**INFLUENCE OF NOLLYWOOD MOVIES ON THE SOCIAL BEHAVIOUR OF STUDENTS IN PUBLIC SECONDARY SCHOOLS IN ENUGU NORTH.**

**BY**

**ENEH, CHINASA JACINTA**

**U14/MSS/MAC/063**

**DEPARTMENT OF MASS COMMUNICATION**

**FACULTY OF MANAGEMENT AND SOCIAL SCIENCES**

**GODFREY OKOYE UNIVERSITY UGWUOMU-NIKE, ENUGU STATE**

**JULY, 2018**

**TITLE PAGE**

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**A PROJECT PRESENTED TO THE DEPARTMENT OF MASS COMMUNICATION, FACULTY OF MANAGEMENT AND SOCIAL SCIENCES, GODFREY OKOYE UNIVERSITY UGWUOMU-NIKE, ENUGU STATE, IN PARTIAL FULFILMENT OF THE AWARD OF BACHELOR OF SCIENCE (B.Sc.) DEGREE IN MASS COMMUNICATION**

**SUPERVISOR**

**DR. LOUIS EZEMA**

**JULY, 2018**

**DECLARATION**

I, Eneh, Chinasa Jacinta declare that the research work was written by me and has not been submitted or received anywhere for the purpose of acquiring degree in Mass Communication.

**Eneh, Chinasa Jacinta Date**

**CERTIFICATION PAGE**

**Eneh, Chinasa Jacinta** with the Registration Number **U14/Mss/Mac/063** of the **Department of Mass Communication,** Faculty of Management and Social Sciences, Godfrey Okoye University, Ugwuomu-Nike, Enugu State, has satisfactory completed the requirements for the award of B.Sc. Degree in Mass Communication.

This project is original and has not, to the best of my knowledge, been submitted in part or full for any other certification, diploma or degree program of this or any other University.

**Dr. Louis Ezema Date**

**Supervisor**

**Prof. Cosmas Nwokeafor Date**

**Head of Department**

**External Examiner Date**

**DEDICATION**

This work is dedicated to my grandparents, Late Mr and Mrs David Eneh.

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**ENEH CHINASA JACINTA**

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**Abstract**

The purpose of this study was to determine **The Influence of Nollywood Movies on Social Behaviour of Students in Public Secondary School in Enugu*.*** It adopted the Survey method with the questionnaire as its instrument of data collection. The study population was made up of the students in Enugu North based on Post Primary Schools Management Board’s record of population of 12,689. Using Taro Yamani’s formula as its sampling technique, a sample size of 154 respondents was drawn from population. The study found out that Nollywood movies do have negative influence on students and that not all Nollywood movies is good for student’s consumption among other films. The study therefore recommended that the producers need ethical re-orientation through creating awareness, conference and seminars on the type films they produce. It is advisable that the National Film and Video Censor Board (NFVCB) and other regulatory agencies continue to review the educational curriculum of movies training institutes in the country and the emphasis should be on the promotion of movies that are educative and morally inclined. Also, that school administrators, government, parents, educational psychologists, teachers and even religious organizations should organize symposia, seminars and conferences for the students regularly to create awareness on the influence of Nollywood movies (negative themes) on our youths.

**CHAPTER ONE**

**Introduction**

* 1. **Background of the Study**

Film is an imperative aspect of social communication. Every moving image viewed on screen conveys a meaning that is to be deciphered by the audience. As part of mass communication, it involves the use of vision and sound (audio-visual) in transmitting and disseminating its messages. The messages can be used in educating, informing, entertaining and socializing its target audience.

Film was introduced into Nigeria in the 1900’s by the British colonialists who used it for propaganda purposes, while the church used it to spread the Gospel. The Colonial Administration and the Church saw film not only as a medium for entertainment but as an effective medium of communication (Akpabio 2003). The British colonialist with the Christian missionaries used film amongst other media to persuade Africans to accept Christianity, education and the western culture.

The word “Nollywood” coined following the style of Hollywood (referring to the American film industry) and Bollywood (referring to the Indian film industry) is the generic name for the Nigerian film industry. It grew from the rich traditional culture of Nigeria into a supposedly modern internationally organized industry.

Studies show that, the Nollywood movie, “Living in bondage”, released in 1992, set the stage for the Nigerian indigenous home movies, popularly known as Nollywood. This industry has continued to grow and explode to greater proportion such that it has pushed foreign media off the shelves of movie rental shops across Nigeria and other parts of Africa. (Uwakwe, 2010).

The concern on media Influence has led to the development of different communication theories. This is an attempt to explain the relationship between communication messages and their influences on the respondent.

O’Rork (2006) and Wogu (2008) argue that audiences are more likely to emulate models of behaviour seen on the media if they expect to receive gratification from emulating another person. “…Behaviour is influenced not only by personal or live models but by those presented in the mass media”. (O’Rork, 2006:72)

Analyses on media Influence continue to show that the media have Influence on the pattern of behaviour of its audience. (Uwakwe, 2010; Okunna, 1999 and Okoye, 1993).

Okunna opines that because of their special power to affect the way people think, feel and behave, the mass media have been credited with incredible persuasive ability to change attitude and behaviour (1999). Therefore, this media influence could be in the area of language and behaviour response.

One of the most debated aspects of film is the extent to which violent and obscene scenes influence societal moral conduct. However, there has been little scientific evidence to prove casual relationships such as one between violence exhibited in films and increase in crime rate.

From the earliest days of the medium, adults have expressed concern about the influence of Nollywood movies on the social behaviour of secondary school students. Parents have shown anxiety about violence of film on secondary school students, since at that age, a child’s social and moral adjustment or mental health is affected.

* 1. **Statement of the Problem**

Nnabuko and Anatsui, (2012) stated that there appear to be an increase in violent acts among secondary school students. Nollywood movies have been accused of portraying violence, and its adverse effect on the behaviours of Nigerian youths and the society at large are devastating. Hornby, (2000)contends that some violent materials in movies include; Sex scenes, nudity, obscenity, vulgar language, curses, indecent dresses, killings, murder, rape, domestic violence, smoking, molestation and harassment. These are self-injurious in nature, and are likely to affect the secondary school students.

In the face of these challenges, it becomes necessary to examine how the Nollywood movies influence the social behaviours of students in public secondary schools in Enugu North. Such discovery is imperative since it will guide the producers and parents where necessary especially if it is found that the influence is negative and detrimental to Nigerian’s norms and values.

* 1. **Objectives of the Study**

The study had the following objectives.

1. To find out the extent to which secondary school students in Enugu North are exposed to Nollywood movies.
2. To identify the dominant type of Nollywood movies that secondary school students in Enugu North prefer.
3. To determine the factors responsible for their preferred contents.
4. To determine the influence of Nollywood movies on the social behaviour of secondary school students in Enugu North.
   1. **Research Questions**
5. To what extent are secondary school students in Enugu North exposed to Nollywood movies?
6. What type of contents of Nollywood movies do secondary school students of Enugu North prefer?
7. What factors are responsible for their preferred contents?
8. What is the influence of Nollywood movies on the social behaviour of secondary school students in Enugu North?
   1. **Scope of the Study**

Studies on media influence show that there are various behavioural and attitudinal influences that could be exerted by the media viv-a-vis Nollywood films.

However, this study restricts itself to the influence of Nollywood movies on the social behaviour of students in public secondary schools in Enugu North. This similarity in character makes it possible for the finding of this study to be generalized to include all youths in Nigeria

* 1. **Significance of the Study**
* The finding of this study would be of benefit to producers, youths and parents in Enugu North as they would know which Nollywood movies affect their social behaviours.
* The findings of this study would be of immense benefit to the media organization as the knowledge gained from these findings would help them improve the content of Nollywood movies.
  1. **Operational Definition of terms**

**Nollywood movies:** The Nigerian video film industry is known as Nollywood movies in this context which means the video films packaged by the Nigerian Home Video Industry for home viewing or is the name attributed to Nigeria’s movie industry. They are usually in the video cassette format or the video compact disc format.

**Violent behaviour:** Violent behaviour in this context is ‘a behavioural concept having to do with specific reference to committing various crimes such as robbery, rioting and breach of peace’ etc. In movies violent materials can be: Sex scenes, nudity, obscenity, vulgar language, indecent dresses, killings, murder, rape and so on.

# CHAPTER TWO

# LITERATURE REVIEW

## 2.1. Sources of Literature

This chapter seeks to review the following:

* Review of concepts
* Review of related studies
* Theoretical framework
* Summary of literature review.

## 2.2. Review of concepts

To achieve a better understanding of the subject matter of this discourse, the following concepts are to be reviewed.

## 2.2.1. History ommf Nollywood Movies in Nigeria

Nigeria’s film history can be partitioned into four eras: the Colonial period (1903-1960), the Independence period (1960-1972), the Indigenization Decree period (1972-1992), and Nollywood period (1992-present). The Colonial era begins with the first exhibition of film in Nigeria in August 1903 at the Glover Memorial Hall in Lagos. These films were largely documentaries. The motive for introducing the cinema to Nigeria by the British was largely political and to a lesser extent, social. The early Nigerian movie had some connection with African. Americans, of which one is Ossie Davis, has directed several movies in Nigeria in the 1970s with (Okome, 1995).

In the Independence period, the Nigerian Federal and States Film Units replaced the colonial unit, but similarly concentrated on the production of mostly documentary and newsreel films. During the Indigenization Decree period, Nigerian film makers tried in vain to make successful films, as the industry attempted to promote the national unity in counterpoint to the influence of Lebanese and Indians who dominated the distribution and exhibition of film sector in Nigeria.

The Nollywood era emerged as a result of several factors, one being economics. As noted earlier, no one can claim how the name “Nollywood” was conceptualized or whether it was first used to describe the Nigerian movie industry. According to Haynes, the term “Nollywood” was invented by a foreigner and first appeared in 2002 article by Matt Steinglass in The New York Times.

Most Nigerian movies deal with social and moral issues, and the themes addressed include betrayal, infidelity, love and revenge. The most popular genres include love, romance, history, folklore, witchcraft, juju and drama.

Juju is a cult that is consulted for one or another when needed. It is largely psycho-medical buttressed with power of the supernatural.

A Nollywood movies viewing has evolved into the most time-consuming leisure activity of the secondary school students in Enugu State. In fact by the age of 12 most children would have spent much time watching Nollywood movies through television and video players than doing anything else. Nollywood movies film viewing has been the topic of much scientific inquiry.

## 2.2.2 Development of Nollywood

In a mere two decades, Nollywood has become one of the world’s most important creative industries. It has been an explosive commercial success with vast number of videos available in shops and on street corners throughout Africa and beyond.

TheNigeria film industry according to Chidumga Izuzu in Pulse.ng, has come a long way, ranging from the 1957*“Fincho”, 1980 “Kadara”, 1992 “Living in Bondage”, 2002 “Keeping in Faith”, 2014 “October 1”, to the 2017 “Wedding Party”.*

There is a winsome era of filmmaking which most Nigerians are oblivious to an era that has nothing to do with the classic 1992 movie,*“Living in Bondage” or recent “Trip to Jamaica”.*

The captivating era dates as back as 1926 when the earliest feature film was made in Nigeria and also featured Nigerian actors in speaking role. In 1957, *“Fincho”,*became the first Nigerian film to be shot in colour. Following Nigeria’s Independence in 1960, more cinema houses were established, and in 1972, the Indigenization Decree by Yakubu Gowonmade possible the transfer of ownership of about 300 cinemas from their foreign owners to Nigerians, resulting in more Nigerians actively participating in the Nigerian film growth. (Izuzu, 2017)

In 1984 “Papa Ajasco”popular television comedy series by Wale Adenugabecame the first blockbuster, grossing an estimate of 61,000 naira in three days.

Also in the 80s filmmakers like, Adeyemi Afolayanproduced classics such as “Kadara(Destiny)”, Taxi Driver” among others. In 2016, during Ade Love’s 20th remembrance ceremony, his movie “Kadara” was screened to a number of Nigerians.

Watching the classic movie, it is impossible to forget the artist imagery created by Afolayan as far back as 1980. More than the narrative structure, it was the images, shots and production quality that took the older generation through a nostalgic journey, and the younger generation through an enlightening journey. (Izuzu, 2017)

The theatrical and cinematic efforts of the likes of Hubert Ogunde, Taiwo Ajai-Lycett, Olu Jacobs, Tunde Kelani, Adeyemi Afolayan, Ladi Ladebo, Moses Olaiya, Adebayo Salami, Sadiq Daba, Jide Kosoko, Afolabi Adesanyaamong others, played a pivotal role in shaping the film industry which is now popularly called, **Nollywood.**

In 1992, the release of the classic “Living in Bondage”kicked off a new era in the Nigerian film industry. The era produced movies that are still referred to as classics. It produced actors that were and are still household names in Nigeria. In the 90s, the Nigerian cinema culture faced a major decline as the home video market boomed. Alaba Market became a vital commercial domain, becoming the hub of video distribution, and finally the centre of piracy in Nigeria. The 90s birthed movies like, “Violated”, “Silent Night”, “Domitila”, “Nneka The Pretty Serpent”, “Hostages”, “Blood Money”, “Out of Bounds”, and many more.

In the 90s, Nigerians were introduced to actors who made an impact and are still relevant in the film industry history. Actors like, Genevive Nnaji, Bimbo Manuel, Eucharia Anunobi, Tony Umez, Saint Obi, Ramsey Nouah, Rita Dominic, Kate Henshaw, Emeka Ike, Stephanie Okereke(Linus), Chidi Mokeme, Liz Benson, Hilda Dokubo, Pete Edochie, Kenneth Okonkwo, Kanayo O Kanayo, Richard Mofe Damijo, Stella Damasus, Omotala Jalade-Ekeinde, Bob Manuel Udokwu, Funke Akindele, Bimbo Akintola, Joke Silva, Francis Duru among others.

In the mid- 2000s, the home video era experienced a major decline with factors such as piracy and film rental shops playing a major role.

However, in 2004, a new cinema era began with the launch of series of modern Cinema houses by The Silverbird Group. The first new wave film to be shown at a modern cinema was Kunle Afolayan’s 2006 “Irapada”, which screened at the Silverbird Galleria in Lagos.

Ever since then, high and small budget movies like “Ije”, “Suru Lére”, “The Figurine”, “The CEO”, “93 Days”, “Half of a Yellow Sun”, “The Meeting”, “October 1”, “The Arbitration”, “The Wedding Party” have screened at various cinemas in Nigeria.

Since the launch of Silverbird cinemas, new cinemas like Ozone, Filmhouse and Genesis Deluxe have launched and are playing important roles in the evolution of the Nigerian film industry.

In the 2000s, the industry started witnessing the arrival of new actors including Nse Ikpe-Etim, Majid Michael, Yvonne Nelson, Susan Peters, Ini Edo, Mike Ezuruonye, Uche Jombo, Toyin Aimakhu, Mercy Johnson, Jim Iyke, Grace Amah, Desmond Elliot, Chika Ike, Chioma Chukwuka, Queen Nwokoye, Omoni Oboli among others.

Currently in the 2010s, the industry has grown and seen the arrival of a new set of actors including Adesua Etomi, Chacha Eke, Kiki Omeili, OC Ukeje, Blossom Chukwujekwu, Somkele Idhalama, Beverly Naya, Daniel K Daniel, Deyemi Okanlawon, Linda Ejiofor, Bayray McNwizu, Kunle Remi, Okey Uzoeshi, Uzor Osimkpa, Tomi Odunsi, Osas Ighodaro, Rahama Sadau, Kemi Lala Akindoju among others.

In recent years, the Nigerian film industry has gone from being just “Nollywood” to being divided along regional and ethnic lines, thus, the distinct film industries like **Kannywood, Callywood** and the Yoruba film industry.

Through the years of the industry’s evolvement, segregatory terms such as **“New Nollywood/cinema movies”, Asaba movies/actors”,** and **“Old Nollywood”** became popular.

One major difference between the ‘Asaba’ and ‘New Nollywood’ movies is the art. Most cinema movies have the perfect blending of cinematic style, technicality, beauty, and storytelling. However, the cinema is considered a luxury, thus their availability to the mass audience is limited. Due to the limited availability of these cinema productions, the popularity of ‘Asaba movies’ are constantly on the rise, and readily available for mass consumption, and at a cheaper rate.

In 2017, the advancement in sound technology, storytelling, and technological special effects are proof that Nollywood has evolved. The current era has seen the success of various genres including horror, comedy, action, thriller and romantic drama. From conventional movie plots, the Nigerian film industry has moved on to experimental and innovative films. Popularly called Nollywood, the Nigerian film industry has become an intrinsic part of the global film sector.

Currently the largest film industry in Africa and producing more films than Hollywood, Nollywood has evolved into an industry with reputable film festivals such as Africa International Film Festival, Lights Camera Africa, Abuja International Film Festival, Eko International Festival among others.

Nigerian films are also screened at international film festivals such as the Cannes Film Festival, Berlin Film Festivals, and Toronto International Film Festival among others.

The industry has become more profitable with movies like “The Wedding Party” grossing over 405 million naira in just two months, and “A Trip to Jamaica”earning a Guinness Book of World Record spot for its box office success.

The Nigerian film industry has also created quality TV series such as “Hush”, “Sons of Caliphate”, “The Governor”, “Tinsel”, “Professor Johnbull”, and “The Johnsons” among others.

Over the years, web platforms like iRoko TV, iBaka TV and CixTV that provide paid-for Nigerian films on-demand have become affordable.

Pay TV entertainment platforms like Africa Magic have also invested in the film industry, creating shows and award platforms that further project the industry in good light.

There are days when disappointing movies like “A Trip to Jamaica”, “Gold-digging”, “Blogger’s Wife”, “Keeping my Man” and “Three Wise Man”find their way to Nigerian Cinemas. There are days when filmmakers decide to create African adaptation of foreign series instead of our local stories. On those days, Nollywood disappoints thousands of its followers. But despite all of its disappointing moments, the Nigerian film industry is one that has evolved and is still evolving.

## 2.2.3 Meaning of Behaviour and Social Behaviour

### Behaviour

Martin & Bateson, 2007 defined “**Behaviour”** as means the response of the system or organism to various stimuli, whether internal or external, conscious or subconscious, overt or covert, and voluntary or involuntary. Behaviour does not originate as a deliberate and well-thought strategy to control a stimulus. Initially, all behaviour is probably just a reflex, a response following a particular anatomical or physiological reaction. Like all phenotypes, it happens by chance and evolves thereafter.

**Natural selection** favours behaviours that prolong the life of an individual and increases its chance of reproducing over time, a particularly advantageous behaviour spreads throughout the population. The disposition (genotype) to display a behaviour is innate (otherwise the phenotype would not be subject to natural selection and evolution), although it requires maturation and /or reinforcement for the organism to be able to apply it successfully.

### Social Behaviour

It is a behaviour involving more than one individual with the primary function of establishing, maintaining, or changing a relationship between individuals, or in a group (society).

Most researchers define *social behaviour* as the behaviour shown by members of the same species in a given interaction. This excludes behaviour such as predation, which involves members of different species. On the other hand, it seems to allow for the inclusion of everything else such as communication behaviour, parental behaviour, sexual behaviour, and even agonistic behaviour.

Sociologists insist that *behaviour* is an activity devoid of social meaning or social context, in contrast to *social behaviour,* which has both. However, this definition does not help us much because all above mentioned behaviours do have a social meaning and a context unless ‘social’ means ‘involving the whole group’ (society) or a ‘number of its members’. In that case, we should ask how many individuals are needed in an interaction to classify it as social. Are three enough? If so, then sexual behaviour is not social behaviour when practised by two individuals, but becomes social when three or more are involved, which is not unusual in some species. We can use the same line arguing for communication behaviour, parental behaviour, and agonistic behaviour. It involves more than one individual and it affects the group (society), smallest possible consisting of two individuals. (Wilson 1975).

**Agonistic behaviour:** includes all forms of intraspecific behaviour related to aggression, fear, threat, fight or flight, or interspecific when competing for resources. It explicitly includes behaviours such as dominant behaviour, submissive behaviour, flight, pacifying and conciliation, which are functionally and physiologically interrelated with aggressive behaviour, yet fall outside the narrow definition of aggressive behaviour. It excludes predatory behaviour. (Lorenz, 1963).

**Dominant behaviour:** is a quantitative and quantifiable behaviour displayed by an individual with the function of gaining or maintaining temporary access to a particular resource on a particular occasion, versus a particular opponent, without either party incurring injury. If any of the party incurs injury, then the behaviour is aggressive and not dominant. Its quantitative characteristics range from slightly self-confident to overtly assertive.

## 2.2.4 Review of Selected Nollywood Movies

The Nollywood movies that will be reviewed are as follows:

* College Girls
* SSS 3 Students

These movies listed above appear to have in one way or the other contributed to influencing the social behaviour of our youths. These movies have their themes revolve around, deceit, cultism, lesbianism, homosexuality, drug abuse, and promiscuity lifestyle among others. In as much as they want to portray the ills of the society and the best way to fight it. They ended up not censoring most of the obscene scenes in the movie.

This can affect the mentality of the youth watching it into believing that the way it is done in the movie is the best way to live their lives. This is so necessary because at a tender stage of their life they are vulnerable to the outside world. Since most parents are too busy with their businesses and seeking a better way to grow the family; now leave the training of their kids to what they watch in Nollywood movies.

For instance, College Girls (2012) is a movie directed by Evans Anaele and featured many Nollywood actors such as Martha Ankomah, Calista Okoronkwo, Kalsum Sinare, Chinenye Uyanna and Luckie Lawson. The storyline was perfect because it teaches moral but the way and manner it was portrayed is not good for any growing youth in the society.

The movie, SS3 Students (2014) is a movie directed by Joseph Attlee. It featured some popular and upcoming actors/actresses in the industry; such as Eucharia Anunobi, Calista Okoronkwo, Moyo Lawal, Ken Odurukwe, Mimi Orjiekwe, Deinso Odukwe and many others. The movie showcases the level of indecency among secondary school girls. The storyline with the way it was structured; was meant to teach decency and the best way to avoid negative friends in school. The movie showed many lesbian scenes which was not censored and this can pass a wrong message to the audience.

## 2.3. Empirical Review of Related Studies

In a study carried out by O.M. Onyenankeya, K.U. Onyenankeya and O. Osunkunle (2017) titled “The Persuasive Influence of Film in Cultural Transmission: Negotiating Nigerian Culture in a South African Environment”, the study seeks to investigate whether watching Nollywood films is likely to lead to cross-cultural transmission of Nigeria’s cultural heritage to audience members in South Africa. Data for the study were collected using observation and surveys with Likert-type scales involving participants from a South Africa college. Results show that watching Nollywood films was significant in increasing participant’s knowledge and appreciation of Nigerian culture. Observed patterns indicate that a small portion of participants could mimic or reproduce some common Nigerian expressions and exclamations while a negligible percentage of participants could actually speak a smattering of Igbo, one of Nigeria’s three major languages.

Another study that is related to this research work is carried out by Okeoma F. C. (2012) titled “The Influence of Home Movies on the Dressing Patterns of Students of Tertiary institutions in Abia State”. This research work is therefore shown to examine the Influence that home movies, otherwise known as Nollywood have on the dressing patterns of students of tertiary institutions in Abia State. The questionnaire was the research instrument for the collection of data. Findings showed that home movies celebrate African values in their dress patterns. This is in contrast with the obvious practice in Western and Foreign movies where the contemporary trend is in the swap of roles between the male and female gender as manifested in the swap of dress culture. This shows that home movies have Influence on the pattern of dressing of students in tertiary institutions in Abia State. The study recommends among other things that the home movies industry should use their media to promote the very rich cultural values of Nigeria and Africa. More so, the Tourism industry should cash in on the large audience that the entertainment sector is drawing, to re-brand, package and present the good image of Nigeria as a country of economic opportunities and decent moral values.

Also another study that is empirically analysed in this research work is carried out by Njoku N.C. (2016) titled “Impact of Nigerian Home Videos/Movie Industry on the Moral Behaviours of Secondary School Students in Ebonyi State of Nigeria”. This study was done through structured questionnaire. The result revealed that Nigerian video/movie has negative impact on the moral behaviour of school children in Ebony State and the impact could be ameliorated through effective teachings of Christian moral education among others. Based on the findings, recommendations were made on how to direct the usage of home video so that it will influence students’ life positively.

A study was carried out by Ezeukwu F.C. (2013) titled “Influence of Televised Violence on Socio-emotional and Academic Adjustment of Students in Federal Tertiary Institutions in Anambra State”. The study assessed what kinds of programmes/films contain violence and how they affects the respondents and influence their lifestyles and behaviour particularly undergraduates. The questionnaire was designed to measure the rate of influence of television violence as well as socio-emotional and academic adjustment of the students under study. This study was done in order to determine the nature and the extent of the effect of TV violence on undergraduates. In the findings of this study, it was found that youths initiate violence they observed on TV and the effect of TV violence on them is profound.

A study was also carried out by Akpan C.S & Anyianuka C.J. (2010) titled “The Social Construction of Reality: Analytical Study of the Effect of Nollywood Movies”. The work investigated the social construction of reality: analytical study of the effect of Nollywood movies using the survey method. The researcher isolated Nollywood’s (The Nigerian home video industry) themes which portray human sacrifices as efficacious in money making or in attaining success and examined their effect on the viewers’ perception, interpretation and production of reality. Questionnaire was administered to a simple random sample population of Nollywood movie viewers in Enugu North. Data collected was analysed and the result showed that Nollywood movies exert effect on people’s perception, interpretation and (re)production on reality.

**Overview of studies on Media Influence**

In all of communication researches, the area of media influence appears to be the most contentious. Several reasons account for this. For one, it is argued that, if the media have no influence on the society, is there any realistic justification for their continued existence? For another, if the media do have influences on the thought process and attitude of mankind, should they take responsibility for the emergent foibles and discomfitures of man in the society? (Defleur, 1976).

Some schools of thought hold that, the media cannot be completely impotent because human existence itself is founded in parts, on communication. However, the media cannot take sole responsibility for the caprice of human attitude change because that would deny the contributions of other influential variables in the existential environment.

The above picture vividly underscores the quandary which media influence researchers mostly find themselves. As if to dismiss all scepticism about media influence. Melvin de Fleur and Sandra Ball-Rokeach cited in Uwakwe (2010), examined the controversy and declared that the “only the terribly naive would argue that the mass media have no influences upon people’s lives”. The problem, however, remains that it is hard, if not impossible to set a standard framework for measuring the nature and extent of media impacts.

In influence, therefore, other variables would continually have to be recognized. In a seemingly fit of exasperation on the inconclusiveness of the methodology for measuring media influences, R.G Meadwo cried out thus; “after four decades of exploration, we are left with one answer to the question of media influences-“it depends”.

While the counter-echoes on the media impact range on, we shall, for the study on hand, attempt an exclusionary outlay of the convoluted literature on media influence studies. This would enable us to utilize the advantages of the hindsight while examining the possible Influence of Nollywood movies on the social behaviour of Nigerian students.

The concern on the media Influence has led to the development of different communication theories. In an attempt to explain the relationship between communication message and their influences on the respondents, the Reinforcement and Social learning analysis will be examined.

Reinforcement as a paradigm in discussing media Influence was part of Joseph Klapper’s findings (the Influence of mass communication) which he published in 1960 but was originally developed in 1949. He is of the opinion that the media rarely have any direct Influence and are relatively powerless when compared with social and psychological factors. His analysis assumes that mass mediated violence simply reinforces existing aggressive inclinations that people bring to media exposure. Wogu (2008:176) captures it this way:

Cultural norms/values, social roles, personality features and family or peer Influence are held up as factors determining violent behaviour. However, for people (especially children and Youths) who lack social stability and fruitful social relationships, mass mediated violence may provide a primary model for violent behaviour.

Klapper by this analysis, wished to calm the fear of the people about television especially. His idea is that even if the media have any Influence at all, it is in the direction of reinforcement. The key assertion of his analysis, is that the primary Influence of media is to reinforce (not to change) existing attitudes and behaviours.

Instead of disrupting society and creating unexpected social change, Klapper argues that media generally serve as agent of the status quo, giving people more reason to believe and act as they already do.

But the Social learning analysis seems to contradict the standpoint of reinforcement. As Albert Bandura argues in his analysis, people are likely to learn aggression from the mass and to pattern their behaviour after the dramatis personae, (Wogu, 2008:175).

Bandura in O’Rorke (2006:73) describes it thus:

In today’s society, media has become a powerful Influence on our lives. As children enter adolescence, print and electronic media help them define who they are and what they want to become. By the time children reach middle school, they have spent tens of thousands of hours watching television, movies, playing video and computer games and surfing the Internet. Advertisers of alcohol use the power an Influence of media to convey a positive message for their products. Alcohol advertisements glamorize drinking and play directly into the needs of teenagers by promising fun, relaxation and escape.

According to O’Rorke (2006:72) “Social learning theorists have shown that behaviour is influenced not only by personal or live models but also by those presented in the mass media”. Children are more likely to emulate models of behaviour seen on the media if they expect to receive gratification from emulating another person, or if they encounter real-life situation that looks much the same with media portrayals, (Wogu, 2008:175).

O’Rorke (2006:72) writing on social learning theory and mass communication, opined that:

Television and film models, in particular, seem to exert a powerful impact, and one major implication is that television is shaping humans motivation and behaviour on a daily basis. Social learning theorists have been especially concerned with televised violence and use of alcohol and its effect on children. Research has shown that, in fact, it can increase children’s aggressiveness and tendency to consume alcohol with their lifetime. Although these findings are complex, they do raise concerns about how much television our youth attends to and what exactly is the content of the programs that they are viewing.

However, Wogu noted that personal circumstances such as social class and a given social situation can affect how a child exhibits learned aggression.

## 2.4. Theoretical Framework

The theoretical foundation of this study was based on the following theories:

* Cultivation theory
* The social cognitive theory

## 2.4.1. Cultivation Theory

Cultivation theory is one of the theories this study is founded on and it was (propounded by Gerbner, Gross, Signorelli and Morgan, 1980). This theory states that high frequency viewers of television are more susceptible to media messages and belief that they are real and valid. Cultivation theory (sometimes referred to as the cultivation analysis) was used to study whether and how watching television may affect viewers’ ideas of what everyday world is like. Cultivation theorists argue that television (movies) have long-term influences which are small, gradual, indirect but cumulative and significant (Baran, 2009).

This theory argues that the mass media cultivate attitudes and values which are already present in a culture: the media maintain and propagate these values amongst members of a culture, thus, binding it together.

Cultivation research looks at the mass media as a socializing agent and investigates whether movie viewers come to believe the movie version of reality the more they watch it. The research contends that movie has small but significant Influence on the attitude, beliefs and judgement of viewers concerning the social world. This theory focuses on “heavy viewers”. People who watch a lot of movies are likely to be more affected by the ways in which the world is formed by the media than are individuals who watch less, especially regarding topics of which the viewer has little first-hand experience.

The theorist sees movie as a cultural arm of the established industrial order and as such serves primarily to maintain, stabilize and reinforce rather than to alter, threaten or weaken conventional beliefs and behaviours’. Movie is not a force for change so much as it is a force for stability (Wogu, 2008).

This basic assumption of the cultivation analysis is that the more time people spend watching movies, the more their world view will be like those spread by the media. According to this theory, heavy television viewers would tend to take the social reality portrayed by television as the same as real life. If light viewers and heavy viewers were asked questions about any aspect of life constantly portrayed on television, heavy viewers would give television answers to those questions of life, implying that they have adopted the television portrayal of life as reality.

As research has shown, one of the implications of this is that, heavy viewers will tend to over-estimate such matters as the rate of crime and violence in real life and chances of the viewers’ becoming a victim of crime. Critics of the cultivation theory insist that many research findings have failed to replicate the theory, others point at the mythological inconsistencies and both external and internal validity as some of the weakness of the theory have stood the test of critical verification over long periods of time. The relevance of this theory to this study, is that students who view televised violence especially war movies tends to see the world as chaotic and that the end of technology is destruction as often portrayed in such war movies. They end up creating media representations that are inaccurate and distorted. They only see the ugly side of media portrayals and see the society as a place for all sorts of atrocities. The aftermath is that many viewers of televised violence tend to perceive the world as a much dangerous place than it really is.

## 2.4.2 The Social Cognitive Theory

Bandura is the leading proponent of “social learning” theory. His central proposition is that ways of behaving are learned by observing others, and that this major means by which children acquire unfamiliar behaviour, although performance to acquire behaviour will depend at least in part on factors other than acquisition. (Banduras 2002)).

This theory holds the assumption that people learn through observation especially through television when applied to mass media. Social cognitive theory argues that people model (copy) the behaviour they see and this occurs in two ways: through imitation and identification. Baran, (2009) sees it as imitation-the direct replication of an observed behaviour.

Mass communication theorists who study television impact find value in the idea of identification. Every one admits that people can imitate what they see on television, but not all do. Social cognitive theorists demonstrated that imitation and identification are products of three processes: observational learning, inhibitory Influence and dis-inhibitory Influences (Baran, 2009).

By observational learning, social cognitive theorists posit that observers can acquire (learn) new behaviours simply by seeing those behaviours performed.

Inhibitory Influences entail seeing a model, a movie character for example punished for a behaviour, reduces the likelihood that the observer will perform that behaviour. In the media we see good Samaritans sued for trying to help someone, and it reduces our willingness to help in similar situations. That behaviour is inhibited by what we have seen (Baran, 2009).

Dis-inhibitory, seeing a model rewarded for inhibited or threatening behaviour, increases the likelihood that the observer will perform that behaviour. This is the complaint, against the glorification of crime and drug in movies for instance (Baran, 2009).

The social Cognitive learning theory, developed by psychologist Bandura (1986), proposes that social behaviour is determined by combination of mental and physical abilities and desires. Students learn new behaviours through observing others perform them. The consequences we observe others receiving influence or our willingness to perform the behaviour ourselves. Television characters-and the actors who play them are often taken as role models by viewers, young and old alike. Numerous studies document the influence of television viewing on the aggressive behaviour of children and adolescents (Josephson, 1996). Conversely, there is substantial evidence that television characters are effective models of pro-social behaviour (Johnston & Ettema, 1986).

Relating this theory to the study, viewers of televised violence copy and identify with admired aggressive heroes often displayed in forms of dress code, hairstyle, use of vulgar or foul languages and mannerism. There is a linkage between exposure to televised violence and media representation. Students prefer to be identified with their media heroes. This accounts for the reason why it is common occurrence among secondary school students wearing different dresses and hair styles.

## 2.5 Summary of literature review

Related literature showed that studies over the last decade have attempted to address limits in previous research by examining more than just the immediate, overt, behavioural responses a child may or may not demonstrate after viewing violent movies. Two major themes have emerged in recent research on watching TV violence that focus on children’s cognitive capacities and development. These themes are emotional development, which includes kids’ enjoyment and acceptance of Nollywood movies violence; and moral development and understanding, which includes reasoning and the conflict between reality and fantasy. It is noticed that televised violence has different dimensions. Different theories as they relates to Nollywood influence on the social behaviour of the students in secondary school. These theories include cultivation theory and the social cognitive theory. All these theories are related to televised violence, however, some theories either state that televised violence in Nollywood movies influences violent activities in students.

From the empirical studies reviewed, it was discovered that no research work has been carried out on the influence of Nollywood movies on the social behaviour of students in public secondary schools in Enugu North. The study, therefore, intends to add a new dimension to other studies on the influence of Nollywood movies violence on the viewers.

# CHAPTER THREE

## RESEARCH METHODOLOGY

## 3.1. Introduction

This chapter describes the procedure that will be used in carrying out the study. These include research design, population of the study, sampling technique, and description of research instrument, validity and reliability of data, method of data collection and method of data analysis.

For this study, the method used is survey. The basis for this approach is that the quantitative data and result provide general interpretation of the problem. In gathering quantitative data the survey method was used and analysed.

Naturally, survey researches attempt to study, primarily, recent events. As such, much of survey research studies are usually designed to provide realistic answers to the status of a given phenomenon rather than towards the isolation of causative factors (Osuala, 1987).

## 3.2. Research Design

The study adopted the survey research method, which is appropriate in attitudinal studies as this. The method, as Okoro (2001) notes, selects and studies samples drawn from the population to discover the relative incidence, distribution and inter-relations of sociological and psychological variables.

Baran (1999:350) observes that, “Survey allows Mass Communication researchers to measure characteristics, opinions or behaviours of the population by studying a small sample from that group, then generalizing back to the population, which is the group under study”.

Since this study is an audience research necessitating opinions, attitudes, motivations and individualistic consideration, the survey method was considered most appropriate for the research.

## 3.3. Population of the Study

The population of this study covered all students of secondary schools in Enugu North. The total population of students in secondary schools in Enugu North is 12,689 according to the record of Post Primary Schools Management Board 2017/2018.

The secondary schools include:

**Enugu North**

* Queens School, Enugu
* C.S.S. Iva Valley.
* Urban G.S.S. Enugu.
* Metro. G.S.S. Enugu.
* City Girls S.S. Enugu.
* N/Layout S.S. Enugu.
* Day S.S Independence Layout
* Government S.S. Enugu.
* Coal Camp S.S. Enugu.

This study will focus on the public secondary schools in Enugu North.

|  |  |
| --- | --- |
| **Secondary Schools** | **Population** |
| Queens Sch. Enugu | 2,633 |
| C.S.S. Iva Valley, Enugu. | 753 |
| Urban G.S.S. Enugu. | 1,316 |
| Metropolitan Girls Secondary Sch. Enugu. | 643 |
| City Girls Secondary Sch. Enugu. | 680 |
| New Layout Secondary School, Enugu. | 1,153 |
| Day Secondary Sch. Independence Layout. | 1,959 |
| Government Secondary School. Enugu. | 2,583 |
| Coal Camp Secondary School. Enugu | 969 |
| **TOTAL POPULATION** | **12,689** |

**3.4. Sample size/sampling technique**

A total of 154 students from these secondary schools formed the sample for this study. Ikeagwu (1998) justifies the need to select a manageable sample and notes, “It is not generally feasible to interview the entire population”.

The sample size was drawn from the total population of the students in public secondary school in Enugu North, which is 12,689 (Post Primary Schools Management Board 2017/2018).

The sample of this study is calculated by using Taro Yamani (Yamani, 1967) formula with 95% confidence level and the calculation formula of Taro Yamane is presented as follows.

n = N

1+N (e) 2

**Where:**

**n =** Desired Sample size

**N =** Population Size Under study

**e =** Level of significant of error or limit of tolerable error assumed to be 0.08 or 8%

**1 =** Unity (always constant) in value working

Formula is; n = N

1+N (e)2

n = 12689

1+12689 (0.08)2

n = 12689

1+12689 (0.0064)

n = 12689

1+81.2096

n = 12689

82.2096

**n = 154**

The sample size for this study is 154.

### Sampling Technique

Simple random method was used to select those that the questionnaire was administered on. This is to increase the probability or chance of each element of the population being selected (B.G. Nworgu, 1999). The number selected will serve as a representative of the entire population because each respondent will be selected randomly.

This enabled us collect data that were representative of our population in order to generalize the result.

## 3.5. Description of research instrument

The questionnaire was used as the instrument for the data collection. Okoro (2001) acknowledges that the questionnaire has substantial merits to weigh in its favour for gathering information from people and their opinions, attitudes, behaviours and perception on a given phenomenon.

The questionnaire consisted of 24 questions with few open-ended questions and a majority of close-ended questions. The questions were constructed in simple English to ensure clarity, unambiguity, neutrality and unimpeded responses.

The questions were designed to elicit information about respondents’ demographical and psychographical characteristics.

## 3.6. Validity and Reliability of data gathering instrument

According to Odo (1992) validity is the process of finding out the degree to which a measure will yield similar result for the same subjects at different times or under different condition on a consistent, dependable, stable, predictable and accruable way.

Questionnaire was prepared for this study. The supervisor examined the content and approved it based on the fact that the operational definitions actually measured the concept and questions were adequate to generate enough data.

The reliability of the research instrument in degree to which it can yield consistent finding when replicated. The use of the test-re-test technique was adopted. This entailed the distribution of 25 copies of the questionnaire to Coal Camp Secondary School, Enugu at the first time. After a gap period of two weeks, the instrument was re-distributed again to other schools which yielded the same answers making the research questions reliable.

## 3.7. Method of data collection

The survey was carried out during school hours to the students in their various schools. The questionnaires were personally administered and collected. This is to secure the questionnaires appropriately. However, we were able to collect 128 questionnaires of per cent of the distributed 154 questionnaires because out of the 154, 24 were not correctly answered therefore it was rendered void and 2 were not returned by the respondents.

## 3.8. Method of data analysis

Both quantitative and qualitative methods were used. Hence, simple tables, frequencies, numbers and percentage were used in the analysis of data and interpretation of the information collected in the study. The qualitative method, which is descriptive in nature, was also used in the explication of complex variables.

**CHAPTER FOUR**

**DATA PRESENTATION AND ANALYSIS**

**4.1. Introduction**

The purpose of this study is to determine the Influence of Nollywood Movies on the Social Behaviourof Students in Public Secondary Schools in Enugu North.

This chapter includes the presentation and analysis of data generated through the administration of Questionnaire. One hundred and fifty-four (154) copies of questionnaire were administered to the various respondents, out of which 128 copies were collected. This presented a response rate of 128%.

The study answered the following research questions:

1. To what extent are secondary school students in Enugu North exposed to Nollywood movies?
2. What type of contents of Nollywood movies do secondary school students of Enugu North prefer?
3. What factors are responsible for their preferred contents?
4. What is the influence of Nollywood movies on the social behaviour of secondary school students in Enugu North?
   1. **Data presentation and analysis**

**Analysis of Bio Data**

Items 1-2 in the questionnaire answered questions on the bio data of the respondents.

**Question 1: Gender Distribution**

**Table 1: Gender Distribution of Respondents**

|  |  |  |
| --- | --- | --- |
| **GENDER** | **FREQUENCY** | **PERCENTAGE %** |
| Male | **56** | **43.75** |
| Female | **72** | **56.25** |
| **Total** | **128** | **100** |

The table above shows that there were 56 (43.75%) male respondents, while 72 (56.25%) were made up of females. Indications show that females are more in numbers in secondary schools in Enugu North.

**Question 2: Age Distribution**

**Table 2: Age Distribution of Respondents**

|  |  |  |
| --- | --- | --- |
| **AGE BRACKET** | **FREQUENCY** | **PERCENTAGE%** |
| 9-12 | 10 | 8 |
| 13-16 | 53 | 41 |
| 16-18 | 48 | 38 |
| Above 18 years | 17 | 13 |
| **Total** | **128** | **100** |

The table above shows that 10, representing 8% respondents, were between the ages of 9-12 years, while 53 (41%), respondents were 13-16 years. Those within 16-18 years were 48 (38%) and 17 respondents representing (13%) are between the age of above 18 years.

**Analysis of Data from Research**

1. **Research question 1:** To what extent are secondary school students in Enugu North exposed to Nollywood movies?

To address this research question, questions 3,4,5,6 and 7 were analysed.

Question 3: Do you watch Nollywood (Nigerian) Movies?

**Table 3: Showing if respondents watch Nollywood movies.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Yes | 115 | 89.8% |
| No | 11 | 8.59% |
| Not Sure | 2 | 1.6% |
| **Total** | **128** | **100** |

The table above shows that 115 (89.8%) respondents expose themselves to Nollywood movies while 11 (8.59%) do not. 2 (1.6%) are not sure. This shows that 89% of the total respondents watch Nollywood movies. Thus, a significant number of the respondents do.

Question 4: What is the major reason why you watch Nollywood movies?

**Table 4: Showing the reason respondents watch Nollywood movies.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| To get relevant information | 24 | 18.7% |
| For relaxation | 50 | 39.1% |
| For educational purposes | 32 | 25% |
| For personal reasons | 22 | 17.2% |
| **Total** | **128** | **100** |

Table 4 shows that 24 (18.7%) respondents watch Nollywood movies to get relevant information; 50 (39.1%) watch movies for relaxation; 32 (25%) watch Nollywood movies for educational purposes and 22 (17.2%) watch movies for personal reasons. Finding from Table 4 above shows that the majority students watch Nollywood movies for relaxation.

Question 5: How often do you feel watching Nollywood movies?

**Table 5: Showing satisfaction the respondents get while watching Nollywood movies.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Very Satisfied | 40 | 31.3% |
| Satisfied | 65 | 50.8% |
| Not Satisfied | 23 | 17.9% |
| **Total** | **128** | **100** |

This table shows that 40 (31.3%) respondents are very satisfied watching Nollywood movies. While 65 (50.8%) respondents, are satisfied watching Nollywood movies. Those that are not satisfied are 23 (17.9%). This means that 50.8% of all the respondents are satisfied watching Nollywood movies.

Question 6: How often do you watch Nollywood in a week?

**Table 6: Showing the rate watching Nollywood movies in a week.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Daily | 34 | 27% |
| Twice | 66 | 52% |
| Thrice | 13 | 10% |
| 4 times and above | 15 | 11% |
| **Total** | **128** | **100** |

The table shows that those who watch Nollywood movies daily are 34 representing 27% of the respondents, while 66 representing 52% watch Nollywood movies twice in a week. 13 representing 10% of the respondents watch movies thrice in a week. 15 representing 11% watch movies four time and above. Thus, majority of the respondents which is 52% watch movies twice in a week.

**Table 7: Showing how many hour respondents spend watching movies.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| 10-12hrs | 95 | 74% |
| 12-15hrs | 19 | 15% |
| 15hrs and above | 14 | 11% |
| **Total** | **128** | **100** |

Table 7 shows that 95 (74%) respondents watch movies for 10-12 hours while 19 (15%) watches movies for 12-15 hours. 14 (11%) watch movies for 15 hours and above. This is to show that 95 (74%) which is quite significant, watched movies for 10-12 hours.

1. **Research Question 2:** What type of contents of Nollywood movies do secondary school students of Enugu North prefer?

To address this research question, question 8 was analysed.

Question 8: What type of Nollywood movies do you enjoy watching?

**Table 8: Showing the type of contents of Nollywood movies the respondents prefer.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Romantic/Love | 40 | 31% |
| Comedy | 20 | 16% |
| Action | 37 | 29% |
| Epic/Adventure | 31 | 24% |
| **Total** | **128** | **100** |

Table 8 shows that 40 (31%) respondents watch Romantic/love movies, 20 (16%) respondents watch Comedy movies, while 37 (29%) respondents prefer to watch Action movies and 31 (24%) respondents watch Epic/Adventure.

1. **Research Question 3:** What factors are responsible for their preferred contents?

To address this research question, question 9, 12, 13, 14 and 15 were analysed.

Question 9: Do you think Nollywood movies uphold the norms and values of our society?

**Table 9: Showing if Nollywood movies uphold the norms and values of our society.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Yes | 67 | 52.3% |
| No | 22 | 17.2% |
| Not sure | 39 | 30.5% |
| **Total** | **128** | **100** |

Table 9 shows that 67 representing (52.3%) respondents indicated that Nollywood movie uphold the norms and values of our society. Those who disputed such claim and said ‘No’ are 22 (17.2%). 39 (30.5%) said that they are not sure. Again, it is indicative of the fact that Nollywood movies uphold the norms and values of our society, since a larger proportion of the respondents 52.3% as against 17.2% said it does not.

**Question 10 if ‘yes’ to question above, why?**

Question 10 is a follow-up question to question 9, which sought to know why respondents say that Nollywood movies uphold norms and values. It was an open ended question which gives the respondents opportunity to express their opinion in their own word. The array of responses in this option was examined and all the responses were pointing to the fact that the Nollywood in their movies teaches about the cultural heritages, educational and health related that is not known to the audience.

**Question 11 if ‘No’, why?**

The question also, was a follow up question 9. It requires respondents who indicated that Nollywood movies do not uphold the norms and values of our society to explain why. It was a follow up question and respondents expressed their opinions in their own words. Respondents in this option indicated that Nollywood in their movies does not uphold norms and values of our society.

Question 12: Do you have a Nollywood favourite actor/actress?

**Table 12: Showing if the respondents have Nollywood favourite actor/actress.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Yes | 105 | 82% |
| No | 14 | 11% |
| Not sure | 9 | 7% |
| **Total** | **128** | **100** |

Table 12 shows that 105 representing 82% respondents have Nollywood favourite actors/actress, while 14 representing 11% respondents do not have favourite actor/actress and 9 representing 7% are not sure.

Question 13: Do you like imitating your favourite actor/actress?

**Table 13: Showing if the respondents imitate their favourite actor/actress.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Yes | 62 | 48.4% |
| No | 53 | 41.4% |
| Not sure | 13 | 10.2% |
| **Total** | **128** | **100** |

Table 13 shows that those who imitate their favourite actor/actress are 62 (48%), while those who do not imitate their favourite actor/actress are 53 (41.4%). 13 (10.2%) indicated that they were not sure.

Question 14: Do you think Nollywood movies have a negative influence on students?

**Table 14: Showing if Nollywood movies influence the students negatively.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Yes | 88 | 69% |
| No | 28 | 22% |
| Not sure | 12 | 9% |
| **Total** | **128** | **100** |

Table 14 shows that 88 (69%) respondents agrees that Nollywood movies have negative influence on the students, while 28 (22%) are of the opinion that Nollywood movies does not have any negative influence on the students. 12 (9%) are not sure.

Question 15: What do you think is responsible for Nollywood influence?

**Table 15: Showing what is responsible for the influence.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Peer Group | 52 | 40.6% |
| Role Modelling | 53 | 41.4% |
| Not sure | 23 | 18% |
| **Total** | **128** | **100** |

Table 15 shows that 52 respondents representing 40.6% indicated that peer group were responsible for the influence, while 53 respondents representing 41.4% indicated that role modelling of actors and actresses are responsible for the influence. 23 (18%) were not sure. Majority of the respondents indicated that role modelling is highly responsible for the Nollywood influence on the students.

1. **Research Question 4:** What is the influence of Nollywood movies on the social behaviour of secondary school students in Enugu North?

To address this research question, question 16, 17, 18, 19, 20, 21, 22 and 23were analysed.

Question 16: Do you find academic work boring after watching Nollywood movies?

**Table 16: To show if the respondent’s academic work is affected.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Yes | 35 | 27.3% |
| No | 77 | 60.2% |
| Not sure | 16 | 12.5% |
| **Total** | **128** | **100** |

Table 16 shows that 35 representing (27.3%) finds academic work boring after watching Nollywood movies, while 77 representing (60.2%) do not find academic work boring. 16 representing (12.5%) are not sure.

* Do you think Nollywood movies contribute to the following social behaviours?

Question 17: Sexual Promiscuity?

**Table 17: Showing if Nollywood movies contribute to the above behaviour.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Yes | 87 | 68% |
| No | 20 | 15.6% |
| Not sure | 21 | 16.4% |
| **Total** | **128** | **100** |

Table 17 shows that majority 87 (68%) believed that Nollywood movies contributes to sexual promiscuity among students, while 20 (15.6%) does not believe and 21 (16.4%) were not sure.

Question 18: Drug Abuse?

**Table 18: Showing if Nollywood movies contribute to the social behaviour.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Yes | 80 | 62.5% |
| No | 29 | 22.7% |
| Not sure | 19 | 14.8% |
| **Total** | **128** | **100** |

Table 18 shows that majority 80 (62%) believed that Nollywood contributes to drug abuse among students, while 29 (22.7%) does not believe and 19 (14.8%) were not sure.

Question 19: Sexual Violence?

**Table 19: Showing if Nollywood movies contribute to sexual violence.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Yes | 72 | 56.3% |
| No | 33 | 25.8% |
| Not sure | 23 | 17.9% |
| **Total** | **128** | **100** |

Table 19 shows that majority of the respondents 72 (56.3%) believed that Nollywood contributes sexual violence among students, while 33 (25.8%) do not believe. 23 (17.9%) were not sure.

Question 20: Use of Vulgar languages?

**Table 20: To show if Nollywood movies contribute to the use of vulgar languages among secondary school students.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Yes | 87 | 68% |
| No | 21 | 16.4% |
| Not sure | 20 | 15.6% |
| **Total** | **128** | **100** |

Table 20 shows that majority of the respondents 87 (68%) believed that habit of using vulgar language while speaking because of their exposure to Nollywood movies, while 21 (16.4%) thinks otherwise. 20 (15.6%) were not sure.

Question 21: Indecent Dressing?

**Table 21: To show if Nollywood movies contributes to indecent dressing among secondary school students.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Yes | 94 | 73% |
| No | 20 | 16% |
| Not sure | 14 | 11% |
| **Total** | **128** | **100** |

Table 21 shows that majority of the students 94 (73%) believe that Nollywood movies affects the way they dress negatively, while 20 (16%) do not believe that Nollywood movies is capable of affecting their dressing negatively. 14 (11%) were not sure.

Question 22: Cultism and Violent conduct?

**Table 22: To show the extent Nollywood contribute to cultism and violent conduct.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Yes | 79 | 61.7% |
| No | 27 | 21.1% |
| Not sure | 22 | 17.2% |
| **Total** | **128** | **100** |

Table 22 shows that 79 (61.7%) agreed that cultism and violent conduct as found among students were copied from Nollywood movies, while 27 (21.1%) do not consent to it, 22 (17.2%) were not sure.

Question 23: Do you think every Nollywood movie is good for student’s consumption?

**Table 23: To show if every Nollywood movie is suitable for the secondary school students.**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY** | **PERCENTAGE%** |
| Yes | 28 | 22% |
| No | 88 | 69% |
| Not sure | 12 | 9% |
| **Total** | **128** | **100** |

Table 23 shows that 28 (22%) are of the view that Nollywood movies are good for every students, while majority of respondents 88 (69%) are of the view that not all Nollywood movies are good for the consumption of the students. 12 (9%) were not sure.

* 1. **Discussion of Findings.**

In this section of data collected from survey on the topic “The Influence of Nollywood Movies on the Social Behaviour of Students in Public Secondary Schools in Enugu North” would be discussed. The data were contained in 128 copies of questionnaire retrieved from the 154 copies from respondents.

* + 1. **Research question 1:** To what extent are secondary school students in Enugu North exposed to Nollywood movies?

Table and figure 3-7 answered this.

Data from table 3; figure 3 showed that 115 or 89.18% of the respondents answered yes that they watch Nollywood movies, 11 or 8.59% answered no that they do not watch Nollywood movies while 2 or 1.6% answered not sure to it.

Also, data from table 4; figure 4 showed that 24 or 18.7% watch Nollywood movies to get information, 50 or 39% agrees that they watch Nollywood movies for relaxation, while 32 or 25% watch for educational purposes and 22 or 17.2% watch for personal reasons.

Data from table 5; figure 5 showed that 40 or 31.3% of the respondents get very satisfied after watching Nollywood movies, 65 or 50% are satisfied after watching it, while 23 or 17.9% are not satisfied.

Data from table 6; figure 6 showed that 34 or 27% of the respondents watch Nollywood movies daily, 66 or 52% watch twice in a week, 13 or 10% watch thrice in a week while 15 or 11% watch it 4 times and above.

Data from table 7; figure 7 showed that 95 or 74% of the respondents spend 10-12 hours watching movies, 19 or 15% spend 12-15 hours watching movies too while 14 or 11% watch movies for 15 hours and above.

This is in accordance with the Cultivation Theory because this theory focuses on “heavy viewers”. This is to show that amount of time of students spend on watching Nigerian movies affect them.

* + 1. **Research question 2:** What type of contents of Nollywood movies do secondary school students of Enugu North prefer?

This question looked at the content of Nollywood movies that secondary school students are exposed to. Table and figure 8 handled this.

From the data in table 8; figure 8 showed that 40 or 31% of the respondents enjoy watching Romantic/love movies, 20 or 16% watch Comedy, 37 or 29% watch Action movies and 31 or 24% watch Epic/Adventure movies.

This goes in accordance with what the Selective Exposure theory says. The selective process is adopted by the audience in their exposure to the media by their active nature which is manifest in their personal taste, need, desire, expectations and judgement.

* + 1. **Research question 3:** What factors are responsible for their preferred content?

The question looked at possible factors responsible for the preferred content. Table 9-15 answered this research question.

From the data in table 9; figure 9 showed that out of 128 respondents, 67 or 52.3% of respondents replied yes that Nollywood movies uphold the norms and values of our society, 22 or 17.2% of the respondents said no that Nollywood does not uphold the norms and values of our society and 39 or 30.5% of the respondents answered that they are not sure whether it upholds it or not. This reaffirmed in the responses to question 10, which was open-ended question type which showed that Nollywood movies promotes our culture, norms and values of the society.

Data from table 12; figure 12 showed that 105 or 82% of the respondents answered yes that they have Nollywood favourite actors/actress, 14 or 11% replied no that they do not have Nollywood favourite actor/actress and 9 or 7% of the respondents answered not sure to the question.

Also data from table 13; figure 13 showed that 62 or 48% of the respondents answered yes that they imitate their favourite actor/actress, 53 or 41.4% replied no that they do not imitate them and 13 or 10.2% of the respondents answered not sure.

Data from table 14; figure 14 showed that 88 or 69% of the respondents answered yes that Nollywood movies have negative influence on the students, 28 or 22% replied no that Nollywood does not have negative influence on the students and 12 or 9% of the respondents answered not sure to the question.

Data from table 15; figure 15 showed that 52 or 40.6% of the respondents indicated that what is responsible for the Nollywood movie influence is peer group, 53 or 41.4% of the respondents said that role modelling of the actor/actress is responsible for the influence and 23 or 18% of the respondents answered not sure to the question.

From the findings, it could be linked to what Social Cognitive theory states that people model (copy) the behaviour they see and this occurs in two ways: through imitation and identification.

* + 1. **Research question 4:** What is the influence of Nollywood movies on the social behaviour of secondary school students in Enugu North?

The question looked at the possible influence of Nollywood movies on the social behaviour of secondary school students in Enugu North. Table 16-23 handled this.

From the data in table 16; figure 16 showed that 35 or 27.3% of the respondents out of 128 respondents answered yes that they find academic work boring after watching Nollywood movies, 77 or 60.2% of the respondents answered no that they do not find their academic boring after watching movies while 16 or 12.5% of the respondents were not sure of the question.

Data in table 17; figure 17 showed that 87 or 68% of the respondents said yes that Nollywood movies have contributed to sexual promiscuity among students, 20 or 15.6% of the respondents said no while 21 or 16.4% of the respondents were not sure if Nollywood movies contributed to it or not.

Data in table 18; figure 18 showed that 80 or 62.5% of the respondents said yes that Nollywood movies have contributed to drug abuse among students, 29 or 22.7% of the respondents said no while 19 or 14.8% of the respondents were not sure.

Data in table 19; figure 19 showed that 72 or 56.3% of the respondents said yes that Nollywood movies have contributed to sexual violence among students, 33 or 25.8% of the respondents said no while 23 or 17.9% of the respondents were not sure.

Data in table 20; figure 20 showed that 87 or 68% of the respondents said yes that Nollywood movies have contributed to the use of vulgar languages among students, 21 or 16.4% of the respondent said no while 20 or 15.6% of the respondents were not sure.

Data in table 21; figure 21 showed that 94 or 73% of the respondents said yes that Nollywood movies have contributed to indecent dressing among students, 20 or 16% of the respondents said no while 14 or 11% of the respondents were not sure.

Data in table 22; figure 22 showed that 79 or 61.7% of the respondents said yes that Nollywood movies have contributed to cultism and violent conduct among students, 27 or 21.1% of the respondents said no while 22 or 17.2% of the respondents were not sure.

Lastly, data from table 23; figure 23 showed that 28 or 22% of the respondents answered yes that every Nollywood movie is good for student’s consumption, 88 or 69% of the respondents answered no that not every Nollywood movie is goof for student’s consumption while 12 or 9% of the respondents were not sure. From the findings, it could be linked to what Cultivation Theory states about people who watch a lot of movies are likely to become affected by the ways in which the world is formed. The students spend majority of their time watching Nollywood movies and this tends to affect their social behaviour.

**CHAPTER FIVE**

**SUMMARY, CONCLUSION AND RECOMMENDATIONS**

**5.1. Introduction**

The aim of this research work was to examine the, **The Influence of Nollywood Movies on the Social Behaviour of Students in Public Secondary Schools in Enugu North Local Government Area.** Survey research design adopted for this work was questionnaire which was used for data gathering. Conclusive statements and recommendations are made which will help in ameliorating the influence of Nollywood movies on the social behaviour of the youths at large.

**5.2. Summary of findings**

The findings among others showed that;

1. Majority of secondary school students in Enugu North are exposed to watching Nollywood movies for relaxation that they spend 10-12 hours watching movies.
2. The students prefer watching romantic/love movies; they do so because they find it interesting and entertaining.
3. The factors that led to them watching Nollywood movies are because they feel that they uphold the norms and values of our society; they enjoy watching their favourite actors/actresses perform in the movies. Though Nollywood movies do have negative influence on them, they still have Nollywood actors/actresses they look up to as their role model.
4. In as much as Nollywood movies interest them, they still believed that it has affected their social behaviours and also contributed to engaging some of the students in an unpleasant attitudes such as; sexual promiscuity, drug abuse, sexual violence, use of vulgar languages, indecent dressing and cultism and violent conduct. Secondary school students in Enugu North in their view said that not every Nollywood movies is good for their consumption.

**5.3. Conclusion**

The findings in this research work conclude that Nollywood movies are entertaining; they also watch to relax their mind, get informed and also get to know what is happening around them. The study showed that most of these students expose themselves to Nollywood movies and even high percentage do so twice in a week.

Nevertheless, they do have the tendency to influence students to pick bad traits and social vices that go against the norms and values of our society.

**5.4. Recommendations**

The study therefore recommends that:

1. Media and film regulatory frameworks (Actors Guild of Nigeria) should continue to be vigilant in screening contents of Nollywood movies so as to ensure the preservation of norms and values of our society.
2. The producers need ethical re-orientation through creating awareness, conference and seminars on the type films they produce.
3. It is advisable that the National Film and Video Censor Board (NFVCB) and other regulatory agencies continue to review the educational curriculum of movies training institutes in the country and the emphasis should be on the promotion of movies that are educative and moral inclined.
4. Teachers should try to reduce the viewing time of the students by mapping out and giving them assignment regularly.
5. That school administrators, government, parents, educational psychologists, teachers and even religious organizations should organize symposia, seminars and conferences for the students regularly to create awareness on the influence of Nollywood movies (negative themes) on our youths.
6. National agencies like the National Orientation Agency, should take advantage of the Nollywood movies medium to address issues of defiance, with a view to stimulate good attitude and patriotism among students of secondary school in Enugu North Local Government Area since the study showed that a great percentage of the students expose themselves to this medium.

**5.5. Suggestions for further studies**

The researcher suggests that further studies on the Influence of Nollywood movies on the Social behaviour should be carried out not only on secondary school students but also on undergraduates.

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**Appendix I**

Mass Communication Department,

Faculty of Management & Social Sciences,

Godfrey Okoye University,

Thinker’s Corner,

Enugu State.

Dear Respondent,

I am an undergraduate student of the above-named institution. I am carrying out a research captioned ***“The Influence of Nollywood Movies on the Social Behaviour of Students in Public Secondary Schools in Enugu North.***

This is an academic research and so your honest input will be dearly appreciated.

I assure you that the information provided in this survey shall be treated with utmost confidentiality.

Thank you for your anticipated co-operation.

Yours faithfully,

Eneh, Chinasa J.

**Appendix II**

**Questionnaire**

Instruction: Please tick (**√**) in the box (es) as appropriate.

**SECTION A: Bio Data**

1. Gender.
2. Male ( )
3. Female ( )
4. Indicate your age bracket.
5. 9 – 12 ( )
6. 13 – 16 ( )
7. 16 - 18 ( )
8. Above 18 years ( )

**SECTION B: Questions**

1. Do you watch Nollywood (Nigerian) Movies?
2. Yes ( )
3. No ( )
4. Not sure ( )
5. What’s the major reason why you watch Nollywood movies?
   1. To get relevant information ( )
   2. For relaxation ( )
   3. For educational purposes ( )
   4. For personal reasons ( )
6. How do you feel watching Nollywood movies?
   1. Very satisfied ( )
   2. Satisfied ( )
   3. Not satisfied ( )
7. How often do you watch Nollywood in a week?
   1. Daily ( )
   2. Twice ( )
   3. Thrice ( )
   4. 4 times and above ( )
8. How many hours do you spend watching Nollywood movies in a week?
   1. 10-12 hours ( )
   2. 12-15 hours ( )
   3. 15 hours and above ( )
9. What type of Nollywood movies do you enjoy watching?
   1. Romantic / love ( )
   2. Comedy ( )
   3. Action ( )
   4. Epic/Adventure ( )
10. Do you think Nollywood movies uphold the norms and values of our society?
    1. Yes ( )
    2. No ( )
    3. Not sure ( )
11. If ‘Yes’, why do you think so? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
12. If ‘No’, why? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
13. Do you have a Nollywood favourite actor/actress?
    1. Yes ( )
    2. No ( )
    3. Not sure ( )
14. Do you like imitating your favourite actor/actress?
    1. Yes ( )
    2. No ( )
    3. Not sure ( )
15. Do you think Nollywood movies have a negative influence on students?
    1. Yes ( )
    2. No ( )
    3. Not sure ( )
16. What do you think is responsible for Nollywood influence?
    1. Peer group ( )
    2. Role modelling ( )
    3. Not sure ( )
17. Do you find academic work boring after watching Nollywood movies?
    1. Yes ( )
    2. No ( )
    3. Not sure ( )

Do you think Nollywood movies contribute to the following social behaviours?

1. Sexual Promiscuity
   1. Yes ( )
   2. No ( )
   3. Not sure ( )
2. Drug Abuse
   1. Yes ( )
   2. No ( )
   3. Not sure ( )
3. Sexual Violence
   1. Yes ( )
   2. No ( )
   3. Not sure ( )
4. Use of vulgar languages
   1. Yes ( )
   2. No ( )
   3. Not sure ( )
5. Indecent dressing
   1. Yes ( )
   2. No ( )
   3. Not sure ( )
6. Cultism and Violent conduct
   1. Yes ( )
   2. No ( )
   3. Not sure ( )
7. Do you think every Nollywood movie is good for students’ consumption?
   1. Yes ( )
   2. No ( )
   3. Not sure ( )
8. What do you think are the best ways to curb the negative influence of Nollywood movies? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_