAXWELL CONVINCES THE KIDS AS HE SITS AND WATCHES TELEVISION WITH THEM**

The above narrative has shown that kids are like yam tendrils, always following the direction given to them by their parents, caregivers, teachers, television programmes, films and guardians. Chikwesili's love and care gave them a sense of belonging to their new environment. An adult who wants to change a child's perception must first and foremost bring himself/herself down to the child's level of understanding. He or she must make out time and understand the child's needs at all times and that is exactly what Maxwell did in the above scene.

**PLATE 20**



**CHIKWESILI WELCOMES THE KIDS BACK FROM SCHOOL AND ADMONISHES THEM.**

In the subsequent scene, Chikwesili welcomes her step children back from school and the following conversation ensues:

- Chikwesili:** Hey! Cherries, come and give mummy a hug (The kids hug her) Why are your faces like this?
- Michelle:** Mum, I was in fourth grade, and I got demoted in my new school.
- Claire:** Same here Mum, I got demoted...
- Annabel:** Mum, I have a friend in school, her name is Ana.
- Chikwesili:** (To Annabel) Oh! Sweetie, that's beautiful, I knew you will get along better, (To Michelle and Claire) listen, I know how disappointing this is for the both of you, okay but, it is just temporary very soon you will be done with this term.
- Michelle:** They should have retain my class position
- Claire:** I wana change school already. That's so unfair and the teacher is so unfriendly
- Michelle:** Mine is grossly unfriendly...He can't even hear himself (The teacher speaks fast)
- Chikwesili:** Hehe! Come-on, take it easy with your teachers okay, you will get use to them very soon.

In the end, there are some negative angles of the film when it comes to African culture, where it is expected that no matter what an adult does, the child should respect the adult as was the case between Rhoda and the kids but the truth is that in most cases children needs are neglected by some adults, and adults take decisions for a child and in some cases, denies the child some certain privileges and rights. The positive angle of the film carries the fact that children appreciate those who love them and can easily do whatever such people want them to do. *My Kids and I* shows an average Nigerian child that his parent (s) has a duty of taking care of his responsibilities, and on his own part he is responsible for his actions as exemplified the first time Chikwesili was given a dismissal letter by Oscar. More so, the three kids acted within the confined space of their natural environment, this simply means that they acted like kids that they are supposed to be in the movie. It also shows that kids in their natural environment are not hateful, they are not thieves, they are not witches, they are not liars, and they are not melancholic as being represented in most Nollywood children films, they become hostile only when pushed otherwise by the environmental forces beyond their control.

Oscar, while extending his loving arms to embrace and give his kids everything they need, still find time to caution them whenever they erred. The film teaches children the importance of obedience, respect, loyalty and the overall need to embrace mutual understanding amongst themselves. The act of prayer is another positive impact the film will make on the child's psychology. It was Chikwesili the nanny who introduced the children to the act of praying to God. And the kids responded whenever they have problems beyond their scope. A child who grows up with such orientation is likely to fit well into the larger society and he will go on to become a responsible adult and even make a good leader.

An average Nigerian child seeing this film will be encouraged to abhor mischievousness, disobedience, impertinence and constituting nuisance in the society, but if no one is saddled with responsibility of explaining the film message to them as often the case in most Nigerian homes, most of them would learn to disrespect their elders wherever and whenever their decisions are challenged by an adult following the characters of Michelle and Claire who are seen exhibiting the true state of the environment where they are coming from. (Los Angeles, United States of America)

#### 4.6 The Psychology of Star Worship in Nollywood Fictional Reality Film: Example of *Two Rabbits*

George Gabner Cultivation theory comes into play in analysing the impact *The Two Rabbits* may have on child's learning. Children and adolescents or even most adults who see films prefer a particular film (s) due to the presence of some actors borne out of their psychological and emotional affiliations to such actors/actresses who may have in one way or the other impressed them through their looks, voices or character portrayal. Thus, Star worship as a psychological tendency which helps an individual to choose film actors and actresses as his or her heroes and heroines on whom they model their behaviours becomes inevitable in children's lives. In analysing the film *Two Rabbits*, a searchlight is beamed on the character portrayals of two most prominent children-actors in Nollywood Film Industry (Osita IHEME and Chinedu Ikedieze) from the interview conducted by the researcher, greater percentage of children identified Aki and Pawpaw as children characters they are familiar with while few of them (Especially girls) identified Reginal Daniel as their role model, yet acknowledging their knowledge of Aki and Pawpaw as they are popularly called. The greater percentage is able to identify Chinedu Ihedieze and Osita IHEME because the two have featured in more films than any other children actors (More than two hundred films titles are credited to their names) and also because of their body sizes that one could say without any doubt that they are children.

From the foregoing, one could say that film models known to most Nigerian children are Chinedu and Osita. (Aki na Pawpaw) A look at their characters' portrayals in *Two Rabbits* may give one the insight of what a child who sees the film is likely to model his life on. In evaluating the data generated from *Two Rabbits*, the unit of analysis focuses on two types of themes which are semantic and latent. With semantic approach, the themes of the movies are identified within the

explicit or surface meanings of the data while the latent content of the data identifies or examines the underlying meanings and ideas behind text or speech that is being analysed.

### PLATE 21



#### WILBERFORCE AND HIS TWO SONS (KARAMA AND OJONGO)

The overriding theme of deceit, played alongside falsehoods, larceny, hatred, renunciation, inordinate quest for wealth, immorality and greed form the central focus of *Two Rabbits*. The film presents two children Ojongo and Karama (Osita Iheme and Chinedu Ikedieze) who feel that their father (Nkem Owo) is not being fair to them on his quest to marry Lara (Alichi Chizzy). A lady, the children hate without any known reason in the world of the film. The sequence opens as Wilberforce in anger, drags his kids' ears.

**Wilberforce:** How many times have I warned you boys not to take me for granted, you think I attend the rank of sergeant just like that? Now, I want to ask you again, who took the meat in my dish? (No answer from the children except murmurs) You know what is wrong with you, it is because you have not experience the wrath of my military training which I am going to give you now. (Commands them) On the ground, jump like “Nwa Awo” toads. (The children run away)

The exposition above presented a troubled family where the kids steal from their father, and also, where the father sees no difference between his children and the newly recruits in the barrack.

Wilberforce like most African parents believe that through harsh punishment he could get the best out of his children but as could be seen in the subsequent happenings in the film, such punishment makes the children sturdier because overtimes, they become use to the punishment. And this is where the problem lies when it comes to imitation of bad characters. Hyperactive children would easily imbibe such behaviours believing that what come may, the punishment is not going to ‘kill’ them, or better still they would run away from such punishment as witnessed in the film, Ojongo and Karama run away from their father’s punishment and the retired sergeant has no strength to go after them. **Translation:** The children could always escape justice after committing crimes. Wilberforce contemplates on the issue at hand as Lara arrives to know his arrangement concerning their intended marriage.

**Lara:** You said, you love me, so why the delay, when are you coming to see my parents?

**Wilberforce:** We have a problem

**Lara:** My, sergeant, what is the problem?

**Wilberforce:** My children, the so called children of mine, those hobos, those urchins that a woman came here and laid like eggs into my compound. Those boys I am not even sure are my kids. Do you know those boys are the cock on the wheel of our progress? They want to damage this (Our) relationship, but it won’t work.

The above Wilberforce line establishes his unhealthy relationship with his sons, a soured rapport as he subsequently disowns them and starts to hunt them down. The children trying to make up with their father go to Etim, their Father’s friend to help them beg their father to accept them back.

**Etim:** What did you do that your father, Sergeant Wilberforce want to kill you with military punishment?

**Ojongo:** He said we stole meat from the pot.



**Etim:** What? That's a very powerful allegation, guilty or not guilty?

**Karama:** Oga Etim, we never pass to go steal ordinary meat for soup pot. We don't pass that one na (Sir Etim, have we not come of age to go and steal ordinary meat from a pot of soup. We have grown above that)

**Etim:** You are responsible for your crime. You go pay me begging allowance (You are going to pay me for begging your father)

**Ojongo:** We no get money na, how we go get money we go use pay you. Do this thing for us na. (We don't have money, how are we going to make money to pay you. Please do this for us)

Karama's position questions the boys' remorsefulness, they believe that stealing meat from a pot of soup is "ordinary" and it is not a serious subject matter, in other words, the boys are looking forward to committing misdemeanour that would suit their personalities. Although, Etim sounds a warning to them that they have to take responsibility for their crime but instead of helping the kids out rightly, he demands for 'begging allowance' from the unemployed children. He helps the children make peace with their father without knowing that he has sowed a seed of stealing in the kids as was later revealed in the film. Conditions involving the phenomenon of film-star worship in children surround adults' opinions of the stars. And Etim as an adult has given some credits to the boys' action by letting them know that if one commits a crime regardless of his or her age, and employment status, he or she should have money to pay a mediator. The audience looks on to see how Ojongo and Karama handle reoccurrence situations in their lives.

**PLATE 22**



**ETIM GOES TO WILBERFORCE'S HOUSE TO INTERCEDE ON BEHALF OF KARAMA AND OJONGO**

Karama and Ojongo make peace with their father after signing an agreement not to disobey him again, Wilberforce welcomes his children wholeheartedly without knowing that the children have hidden agenda. Wilberforce goes to Lara's house and they are inside the room. Ojongo and Karama knock on the door furiously and leave immediately. Wilberforce and his partner are surprised as neither of them is expecting any visitor. Wilberforce out of fear of the unknown, sneaks out of Lara's house, on getting to his house he meets his sons.

**Wilberforce:** Your father is in danger, help me to plan your father's safety.

**Ojongo:** Papa, some people came here looking for you.

**Karama:** (To Ojongo) Thank you, they said they are kidnappers.

**Wilberforce:** (Quietly) Kidnappers, looking for me? You know what is going to happen, If anybody comes to look for me here, tell them your father is on AWOL

**Ojongo:** On AWOL?

**Wilberforce:** Yes, just tell them that.

**Karama:** Papa, that's a lie, any lie is ten thousand.

**Wilberforce:** I am not telling you lies, what I am feeding you is creativity. You want your father to die?

**Ojongo:** Okay, on AWOL, ten thousand.

**Wilberforce:** Okay, I will pay you. If Lara comes here tell her to meet me at that forest in the backyard. Don't tell any other person my whereabouts.

The two actors exhibited their characters very well in the above scene, deceiving Wilberforce, and inadvertently forcing him to abandon his home to live in the bush. With genuine character portrayal through action and line delivering of Chinedu and Osita's in the above sequence, children imitation of the actors may become automatic and there is increasing trend of conformity, which in no distant time results into conscious imitation of the actors' life style. The actors are clever in their dealings with people and most children always want to be seen as clever individuals. It would have been a wonderful imitation had the actors' actions depicted justice, helpfulness and goodness of heart of the characters. As the above elements are idealized and dominate the young people's fantasies. Wilberforce telling lies to his children and ascribing 'creativity' to his lies demonstrates the level of dishonest personalities of some parents in Nigerian society. It's common these days for a father or a mother to instruct his or her child to tell expected visitors that he/she is not at home. (In some cases parents want to have some rest and wouldn't want to be disturbed) children unconsciously learn to tell lies and see nothing wrong in doing so hence, their "model" is comfortable with it.

These models whom the researcher sees as teachers in the shadows succeed in sending their father away now strategize on how to put a permanent stop to Wilberforce and Lara's relationship, they steal their father's money as Ojongo fumes in anger.

**Ojongo:** He won't see the money to go and marry that girl

The audience see children who take laws into their hands, stealing their father's savings and not knowing that they are also stealing their future, of course that is part of the reason they are children.

Discovering this nefarious act, Wilberforce laments to Lara:

**Wilberforce:** All the money I made in business... all the money I have in this world are inside that bag you see those boys carrying.

**PLATE 23**



**KARAMA AND OJONGO SHARE BREAD BOUGHT WITH STOLEN MONEY TO OTHER CHILDREN**

Karama and Ojongo knowing that their father is searching for them, seek refuge once more from Etim who welcomes them.

**Etim:** What have you done this time?

**Ojongo:** Our papa, sent us.

**Karama:** (Giving him a bundle of naira notes) He said we should give you this money, so you can add it to your business.

**Etim:** How? Is your father a philanthropist?

**Akpan:** (Etim's Roommate) We should go and thank him.

**Ojongo:** Noooo! He said you should not bother yourself.

The boys did not stop at giving out their father's money to the public; they gather their fellow kids under a tree and distribute bread and money to them. And the children sing their praises. Wilberforce hearing that his sons are now 'philanthropists' goes out in search of them, he is able to catch them but with helps from Etim and Akpan, the boys escaped. In another scene, Ojongo and Karama run to Etim again, this time asking them how much to pay them so as to live with them since Wilberforce is after their lives.

**Ojongo:** We want you to hide us in your house.

**Karama:** We are going to pay you, how much are you going to take (After some deliberation)

**Etim:** Two Thousand.

**Ojongo:** Only two thousand, small money. We are going to pay you twenty thousand.

#### PLATE 24



#### ETIM COUNTS THE MONEY HE RECEIVES FROM KARAMA AND OJONGO

The boys give them the money and the case is settled. The underlying meaning of the above characters' actions calls for a serious examination of children script in Nollywood and the meanings inherent in the actions of the child-actors. The notion that there is always a two sides of a coin (Where one side is good and the other one is bad) is defeated in the above lines. The obverse side of the coin is not encouraging for imitation from adult perspective, likewise the reverse of the

coin. Karama and Ojongo are birds of same feather that flock together thereby delimiting the imitation of any positive output from any of them. The adults in the movie, Etim, Lara, Wilberforce and Akpan in one way or the other influenced the kids negatively and thus giving credence to their actions as could be seen in their dealings with Etim whom they trust as their father's friend and believe he would be of help to them in times of needs. Yes, Etim provided that help but without following the proper channel of investigation. Examples could be found in some of the scenes with Etim, (1) The boys asking for his help to beg Wilberforce on their behalf, He demanded "Begging Allowance" thereby sowing the seed of stealing in them. (2) The boys giving him money and he did not verify the source of the money. He believes them without carrying out thorough investigation into their activities. The above actions become a yardstick to kids who lack parental love and care, or whose parent (s) wants to marry a wife or a husband as the case may be. They are to render such parent incapacitated in all possible ways and make sure the marriage never succeed as witnessed in the characters of Ojongo and Karama. The positive aspects of such marriage to the kids are not highlighted in the movie. Commensurate punishment that Ojongo and Karama deserved for their atrocious outings are soft-peddled in the end of the film. It is expected that as a result of film screening that some hyperactive or maladjusted children would abandon their originally negative point of view, hence pupils appeared to be capable of correctly understanding the relationship between parents and children as represented by film contents but that was not the case in the above film. At the end of the film screening most of the children laughed, showing that they enjoyed the actions, their emotions were not purged, and they were not remorseful just like the characters they have seen in the movie. One could say that the above observation makes imitation and star-worshipping inevitable in the later part of a child's life. Writing on "New gods: Problems of film-star worship" Zochbauer Franz opines that:

70 percent of young persons between the ages of 10 and 18 model their manners and attitudes on those of the stars; the film-star furnishes standards of economic behaviour (32).

Zochbauer's observation is apt to the ongoing argument, it is also important to add that it goes beyond influencing the child's economic behaviour, but cut across virtually every aspects of the child's life. The researcher ponders that star worship among children is all the more significant since the influence of parents, pastors, teachers and masters is waning in recent time.

## CHAPTER FIVE

### SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

#### 5.1 Summary of Findings

This study has established that most people, especially young children imitate what is projected before them on the screen, in other words, the child learns through visual images and this buttresses the fact that most children are visual learners. Using Weisberg's Mise-en Place theory in analysing the impact of fantasy films on children, *Harry Potter: The Sorcerer's Stone* created a fantastic environment that is not common in the participants' real world environment, and yet presented an event where children (Harry Potter and Ron Weasley) faced and defeated their fear (Troll). During and after watching *Harry Potter: The Sorcerer's Stone*, participants were intrigued, fascinated and equally motivated to take responsibility unlike the answers they provided in the pre-test frame 2, that tasted their resolute in taking responsibility or shifting responsibility. 19 participants representing 63.33% in the pre-test frame 2, shifted responsibility while 28 participants representing 93.33% in the post-test frame 1, took responsibility after watching a similar incident presented in the pre-test in *Harry Potter: The Sorcerer's Stone*, judging from the data above, the researcher opines that the fantastic film environment as presented in *Harry Potter: The Sorcerer's Stone* made positive impact on the participants. Post-test frame 2, shows that 80% of the participants like Harry Potter character more than any other characters in the films they watched. Harry Potter is one of the major characters in *Harry Potter: The Sorcerer's Stone*. 3.33% like Ikpere, (*The Magic Bible*) and Ron Weasley respectively (Harry Potter's Friend), while 6.67% like Granger Hermione ((Harry Potter's Friend) and Tanka. (*The Magic Bible*) The reason for participants liking a particular character more is presented in post-test frame 3, the participants'



reasons for preferring a particular characters to others place children as innocent people who would always want to identify with 'good.' Unfortunately, 24 participants representing 80% of the participants have good reasons for preferring Harry Potter, a foreign film character to Nollywood film characters. This shows that Nollywood children film characters representative needs a serious check. On the impact of the films on children, Post-test frame 10, indicates that 24 participants representing 80% of the participants said that *Harry Potter: The Sorcerer's Stone* made positive impact in their lives while 5 participants representing 16.67% of the participants believe that *The Magic Bible* had made positive impact in their lives. Post-test frame 11, tabulated the impact the two films made in the lives of the participants. It was observed that the two fantasy-reality (*Harry Potter: The Sorcerer's Stone and The Magic Bible*) films have made positive impact in the attitudinal change of the participants. This is totally different from the impact the first two films made (*Two Rabbits and My Kids and I*) on the behaviour of the participants. It is also good to mention here that having a first-hand observation of the participants during and after the screening of the films, the participants were keener while watching *Harry Potter: The Sorcerer's Stone* and *The Magic Bible* when compared to their inattentiveness while watching *My Kids and I and Two Rabbits*. The fictional reality films provided them with the environment that they are familiar with, so mere looking at the filmic events they understood the sequences of actions, they knew about the characters' names and behaviours, as such the two films did not challenge their imaginations or engage them mentally like the two fantasy-reality films did. When queried further on which of the films, participants would recommend to their friends, 23 participants, representing 76.67% of the participants would recommend *Harry Potter: The Sorcerer's Stone* to their friends while 7 participants representing 23.33% of the participants would recommend *Magic Bible* to their friends. Participants' reasons for their recommendations are tabulated in post-test frame 9. What

the above findings indicate is that children learn more when fantasy is adopted and applied in their lessons.

The four films studied in this study, *The Magic Bible*, *Harry Potter: The Sorcerer's Stone*, *My Kids and I*, and *Two Rabbits* were cautiously evaluated. The evaluation reveals that *The Magic Bible*, *My Kids and I* and *Two Rabbits* would have more negative impacts on children's behaviours, attitudes and temperaments if no one is saddled with the responsibility of teaching the child audience the latent meanings of the filmic events. While *Harry Potter: The Sorcerer's Stone* would have more positive impact because it utilizes fantasy in teaching the young audience about obedience, courage, bravery and friendship. This conclusion stems from the way in which the films handled the upbringing and training of children using the fantastic and fictional reality film environments. The first two films (*The Magic Bible* and *Two Rabbits*) dealt with the lives of four mischievous children, Tanka and Ikpere, Karama and Ojongo, while *Harry Potter: The Sorcerer's Stone* focused on smart kids, Harry Potter, Hermione Granger, Ron Weasley. Using George Gabner's Cultivation Theory and Albert Bandura's Social Learning Theory, the study reveals that children film content presented in the real world environment (Fictional Reality) of a child audience are capable of making or marring a child's attitudinal behaviour. In the above-mentioned children films, the themes/subthemes interrogated are witchcraft, theft, Friendship, Bravery, Courage, stubbornness, spiritual and demonic powers, mischief, Gluttony, disobedience, obedience, hatred, and so on and so forth. While screening Nollywood movies used in this, the study group identified with the characters (Chinedu Ikedieze and Osita Iheme) in the movies as they have seen them in other movies portraying almost the same characteristics. The impact of the aforementioned actors on children's ideological leaning cannot be overemphasized as a good number of school children see them and their appalling behaviours in most Nollywood films. Data

gathered after the discussion group exercise proves the above point. For instance, Table 27 indicates that 132 respondents (pupils) representing 88% of the respondents do watch Nigerian movies, while only 18 respondents (pupils) representing 12% do not watch Nigerian movies. Therefore, it shows that greater percentage of the respondents do watch Nigerian movies and some others watch both Nollywood and Hollywood movies. Table 31 also shows that 97 respondents (pupils) representing 64.67% said they do learn good things from Nigerian films, 22 respondents (pupils) representing 14.67% said that they don't learn good things from Nigerian films, while 31 respondents (pupils) representing 20.67% said they don't know if they learn good things or not from Nigerian films. From the above answers, it's poignant to state categorically that greater percentage of Nigerian children are visual learners and they also see and enjoy Nollywood films, as such, imitation of characters behaviour is not out of place. The above observation stems from the fact that most Nigerian film narratives are drama 'on screen' that deals with the reality of human conducts and the society, children no doubt like drama as the researcher witnessed in the cause of this study. According to Festus Idoko and Hanatu Dantong, Drama in Education uses:

Dramatic elements of movement, voice, concentration, improvisation and role-play aid the personal development of the pupil... At the same time the use of DIE equips the child with a wide range of interpersonal skill in communication, relationships etc (134)

Drama most often forms part of the film narratives, and the film narratives incorporate all the above mentioned elements and this in turn, becomes the actions and activities of the people of a society that a child learns from through the projected activities and images on the screen. These films contents are they good for children? Parents provided answer to the above question in Table 11 which shows that 105 people, representing 70% of the respondents think that watching films is good for a child, while 45 people, representing 30% of the respondents, think otherwise.

and children corroborated the above answers in Table 34, which show that 51 respondents (pupils) representing 34% got beaten by their parents for watching films, while 99 respondents (pupils) representing 66% said that their parents do not beat them for watching movies. Therefore, while some parents beat their children for watching films due to some reasons (Imitation of bad behaviour among other reasons), greater percentage of parents/adults allows their children to watch films and in most cases watch films with them as indicated in tables 8 and 29 respectively. The dramatic portrayal of characters in films especially in a fantastic film environment cannot be over emphasized, film encourages the development of individual personal resources-sensory perception, intellect, imagination, powers of concentration, and children by practicing what they see in such films at home or at school develop physical and verbal skills and emotional control. The above actions are reliant on the messages, themes, and overriding metaphor of the films contents projected to a child. According to Gordon Vallins as quoted by Festus and Hanatu, opines that:

By participating in dramatic activities we not only realize our own individuality and express our own thoughts, ideas, feelings, needs, and demands, but we also brought into immediate contact with others who are also expressing these aspects of self. We are forced to take these 'others' into account and in so doing we acquire a sense of personal and social integrity and hopefully achieve a balance between the two. (137)

Going further, Vallins is of the opinion that play plunges the young child into the exploration of things, through touching, tasting, smelling, looking, listening and manipulating. Vallins position is evident during the practical experiment of this study especially during the screening of *The Magic Bible, My Kids and I, and Two Rabbits*, the pupils were seen carrying out the above activities as mentioned by Vallins. The feelings above became more intense during the screening of *Harry Potter: The Sorcerer's Stone*, hence participants were taken away from their immediate

real world environment and transported into the world of fantasy. In watching films, children begin to learn their future roles in the society, unfortunately most of the Nollywood children films do not provide children with brighter future roles as witnessed in some of the case studies. In essence, the film narratives should provide children with emotional, physical, spiritual growth, intellectual, and educational development, as well as social and behavioural skills. The truism of George Gerbner's Cultivation Theory, and Albert Bandura's Observation, Learning and Imitation Behaviour Theory which are subordinate theories employed in this study agree with Vallins's standpoint. Both theories accept that children, tend to learn from the mass media and model their behaviours on dramatic personae. Table 35 asks children, "if they practice what they see in films at home or at school", and their responses indicate that 105 respondents (pupils) representing 70% practice what they see in movies at home, 25 respondents representing 16.67 practice what they see in movies at school, 13 persons representing 8.67% of the respondents do not practice what they see in movies either at home or at school. While 7 respondents (pupils) representing 4.66% do practice what they see in movies at both places. From the above observations, star-worship and learning of negative vices becomes inescapable, as such, the quality of what is projected to children needs a total overhauling so as to provide contents that will not debilitate against the future of the leaders of tomorrow. Some of the film characters played by Chinedu Ikedieze and Osita IHEME have not done well in influencing or impacting positively on the Nigerian child. This is evident in *The Magic Bible* and *Two Rabbits* as analysed in the previous chapter. Most of the children that participated in this study identified with the two actors, while some see them as their models, others like their cleverness. Table 36 indicates that 25 respondents (pupils) representing 16.67% know Nkem Owoh as one of the actors of Nigerian movies, 56 respondents (pupils) representing 37.33% know Osita IHEME as one of the actors of Nigerian movies, 48 respondents (pupils) representing 32% of

the respondents know Chinedu Ikedieze as one of the actors of Nigerian movies. Table 37 indicates that 77 respondents (pupils) representing 51.33% of the respondents think that Chinedu Ikedieze and Osita Ireme (Aki and Pawpaw) are between 10-15 years old, 40 respondents (pupils) representing 26.67% think that they are between 15-25 years old, 22 respondents (pupils) representing 14.67% think that they are between 25-35 years, and 11 respondents (pupils) representing 7.33% think that they are 35 years and above. Children's knowledge of the actors' age makes it difficult for them to distinguish the two actors' adult characters role portrayal from their children characters role portrayal. Greater percentage sees them as their age mate and as such mimesis of the actors' actions are inevitable. The above reason may contribute to Plato's objection of mimesis in his *Republic*. While Plato in his idealized state would not give literature (Drama) a place in his *Republic* due to his precepts of the genre, he believes that the seductive power of drama (epic) possess the greatest moral threat to the foundation of his imagined state, "for poetry (Drama) charms unsuspecting children and youths to harmful violet stories of the gods and heroes"(154), he therefore argues that the young are prone to imitate character falsely or inadequately represented in poetry and that their habit will "become second nature" thus, If epic (Drama) according to Plato should promote peace for the happiness of all citizens then, adapting it and using it to create a fantastic film environment where good overshadows evil (as used in *Harry Potter: The Sorcerer's Stone*) into video films narratives should serve more in teaching the Nigerian children/youths the tenets of nation building rather than encouraging violence, dishonesty, hate, robbery, among other vices as being prevalence in most Nollywood films today. Subsequently, adapting epic story (folklore, myth and history), of the collective heroism enjoyed by the Africans in ancient times into Home Video films as suggested by Rev. Father Peter Okoli in an interview would not only address children fantasies of negative tenets in Nigerian Video Film Industry but would also

proffer solution to nation building by educating the young about the positive aspects of the society where love prevails. Table 37, which provides children opinion concerning the ages of their heroes or stars is protested in Table 19, showing that 138 adults, representing 92% of the respondents believe Chinedu Ikedieze and Osita IHEME are adults, while 12 adults, representing 8% of the respondents believe the actors are children. On whether what a child sees on the screen has impact on his socio-cultural/moral behaviours, parents opinions are analysed in Table 14, indicating that 145 adults, representing 96.67% of the respondents believe that what a child sees on the screen has an impact on his/her socio-cultural/moral behaviours, while 5 people, representing 3.33% of the respondents, believe that what children see on the screen does not have an impact on their socio-cultural/moral behaviours. Higher percentage believes that the influence of film on a child's socio-cultural/moral behaviour is noticeable, as such, film narratives meant for a child's consumption should be scrutinized and demeaning characteristics of film characters or actors should be avoided.

This suffices the fact that the children (The Study group) who participated in the experiment of this study, most of them like a particular film because of the actors involved in the films as indicated earlier. It is also worthy to note here that from the interview conducted, children who fall within the less-privileged category identify more with two particular actors in Nollywood children films (Osita IHEME and Chinedu Ikedieze) due to their disadvantaged dispositions. The children within this group are not steered or guided like their counterparts in the privileged group.

Consequently, there is proliferation of online video streaming such as NollyTv, YouTube, Rotten Tomatoes, Netflix, IrokoTv, Inflex and other online film and video web hosts who escape the noose of Censorship Board and host films that are contrary to what is rated for a child-audience viewership. From interviews conducted, the researcher found out that most children who fall within the privileged group have access to online film platforms because most of their parents

made available smart phones, iPad, computers and data to surf the internet and most parents, and guardians are unaware that their children/wards use the above gadgets to see different types of films on the internet. This revelation is in line with the responses in Table 10 which shows that 145 adults, representing 96.67% of the respondents think that Nigerian parents do not abide by film rating rules while 5 people, representing 3.33% of the respondents, believe that Nigerian parents abide by the film rating rule. Table 10 shows adults negligible attitudes towards the upbringing and education of children and this in turn leaves children to the mercy of screen-type education and upbringing where the kids are taught by the teachers in the shadows. (Their models) The films interrogated in this study showed that there is much to be desired in regards to contents of children Films in Nollywood. The researcher found out that most Nollywood children films have themes of Mischief, adult chauvinisms, hatred, demonic possessions, and violence, among other social vices which pose serious threats to the child's development. The study also discovered that most children films produced in the industry have the capacity of contaminating the teenager's mind with some misconceptions of ideals, which may shape his views negatively about the acceptable norms in the society and subsequently change his behaviour towards other members of the public. The Industry should desist from making films that are not helping in sharpening the child's ideological leaning and character formation. From the researcher's findings, most of the children interviewed, identified with Osita IHEME and Chinedu Ikedieze as children actors and mischievous children, but none of them was able to dictate the disparities when they play children or adult roles in films. This identification is culpable as some of the children imitate and portray the characters (models) they have seen in films in their playing and private times, as well as in their daily activities. On the type or genre of film suitable for children viewership, the adults respondents give their views in Table 12, which indicates that 35 people, representing 23.33% of



the respondents believe that cartoon story genre (Fantasy) is suitable for a child audience, 10 people, representing 6.67.6% of the respondents, believe that action movie genre is suitable for a child audience, 86 persons representing 57.33% of the respondents believe that children story genre (Fantasy) is suitable for a child audience, 2 people, representing 1.33% of the respondents believe that horror story genre is suitable for a child audience, while 17 persons representing 11.33% of the respondents believe that others genre not listed is suitable for a child audience. Greater percentage of the respondents believes children story genre is more appropriate for a child viewership. From the experiment conducted, most of the participants (children) are too young to understand the manner of expression of fictional reality films. They do not understand the latent meaning of the films they see, yet they enjoy seeing it because they understand the actions and images on the screen. Consequently, in some cases they are exposed to excessive stimuli and to the negative examples and falseness of the life which is represented by the films. Therefore, it is pertinent that Nollywood film industry create fantasy genre (film environment) from diverse traditional African children stories to stimulate and educate children film audiences that patronize Nigerian films. And as such, inculcate in them the needed principles, belief and the culture of the society.

## 5.2 Conclusion

Child's upbringing is the most collaborative of efforts that requires the input of every sane person in the society and it brings together a stunning collection of talented people who among other things may form a family bond or group of professionals to create the best environment for children to excel regardless of their individualities. Successful child's upbringing depends to a large degree on choosing the right learning materials in their education. Thus, Nollywood film industry and members of the public from the analyses of chapters three and four have shown that film serves as a learning material and has a lot to offer in shaping the life of a growing child.

Between fantasy and reality is a crucial stage in child's development because fantastic film environment stand out in teaching the learners positively or to put it more succinctly, the child's fantasy is his reality. By the virtue of this notion if a child's understanding of film contents is not streamlined to suit or inspire positive responses in him or her, his or her perception of the society could become unrealistic. In between this gap (Fantasy and reality), Nollywood Films' contents, parents, teachers, guardians and caregivers should factor in to bridge it, by creating fantastic film environments that would deter the child audience from imitating adult chauvinism as portrayed in most of Nollywood fictional reality films and also by telling a child the differences between the real world and the world of fantasies and at the same time, ensuring that the right attitudes and principles of life are cultivated in the child. This will enable the young child grow into adolescence knowing that all that glitters is not gold. At this concrete operational stage of child's development, (7-13 years of age) the child is expected to move into the next stage of development (Adolescent and adulthood) with the right orientation of how the society works. Successively, having established the fact that children adore fantasies in film, more of the positive aspects of the society should be projected in Nollywood children films if the society expect its leaders of tomorrow to

shun negative tenets such as bribery and corruption, Advanced Free Fraud (419), Hate, nepotism, betrayal, among other vices. In fictional reality film, the child seems to accept anything he or she sees on the screen as the true representation of how things work. Therefore, if cheating, lies, deceit, and stealing as witnessed in some of the films used in this study are applauded and not reprimanded in the society, the child develops a psyche imbibing the abovementioned negative tenets as positive ones. According to Kahnert, M.E

Children and young people ought not to be admitted to films intended for adults, because these films may have a traumatic effect on them. Films cannot be held directly responsible for juvenile delinquency but they may prepare the way for it. The production of good children's films must be encouraged. In principle, there should be three types of children's films: one for the "fairy tale" period of the very young, in which surroundings and self-merge; one for the "realistic" period of the 8-12 year-olds in which the desire for adventure dominates; and one for children of 14 years and over who are already seeking their own personalities. (56)

Like a yam tendril, a child at this crucial stage of 'fantasreality' development needs a proper direction and guidance before moving into another stage (Arousal) where youthful exuberant is at its peak. If he didn't get it right from 'fantasreality' stage, he may find it difficult controlling his youthful excesses.

A short and practical summary of the aforementioned ideas (Fantasreality or Character-bridge) is that children and adolescents see and experience a film in a different way from adults; young people generally like films for their visual clearness, their liveliness and action, rather than for their more abstract explanations. According to Keilhacker, Martin and Margaret

The film affects the viewer chiefly through image, movement, sound, everyday conversations, and as a result of these forms of expression it is easily understood. Special techniques of film language (bridging space and time) still cause children great difficulties and lead to misunderstanding. (55)

A good children's film appears in a different way to each age-group. Unguided screening of films harms the child, even if a good film is shown, the fictional reality films are very real to the child

and moral standards in Nollywood films evaluation meant for children must therefore be strict. One-sided representations of the worldview would give a false impression of reality and influence children's values and standards as witnessed in *Two Rabbits*, *My Kids and I*, and *The Magic Bible*.

The study aimed at the impact of utilization of fantasy film genre (Film Environment) in filmmaking and how they could be harnessed for quality education, development and indoctrination of good tenets on a Nigerian child has looked at how fantasy film contents for a child audience could impact positively in the life of a Nigerian child. It also evaluated public opinions on the influence of films on a child and traced the historical development of the Nigerian Film Industry. The research work further looked into Nollywood industry and the negative effects unguided screening of films could have on children film audience. The study finally investigated how a child understands fantasy and reality projected in films and analysed how parents, teachers, caregivers and Nollywood Film Industry could factor in and bridge the gap that exist between a child's fantasy and his reality.

Possible lessons to learn from Fictional reality film environment presented in *My Kids and I*, *Two Rabbits* and *(The Magic Bible)* are:

<b>(1) A nation that is in constant battle with demonic Attacks</b>
<b>(2) Children who use magic to do evil</b>
<b>(3) Children who can appear and disappear without any repercussions</b>
<b>(4) The benefits of having demonic and spiritual powers in achieving one's objectives</b>
<b>(5) Magic as a veritable tool of attack</b>
<b>(6) How children could be antagonists among themselves.</b>
<b>(7) Obedience</b>
<b>(8) Rewards</b>
<b>(9) Disobedience</b>
<b>(10) Commitment</b>
<b>(11) Stealing</b>
<b>(12) Lack of Respect for elders</b>

Possible lessons to learn from Fantastic film environment presented in *Harry Potter: The Sorcerer's Stone* are:

<b>(1) Friendship</b>
<b>(2) Children who use magic to do good</b>
<b>(3) Children who can appear and disappear with good reasons</b>
<b>(4) Courage</b>
<b>(5) Bravery</b>
<b>(6) How children could be of help to the society.</b>
<b>(7) Obedience</b>
<b>(8) Rewards</b>
<b>(9) Commitment</b>
<b>(10) Love</b>

From the observations and findings on the issues highlighted above, the study concludes that inadequate Nollywood film content which in most cases involves fictional reality genre have the potential of creating a generation of socially maladjusted children in Nigeria if not checked. The researcher also concludes that fantastic film environment creates and captures children's attention and as such, children learn by focusing and paying attention to the learning materials. The researcher therefore emboldens Nollywood filmmakers to explore the utilization of fantasy genre in films' contents created for a child audience, this would go a long way in helping children realize themselves and understand their basic roles in the society as seen in a Fantastic film environment (*Harry Potter: The Sorcerer's Stone*). In lieu of the above recommendation, the researcher also encourages the establishment of a children film unit in Nigeria Film Industry as a mechanism guaranteed in ensuring that children see and learn from film contents designed for their age.

### 5.3 Recommendations

Having undergone several quests and findings in this study, in essence, the researcher recommends that:

- The researcher therefore recommends that Nollywood filmmakers explore the utilization of fantasy-reality film genre for a child audience, this would go a long way in helping children realize themselves, distant themselves from imitation of bad tenets in most fictional reality films and help them understand their basic roles in the society as seen in a fantastic film environment (*Harry Potter: The Sorcerer's Stone*).
- The Nigerian government should as a matter of urgency, establish a film unit that should provide workable measures to sieve, dissect and scrutinize all children film contents in the Nigerian Film industry in order to make sure that the filmmakers produce films relevance to the academic and character formation needs of children.
- The researcher also recommends that government, private companies, Artists and stakeholders in the Film Industry should build cinema houses for children. As such, visits to the cinema by children should be encouraged. Joint visits to the cinema and a film discussion are necessary from time to time.
- For seven to thirteen year-olds, films with the following themes/subject matter are especially recommended: animal films, films with young actors, good adventure films, and comedies adapted to their age. Human values must dominate in films meant for children's consumption.
- Nigeria Video and Film Censorship Board should be saddled with the responsibility of organizing workshops, conferences and symposia in order to train and retrain moviemakers in Nigeria with regards to children film productions.

- The films should always present measurable punishments to the villains in order to caution children about the implications of going astray with regards to the people's culture, because this was lacking in two of the case studies, *Two Rabbits and The Magic Bible*, Ojongo, Karama, Ikpere and Tanka who had been the architects of the conflicts in the films were merely arrested by the police and even if punishment is meted out on them thereafter, the audience did not get to see that as their arrests signalled the end of the movies.
- The government should empower the Artists (Theatre Artists, Filmmakers, and Film Scholars) by providing incentives that will enable them take on big projects, hence, before selecting a film to produce, some producers would look at the budget and, if the budget is lean they go on. Most of the producer may avoid choosing fantasy children's film which tends to require heavier budgets and time. The Nigeria government should create a viable agency that would screen practitioners in the moviemaking business in Nigeria, or better still, map out standards that must be followed while producing children film contents and give grants that would enable those who are schooled in the art of Filmmaking to practice this trade with less difficulty.
- Theatre Arts and film practitioners should rise up to the occasion and take up the dimension of children's film production, this new era that is seeing the gradual extinction of Theatre in Education, Drama in Education, and Creative Dramatics in the class room should be used effectively to bring forth screen productions (Film) that would enhance the learning of Nigerian school children.
- Parents/teachers should endeavour to monitor and censor the content of films seen by children at home, schools, or at neighbours' houses. The emphasis is on influencing the

children positively for more reforming and beneficial effects on their character formation and ideological leanings.

- Having established the fact that fantasy film truly communicates and impacts on the socio-cultural behaviours of children, film script writers should at all times write about issues that are important to children. The writers/filmmakers should ensure that children have access to positive influences, or services such as good education, virtues, proper parenting which will benefit their lives.
- Children should not be left alone to watch films meant for older viewers, as witnessed in the less-privilege group in the interview carried out, where such children watch films that are not meant for their age, draw their conclusions and enact whatever they have seen in the films wholeheartedly.
- Parents should also pay attention to their children's usage of smart phones, iPad, and laptops with internet accessibility. As it was observed in the privileged group, that most children use the above mentioned gadgets to watch different films on the internet.



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## APPENDICES

### (1) QUESTIONNAIRES

#### Questionnaire for Parents/adults

#### SECTION A

Age: 18-25  26-32  33& above

Sex: Male  Female

Marital Status: Married  Single

Occupation: \_\_\_\_\_

Educational Qualification: GCE/WAEC  DIP/OND  NCE   
 BSc/BA/HND  MSc/MA/PhD  Others

#### SECTION B

Please answer ALL the question as the researcher would use the data for a purpose.

1. At what age would you say someone is a child?  
 0-2  0-7  0-11  0-18
2. Do you think children understand things the same way adults do?  
 Yes  No
3. Why do you think so \_\_\_\_\_
4. Do you watch film with your children or young siblings?  
 Yes  No
5. Why \_\_\_\_\_

6. Do you know what film rating is?

Yes  No

7. Do you think Nigerian parents abide by film rating?

Yes  No

8. Do you think watching film is good for a child?

Yes  No

9. Why \_\_\_\_\_

10. What genre of film do you think is meant for a child?

Cartoons  Action movie  children story

Horror  Others (Specify)

Why \_\_\_\_\_

11. Do you think that what children see on the screen has an impact on their socio-cultural/moral behaviours? Yes  No

12. If Yes, Why.....

13. Have you seen the Nollywood films "*The Magic Bible, Harry Potter: The Sorcerer's Stone Two Rabbits* and *My Kids and I* or any other children films (a) Yes (b) No (c) others

.....

14. Do you think any of the four films is suitable for children under your selected age range in

No. 1. Yes  No

15. Mention the film and state your reason(s) for categorizing it as children content.....

16. Do you know Chinedu Ikedieze and Osita Ihome (Aki and Pawpaw)? No

Yes

17. If you do, can you categorize them as: Adults  Children?

18. What is your advice to parents concerning film censorship? .....

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19. Generally speaking, do you think Nollywood film contents are suitable for children? Yes  
 No  Some are,

**Questionnaire for Children**

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**Section A. Bio-Data**

**Instruction: Please tick [ √ ] in the boxes provided**

1. What is your gender? Male [ ], Female [ ].
2. What is your age? 5-7 [ ], 8-10 [ ], 10-12 [ ]
3. What elementary class are you? 4 [ ], 5 [ ], 6 [ ].

**Section B. Research Questions**

**Instruction: Please tick [ √ ] in the boxes provided**

4. Do you watch movies? Yes [ ], No [ ].
5. Do you like watching foreign movies or Nigerian movies? Nigerian [ ], Foreign [ ].
6. Do you watch Nigerian movies at all? Yes [ ], No [ ].
7. Do you watch movies alone or with your Daddy and mummy? Yes I watch movies alone [ ],  
 No I watch with my Daddy and mummy [ ].
8. Does your Daddy or mummy allow you to watch every film they watch? Yes they do [ ],  
 No they don't [ ]
9. Mention any Nigerian film that you have watched.....  
 .....
10. Do you always learn good things from Nigerian films? Yes [ ], No [ ], I don't know [ ].
11. By what time do you watch films at home? Early in the morning [ ], Evening [ ], Night [ ].
12. If your answer in number 11 is Night, by what time do you go to bed after watching films?  
 8pm [ ], 9pm [ ], 10pm and above [ ]
13. Does your daddy or mummy beat you for watching films? Yes [ ] No [ ]

**Between Fantasy and Reality: Analyzing the Impact of selected films on children** (*Magic Bible, My Kids and I, Two Rabbits, Harry Potter: The Sorcerer's Stone*)

**Instruction: Please tick [ √ ] in the boxes provided**

**Pre-test Questions.**

- (1) How would you punish someone who steals meat from a pot of soup?  
 (a) Flog him  (b) forgive him  (c) Warn him  (d) send him out of the house
- (2) Emeka, Ikenna and Chioma are friends and classmates at Igwebunwa Primary school. One day, Chioma did not come to school. After school hours, Emeka and Ikenna went to Chioma's house to know why she did not come to school. Getting to Chioma's house everywhere was quiet and the door was wide open. Ikenna and Emeka went into the house and said "Hello, is anyone at home? Then Chioma shouted from the bathroom "My parents have gone out please help me, please help me" On getting to the bathroom door, Emeka and Ikenna saw one Big Snake (Python) blocking the entrance of the bathroom.  
 If you were Emeka or Ikenna, what would you do?.....  
 .....  
 .....
- (3) Have you seen anyone appear and disappear? If yes, where have you seen such a person?  
 (a) In my dream  (b) In Films  (c) In my village  (d) In my house
- (4) Do you know what Magic is? (a) Yes  No
- (5) If you have a magical power, what would you do with it?.....  
 .....  
 .....
- (6) Would you like to fly up, stay in the air and play football? Yes  No
- (7) What do learn from watching films?.....
- (8) Do you think that everything that happens in Films happens in real life? Yes  No   
 some happens
- (9) Would you love to become a pastor or a priest who uses magic to perform miracles? Yes   
 No

**Between Fantasy and Reality: Analyzing the Impact of selected films on children** (*Magic Bible, My Kids and I, Two Rabbits, Harry Potter: The Sorcerer's Stone*)

**Instruction: Please tick [✓] in the boxes provided and write your answer where necessary**

**Post-test Questions.**

- (1) How would you punish Ikpere and Tanka who stole meat from a pot of soup?  
 (b) Flog them  (b) forgive them  (c) Warn them  (d) send them out of the house
- (2) Having seen how Harry Potter and Ron Weasley saved Hermione Granger from Troll in the film you watched, how would you save Chioma from the Big Snake (Python) blocking the entrance of the bathroom?  
 .....
- (3) Which of the characters do you like most in the films you watched? (a) Malfo  (b) Ron Weasley  (c) Harry Potter  (d) Granger Hermione  (e) Troll   
 (f) Tanker  (g) Ikpere
- (4) What is your reason(s) for preferring the character to others?.....  
 .....
- (5) would you use magic as used in *Harry Potter* or as used in the *Magic Bible*  
 (a) (*Harry Potter*)  (b) *Magic Bible*
- (6) Having seen how magic was used in the films, now If you have a magical power, what would you do with it?.....  
 .....
- (7) Would you like to play Quidditch game in the air as played in *Harry Potter*? Yes
- (8) What lesson(s) did you learn from The *Magic Bible*?.....  
 .....
- (9) What lesson(s) did you learn from *Harry Potter*?.....  
 .....
- (10) Which of the films would you recommend to your friends? *Magic Bible*   
*Harry Potter*
- (11) Why would you recommend the film to your friends?.....  
 .....
- (12) Which of the films made impact in your life? *Magic Bible*  *Harry Potter*
- (13) What impact did the film make in your life?.....

**(1) SHOTS FROM THE EXPERIMENT**



The Screening of *My Kids and I and Two Rabbits*



Cross section of pupils filling the questionnaire



Cross Section of Participants during the screening of *The Magic Bible*



Participants seating at the edge of their seats with full attention during the screening of *Harry Potter: The Sorcerer's Stone*



Cross section of the participants and the researcher