

The Screen Institution and Child's Models in Nollywood Fictional Reality Films: An Example of *Two Rabbits*



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ABSTRACT: Child education in Nigeria and most parts of Africa has become a serious subject matter in recent times due to some nonchalant and maladjusted behaviours witnessed in today's kids and younger adults alike. However, in Nollywood today, the themes of hatred, deceit, gluttony, stealing, and other social vices are prevalent in some children films. This research is centred on finding out the reasons for such increase in dubious behaviours amongst the children and thus adopts content analysis approach of qualitative research method to evaluate a Nollywood fictional-reality film *Two Rabbits* selected purposively to see the level of imitation of the filmic events on the part of the children, and how such films influence the young audiences into modelling their behaviours and attitudes around the film characters. The study is hinged on the Screen Institution postulation that highlights the powerful nature of screen interface learning which could be positive or negative. The researcher discovered that children could be easily influenced by the child star actors (Chinedu Ikedieze and Osita IHEME) who have starred in most Nollywood films. And as such modelling their lives, attitudes and behaviours around that of the characters' they see often in films becomes inevitable. The study concludes and recommends that Nollywood children film characters should be equipped with good characters' traits and activities that project love, handiwork, courage, and bravery instead of the constant projection of the social vices as perceived in *Two Rabbits* and other Nollywood children films. And for a character who embodies these social vices, adequate punishment should be served so as to deter the young audiences from imitating such a character.

KEYWORDS: Screen Institution Postulation, Nollywood, Children, Fictional Reality.

INTRODUCTION

Fantasy and reality are wonderful apparatus in child's development, fantasy here stands for emotional stimulation as well as imaginative examination of the young audience. Fictional 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, fictional reality refers to film environment that is recognizable by the audience, it could be a city, a building, an event, festival, culture, or principles that people of a particular cultural enclave practice that are portrayed in films and the audiences know about those events or norms. 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 more or less real, hence they practise such in their daily living. What children consider real events, this study see as a fictional-event hence the medium of its presentation is film which can present fantasy or fictional-reality environments. Thus, fictional reality in films could be seen as the reflection of the true events or happenings in the society. 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) In film environment, fantasies are usually exaggerated to create large than life impression on the audience while one could argue 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/fictional reality and not as a reality, and he/she 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

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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 forms the theoretical foundation of this study, it was observed that while the screening of fantastic content of the experimented 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 because they were conversant with the filmic environment which fictional reality content presents.

THEORETICAL FRAMEWORK

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 preoperational 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 the form of literature or film. Thus, these genres appeal differently to children of different ages. Hence, interrogating the influence of Nollywood on Nigerian children 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 behaviour of adults around them. 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 birthing Screen Institution Postulation is an approach developed by George Gerbner. Cultivation theorists such as George Gerbner and Larry Gross believe that television can create and maintain a 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. 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. Chinyere 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 harmful media messages, which are contradictory to their attitudes, principles and values. One could deduce that the above theories are centred on the television viewership. The question that one may likely ask is 'what about the children, the young audience who in today's world have access to a plethora of screen interfaces, such as phones, computer, tablet phones, smartphones, television, films, and are equally defenceless to the content of the aforementioned gadgets?

There are three major institutions designed to train a child in Nigeria. These institutions are Family, School and Religion. Conversely, these institutions are making concerted efforts to ensure the proper upbringing of children in society. However, the family institution one may argue in recent time is no longer living up to its expectations, as most parents find it difficult to devote adequate time to take care of their children and train them properly, some schools in Nigeria are ill-equipped to train children in the 21st century, the lack of adequate facilities and technical know-how are belittling the efforts of most teachers in some of the schools. On the other hand, most religious organisations in Nigeria preach wealth, successes, riches and financial breakthroughs to the detriment of moral rectitude and decency. In most churches today in Nigeria most young adults go to the worship centres to take 'selfies' pictures, some are glued to their smartphones' screens from the beginning of the service to the closing of the service. In place of a child's education and upbringing, the aforementioned institutions are struggling to maintain their relevance in today's world when it comes to child nurturing. Consequently, the researcher discovers another institution where the activities of the above institutions are assimilated and dispensed. The **Screen Institution postulation** is the conglomeration of the screen interface's contents that children and young adults can access and use. The Screen institution postulation includes, but is not restricted to films, games (Screen games), cameras, smartphones, laptops, social media, YouTube channel, Netflix, online streaming platforms, among others. Also included is all information and learning that can be acquired through the screen interface.

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(Positive or negative information or learning as the case may be) Today’s children learn from all these platforms and in most cases, no one is saddled with the responsibilities of guarding, directing and explaining to the child learner the subtext lessons inherent in the contents of the above-mentioned platforms. What the child sees often on the screen is what he imbibes and assimilates, gradually, this turns out to shape his understanding and the ideological constructs of his immediate environment. In Nigeria today, one may argue that most children have embraced the screen “teacher” who is closer to their immediate needs and aspirations. These needs and aspirations may be positive or negative, thus, it became imperative that the contents of this fourth institution of learning be galvanised, sieved, dissected and censored to promote and project a positive learning environment for children. This study therefore, focuses on the screen institution of Nollywood films and as such, adopts Aniuoku’s Screen Institution Postulation to evaluate the fictional-reality film environment and child’s modelling behaviour that may occur after watching such film content. Screen Institution postulation summarises that what a child sees often on the screen through fictional-reality content is what he or she imbibes and assimilates, gradually, this turns out to shape his/her understanding and the ideological constructs of his immediate environment which could be positive or negative. This postulation was tested through a pre-test and post-test evaluation where fictional-reality films (*My Kids and I* and *Two Rabbits*) and Fantasy films (*Harry Potter: The Sorcerer’s Stone* and *Magic Bible*) were screened before a focus group of thirty participants (Age ranges 7-13). The results of the post-test suggest that opinion could be formed or existing one changed after viewing particular content on the screen. Consequently, the researcher espouses the content analysis approach of the qualitative research method in evaluating *Two Rabbits*.

Synopsis of *Two Rabbits*

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

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Screen Institution postulation comes into play in analysing the impact *Two Rabbits* may have on child’s star modelling behaviour. 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 Ihome 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

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them (Especially girls) identified Regina Daniel as their role model, yet acknowledging their familiarity with 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, one could say without any shade of 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.

PLATE1



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 Ihedieze) 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 barracks. 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 over time, they become used 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.

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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 when your father, Sergeant Wilberforce, wanted 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 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 don't 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. Etim sounds a note of 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 recurrence situations in their lives.

PLATE2



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 a 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.

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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 in the above sequence, children's imitation of the actors may become automatic and there may be an increasing trend of conformity, which in no distant time results in conscious imitation of the actors' lifestyle. 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 sees 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 is inside that bag you see those boys carrying.

PLATE3



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 gathered their fellow kids under a tree and distributed 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 help from Etim and Akpan, the boys escape. In another scene, Ojongo and Karama run to Etim and Akpan 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)

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Etim: Two Thousand.

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

PLATE4



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 are always two sides of a coin (Where one side is good and the other one is bad) is defeated in the above lines. The reverse side of the coin is not encouraging for imitation from an adult perspective, likewise the reverse of the coin. Karama and Ojongo are birds of the 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 gave 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 parents incapacitated in all possible ways and make sure the marriage never succeeds 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 cuts across virtually every aspect of the child's life. The researcher ponders that star worship of screen models/actors among children is all the more significant since the influence of parents, pastors, teachers and masters on children is waning in recent time due to the presence of a plethora of screen interfaces.

CONCLUSION

Two Rabbits, a fictional reality film provided the children 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 film did not challenge their imaginations or engage them mentally like the two fantasy-reality films did during the film screening, this

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position makes imitation inevitable. As such *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. The analysis above reveals that children's film content presented in the real world environment (Fictional Reality) of a child audience are capable of making or destroying a child's attitudinal behaviour. Most children film that featured the two actors in the *Two Rabbits*, often interrogate themes/subthemes of 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 the experiment the researcher conducted, the study group identified the characters Chinedu Ikedieze and Osita Itheme (The two actors in *Two Rabbits*) 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 proved the above point. From the above answers, it's poignant to state categorically that a greater percentage of African and 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 conduct 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. film encourages the development of individual personal resources-sensory perception, intellect, imagination, powers of concentration, and children by practising 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 film's 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 doing so 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 carried out by the researcher in another study especially during the screening of *Two Rabbits*, the pupils were seen carrying out the above activities as mentioned by Vallins. 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 films that portrayed the two major actors in *Two Rabbits*. In essence, the film narratives should provide children with emotional, physical, spiritual growth, intellectual, and educational development, as well as social and behavioural skills.

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