

From Phantasmagoria to Reality: Interrogating the Place of the Nigerian Child in Selected Nollywood Films

Nkemakonam Aniukwu

Department of Theatre and Film Studies, Faculty of Arts, Nnamdi Azikiwe University, Awka

Abstract

The argument about film's contents and the young audience is a topic that has generated interest in places like United States of America, Australia, and some parts of Africa. However, how to strengthen the affairs of children/young audience in films produced in Nigeria is one of the major reasons of this study. In Nigeria, for instance, most of the young audiences watch Nollywood films that are rated and classified as adult films, and on the other hand, there is a serious question about the contents of the films produced for children in the Film Industry. Some of the films interrogate themes of Mischievousness, adult chauvinisms, hatred, demonic possessions, and so on and so forth. The study through the adoption of observatory, investigative, interview, and content analysis designs of qualitative research method analysed some selected Nollywood children films, as well as the result obtained through interview. The researcher therefore recommends that filmmakers in Nollywood especially those who have the interest of the developing child at heart should endeavour to make films that preach love instead of hate, and academic excellence to the Nigerian Child, instead of promoting dullard as could be seen in some of the industry's children films.

Introduction

There is no doubt that the Nigerian Video Film Industry accorded the name Nollywood has come of age in the last two decades, it has witnessed a lot of transformation in production, distribution and exhibition of its finished products. This justified its advancement rating from third place to second position in the world today. 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)

The Nigerian film industry has become a beehive of film production activities over the years, 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) the young audience. 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's films in the Nollywood Industry? Every research work is geared towards identifying certain problems with the aim of proffering solutions to those problems. As such, this research aims at a critical evaluation of films, (especially children films) produced in the Nigerian film industry, Nollywood, with a view to determine how the industry could interrogate educative affairs of children in their films' contents, a practice which may serve as quality control measure in the lives of the children. The Nollywood industry at the moment could be said has not considered the impact film screening could have on the growing youths of the country. Applying Bandura's Social Learning Theory, which opines that a child learns faster from what is projected before him, it becomes worrisome that most of the films produced in Nollywood industry today could be seen as adult films and as a final resort, a Nigerian child most times, watches rated 18 films (adult films) that are not meant for his consumption. What he learns from such films may become iconoclasm to his future and that of the country; consequently, this young mind is exposed to the adult chauvinisms, hatred, and mischievousness of the highest order at the early stages of his formations.

Media over the years has dominated peoples' attention as the most powerful source of information dissemination. There are different means of passing messages across to the masses but the unassailable means of doing so has been through the audio and audio-visual media, which include radio, television, internet and films. This study focuses on the audio-visual medium of film as an influential tool in a child's ideological construct and character formation. It is the objective of the researcher that this study will enable Film and Theatre Arts professionals versed in film stories to aid the development of the Nigerian Child both mentally and intellectually. The purpose of the study is to strengthen the quality of what goes on in the film medium in order to give children sense of belongings in the films produced in the Nollywood industry in Nigeria, as well as bringing moral dimension into the lives of these children. On the other hand, the objectives of the study are as follows:

- (i) To advocate possible ways through which home video movies can be done in order to inject the spirit of nation building into the fibre of the Nigerian child.
- (ii) To bring about movies that can make the audience think about their lives and profaning

solution in addressing their immediate problems

Theoretical foundation of the Study

Many scholars have argued, written and compounded theories on child's development, some of such scholars are Jean Piaget, Silver Pam's, Confucius and many others have all theorised children theatre, role-play techniques, creative drama techniques, use of songs/rhymes to teach the developing child but not many of those scholars delved into film and its impact on the child's character formation. Therefore, the core of this study is to delve into the argument between young audiences and films contents. The various development stages in children present some situations, behaviour and experiences they pass through while growing up. Piaget stated that children pass through four separate stages of development. The nucleus of these four stages of development is to structure always the child's form of reasoning actions and thoughts throughout his or her growth. Silver Pam's article on Jean Piaget's Theory of development posits that there are four symbolical development stages in children and these include:

Stage 1 (0-2 years)

Stage 2 (2-5 years)

Stage 3 (6-12 years)

Stage 4 (12 years)

Stages 3 and 4 are very crucial to this study; hence, stage 3 is the concrete operational stage. This is where the child has developed mentally and makes use of words correctly. Based on this, he/she can comfortably manipulate words into a meaningful thought. They also learn to think twice before they act. Stage 4 according to Pam is the abstract-operational stage. Here the child reason sounds in the box of his or her brain. The child is now faced with the exigent task of giving meanings to things he/she has never seen before. This is where children's various intellectual ability is noticed or appreciated based on who is more intelligent than the other.

Consequently, from the above phenomenon, film as a medium of information dissemination deals with theories relating to human lives and behaviours. Therefore, the influence of this medium on the young audience is very vital to the growth and development of the individual involved, as well as to the development of the nation. This argument leads to "The theory of influence of media" this theory helps media users make selection of their preferred medium for resolving their problems by getting well informed. Nowadays, media contents are so voluminous that people now have to select the news items, information and entertainment suitable for them. The audiences are mostly conversant with this trend, which is why they prefer some media forms to the other. It may not be an exaggeration to say that most media audiences in Nigeria, especially the youths or the young audience preferred film medium as their major source of information. Based on this acceptance, the selective theory of influence of media exposure is born out of the fact that different people attend to media for different reasons and rewards. There are four basic principles that govern the actions of audience as outlined by Lowery and Defleur. These principles are: (i) Principle of selective Attention, (ii) Principle of selective Perception, (iii) Principle of selective Recall, (iv) Principle of selective Action.

Each of these principles has a huge role to play in an audience who has selected a video film to watch. According to Lowery and Defleur, "Individual difference in cognitive structure results in distinctive patterns of attention which is limited or conformed only to a limited segment of what is available daily" (196). The media audience selects and pays attention to the media contents that he/she so much prefer. The audience disposes such media contents, which they have little or no interest in and attend to the ones they like and regard as high priority. The principle of selective perception makes the audience of the mass media perceives the media effects in their lives differently. Finally, based on the principles of selective action, not everyone will act in the same way because of being exposed to a given media message. Lowery and Defleur again, state, "Action is the final link in the chain of these principles. Therefore, before action can take place, a member of the audience has to attend to the media presentation, understand its meaning and remember its content". (197) When the audience has a good perception of a particular media, pays attention, as well as recall its content, it leaves such an individual in a state of high use and preference of that particular media that supplies most of his needs. The impact of film medium in harnessing human potentials has climaxed to the apex over the years. From the above theoretical backbones, one may envisage the need for the marriage of film contents and the young audiences' character formation. Nevertheless, this study is anchored on Albert Bandura's Social Learning Theory, which states that:

Children behave in more aggressive ways following exposure to media violence. This effect is attributed partly to observational learning in which children imitate behaviour of the models they watch (40)

In a series of laboratory-based experiment by Bandura in 1966, he explored links between exposures to television or film violence. His findings indicated that children could learn anti-social behaviour through observation. In the same light, Tennenbaum posits that: "If the viewers are watching violent material, they are likely to interpret their arousal and respond aggressively in a situation where they are made angry by someone" (94). The emotional effect of the movie can produce both weak and pronounced emotional responses among

young viewers. This response may be an immediate reaction to the content or to the character on the screen. In the real sense, television or film contents can be beneficial, adverse or neutral, depending on the circumstance of the audience or receiver. Okunna buttresses this fact “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, behaviours and values. The question that one may likely ask is ‘what about the children, the young audience who is defenceless to the media contents?’

The Child and the visual Imagery

Most students 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 quote clearly shows that the highest percentage of school age children is 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, “From **Phantasmagoria to Reality**: Interrogating the place of the Nigerian child in Nollywood Films”. To a child or young audience who is viewing 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 phantasmagorias, illusion of reality and figment of imagination. The researcher therefore deduces that what constitutes phantasm for the adult audience may constitute reality for the children. The film makers 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.

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. Odeh Roseline believes 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 (45)

The big conundrums the study tends to solve are as follows (a) Why is it that since inception of Nollywood, the industry has not produced any film that has 80% children actors. (b) Why is it that the film contents most times, are for the adults who use children as puppets thereby denying them their sense of

belongings? Is there any need to have children films in the industry to achieve growth and nation building?

The nexus between Hollywood and Nollywood Children film contents

The Hollywood film industry has produced many films that interrogated the affairs of the young audience (children) in them. 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. The above-mentioned films' contents identified with the children of school age. The producers use 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, pride and covetousness, 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: *Aka gum* (2002), Aki na Ukwa (2003), *2Rats* (2003), *Stubborn Flies* (2007), *Tom and Jerry* (2011), *Cain and Abel* (2012), *School Dropout* (2012), *Save my Child* (2015), *Mafrican Kids* (2015). *The Magic Bible* (2014) *Sunday School Children* (2015), *Child of Faith* (2016), *The Mysterious Child* (2016), others are, *Mmeso the Mystery Child* (2016), *Lion Hunters* (2016), *Two Rabbits* (2016) and so on and so forth. Some of the aforementioned films are Nollywood films with children's contents. 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 'what come 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.

Interrogating the place of a Nigerian child in the film *Miracle Worker*

Table 1,

Title/Theme	<i>The Miracle Worker (2015)</i> /Magic/ Mischievousness
Setting	Contemporary Community in Easter Nigeria
Language	Pidgin English/English Language
Running Time	150 minutes
Top billed actors	Patience Ozokwor, Chinedu Ikedieze, Osita IHEME,
writer	Chiemelie Nwonu Mishack
Director/Producer	Amayo Uzo Philip/Chiemelie Nwonu Mishack

The film *Miracle Workers* portrays two children, Tanka (Osita IHEME) and Ikpere (Chinedu Ikedieze) whom through their off-putting behaviours, cause havoc in the community. The villagers regard them as the mischievous children of late Ekwedike. These children become thorns on the flesh of their mother Erirogu (Patience Ozokwor) and cantankerous elements to the villagers. Their major attributes in the film are stealing, deceitful, harassing the elders of the village, and using magical powers to oppress the villagers. Their mother takes them to a praying ministry (Fire Fire) for them to be delivered of a supposed evil spirit that has been influencing their behaviours and while the head of the Ministry is praying for them, the young lads steal his magic bible and started using it to cause havoc on the members of their society.

The conversation between the two children and their mother 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

Erirogu: 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.

Tanka: Mama, this thing wey we dey do sometimes, no bi we dey do-am oo!

Ikpere: sometimes, If we wan do this thing now, we go leave-am come dey do another Thing.

Erirogu: Na e bi say devil don build house for una head.

In another scene, the rhythm changes between Erirogu and her children, the children come back from one of their dubious exploits.

Erirogu: Where un dey go?

Tanka/Ikpere: Mama, well done,

Tanka: Food dey house?

Erirogu: Amadioha fire, that your mouth wey dey take ask for food for 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 (local dog)

After listening to her children, Erirogu 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 in front of her and instructed her to take the machete inside, which she did gladly. 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 Erirogu, 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 the elders in the village.

Kamalu: ...My headache now, is, what are we deciding against those little, little devils, those sons of Ekwedike?

Uka: I don't want to remember those boys ooo!, they give me nightmares

Kamalu: Oh! Uka, because they give you nightmares, that's why you want us to fix our hands like this (Folding his hands) while these sons of devil go about the village, terrorising our villagers, it is impossible now.

Uka: If you see what those boys did to me, a whole me... I suggest we call the elders and Igwe, if we put hands together. We can take a very strong decision against those boys.

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

Mazi Okeke: Means what?

Tanka: We wan ask you 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!

Tanka: We wan do business with you.

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 proposal. One may begin to wonder if this would augur well with children’s character formation and ideological construct as could be seen in the example below,

During the study, a child was asked a question and his reply was intriguing. The question is
 “What is food poisoning?”

His reply goes thus:

“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 food, if the person eat it and die, it is called food poisoning.”

Before now, the researcher visited 20 homes in Awka Metropolis where children live with their parents or guardians to ascertain the following:

- (i) If Children 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.

The homes visited are classified into two (i) The homes with privileged children (Children who attend high priced schools and live with their parents in Bungalows, or three bedroom flat apartments) and (ii) the homes with less privilege children (Children who attend local schools, and live with their parents in one or two bedroom borrowed apartments).

Table 2,

Classifications	Homes visited (20)	Locations of Homes	Total number of children met (56)	Number of children interviewed (30)	Working age group (6 to 17 years old) (30)	unused age group (1 to 5 years old) (26)
Privileged children	10	Commissioner’s quarters, Awka. Ahocol Phase 1 Estate, Awka.	26	14	14	12
Less privilege children	10	Abuja Estate, Awka.	30	16	16	14

Ten homes from each category were visited and interview carried out. It was ascertained that 18 homes in both classes have children of school age, ranging from two to seventeen years old. From the 18 homes visited, 56 children were met, that is an average of 3 kids per home. Out of the 56 children, for the researcher to get answers from the questions above, interviewed 30 of them, 14 children from privileged children category and 16 children from less privileged children category, the remaining 26 children were from 5 year olds down to a year olds.

The researcher also observed that out the 30 children interviewed, 28 of them watch Nollywood movies. Therefore, it is not in doubt if children domiciled in Awka Metropolis watch Nollywood Films. All the 16 children interviewed from the less privilege category have watched Nollywood films of all classifications/contents/ratings as witnessed by the researcher. 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 that has 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 watching films that feature Osita Ihome 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 14 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 home work”.

Nevertheless, the remaining 12 children in the group watch Nigerian films in their homes, as most of them have access to television set/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 watch, but then again this group identifies Osita Ihome and Chinedu Ikedieze as children actors.

Infuriating, as it is, most of these Nollywood children films have featured two major adult actors, Osita Ihome (33 years old) and Chinedu Ikedieze (38 years old) as children actors. The two actors came into limelight in their children roles as Aki (Chinedu Ikedieze) and Paw paw. (Osita Ihome) in a film, titled *Aki na Ukwa* (2003). From then on, those two actors pose as models for the child to emulate. It therefore becomes difficult for

the child or young audience to detect the difference between adult roles and children roles as played by these actors. From the researcher's observation, some parents too, hardly find time to sit down, and examine the films contents watched by their wards especially when it concerns those actors.

In the above-mentioned Nollywood children films, the themes interrogated are witchcraft, robbery, stubbornness, spiritual and demonic powers, mischievousness, Gluttony, lack of respect for the elders, disobedience, hatred, and so on and so forth.

Possible lessons to learn from the films are:

- (1) A nation in constant battle with demonic Attacks
- (2) Children possessed by the evil spirits.
- (3) Children who can appear and disappear without any repercussions
- (4) The benefits of having demonic and spiritual powers in achieving one's objectives
- (5) Magic as a veritable tool of attack
- (6) How children should be antagonists among themselves

Conclusion

This study has established that most people, especially the young audience tries to imitate what is projected before him on the screen, in order words, the child learn through visual images and this buttresses the fact that some students are visual learners. The films interrogated in this study showed that there is much to be desired in regards to the contents of children Films in Nollywood. The Industry should desist from making films that are not helping in sharpening the child's ideological construct and character formation especially now that the nation is witnessing different terrorist attacks championed by the Boko-Haram sect. From the researcher's finding, 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 the films in their playing times, as well as in their daily activities.

Recommendations

- The researcher recommends that Nollywood children filmmakers should adopt some of the African's folklores into children films.
- The industry should incorporate educative contents, as well as preach love of ones nation in its children films.
- More children actors should be trained to act children roles in the Nollywood children Films.
- Parents/guardians should be careful and always check the contents of the films seen by their children/wards
- Film regulators should do more to ensure that kids do not have access to films with adult contents.
- The government should create a platform to educate and advise the filmmakers on the need to produce films that can trigger the spirit of nation building in the minds of the young audiences.

Works cited

- Alemu, O.O *Asthetic of Yoruba Film*. Japan: Research Institute for World Languages, Osaka University. 2010
- Amayo, Philips. Dir. *Miracle Workers*. Perf. Patience Ozokwor, Chinedu Ikedieze, Osita IHEME.
- Onitsha: De-Blessed Mischack Production Ltd. 2015
- Bandura, Albert. *Social Learning Theory*. USA: General Learning Press. 1971.
www.bandurasociallearningtheory.com Accessed on 25th May, 2016
- Gilakjani , Abbas Pourhossein. "Visual, Auditory, Kinaesthetic Learning Styles and Their Impacts on English Language Teaching" *Journal of Studies in Education*. Vol. 2, No. 1.
- Lahijan: Islamic Azad University, 2012. (104-113) www.macrothink.org/jse. Accessed on 20th June, 2016
- Langham, R.Y. *The Psychological Effects of Children Movies*.
www.winmentalhealth.com/childrens_movies_effects.php. Accessed on 25th June, 2016.
- Lowery, S.A and Defleur M.L, *Mite Stones to mass Communication research: Media Effects*. 3rd Edition. New York: Longman. 1995.
- Odeh, Roseline. *SONTA Book of Proceedings*" Ed. Ama Doki. Benue: 2013.
- Okunna, Stella. *Teaching Mass communication: A Multi-Dimensional Approach*. Enugu: New Generation Books, 2002
- Pam, Silverthorn. *Jean Piaget's Theory of Development*. Switzerland: Switzerland University Press, 1999.
- Simons, Wendy. *Movies and Children*. "The Payne Fund Studies"
www.iml.jou.ufl.edu/projects/fall98/simons/df2.htm Accessed on 10th June, 2016
- Tennenbaum & Zillman. *Emotional Arousal in the Facilitation of Aggression through Communication*. New Bucawick: www.emotionalarousal/communication.com Accessed on 25th April, 2016

Hollywood Children Films. www.movie/children_hollywood.com Accessed on 11th May, 2016.
Nollywood Children Films. www.naijapals.com/...movies/The_Child.com Accessed on 25th April, 2016
12 of the Best Performance by Child Actors. www.cheatsheet.com/entertainment/12-of-the-best-performances-by-child-actors.html/?a=viewall. Accessed on 25th April, 2016
Personal Interview carried out at Awka Metropolis in Anambra State Nigeria. (From 19th to 25th June, 2016)