

BETWEEN FANTASY AND REALITY: ANALYZING THE IMPACT OF SELECTED FILMS ON CHILDREN IN AWKA, NIGERIA

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<http://www.ajol.info/index.php/cajtnms> vl.14.1.3

Abstract

The scholarly dialectics on the impacts of fantasy and reality films on child development is a subject that has spawned interest in Nigeria and other parts of the world. The presumed proposition that inapt behaviours, nonchalant attitudes, moral decadence, and violence among children are outcome in most fantasy films calls for serious examination. Hence, to examine the effects which fantasy film contents could have on educational development and character formation of a Nigerian child is the aim of this study. Aligning with Skolnick Weisberg theory of 'Mise-en place, the researcher adopted quantitative research method in examining the impact of fantastical and fictional reality film environments in child's learning. The study discovered that most children films produced in Nollywood industry have the capacity of negative influence on the child's mind that may lead to misconceptions of ideals that shape his views about the norms in the society and subsequently change his behaviour towards other members of the public. However, the study shows that fantastic film genre captures child's attention more during learning. The researcher therefore recommends that Nollywood filmmakers explore the utilization of fantasy genre in children films, as this would go a long way in helping children distant their attention from the imitation of bad tenets as observed in most fictional reality films and help them understand their basic roles in the society as seen in a fantastic film environment used in this study. The researcher concludes that fantastic film environment creates and captures children's attention more than fictional reality films, and is therefore capable of influencing the child's development.

Introduction

Film content in recent time, has become a preferred medium to many people when it comes to learning or acquiring knowledge about other people's culture, economy, security, politics and social life. Most times, some people especially children enjoy seeing films because it offered them the opportunity of seeing pictures or images of people or things that are not common in their immediate environment, this explains why most children like the beautiful and grotesque characters of cartoon films. Thus film in this milieu becomes a learning material that its content must be selected carefully so as to educate and influence the child. The popular saying that "violence begets violence" may have been upheld in regards to adults but the truth is that it is the young minds that would easily or unknowingly conform to such "saying" especially when they see fictional reality films as reality. In using film as a teaching aid, Pablo Blasco asserts that:

Using movie in teaching is an effective way to reach people's effective domain, promotes reflective attitudes and link learning to experiences. Teaching with movies triggers that disclose emotions, allows questions, expectations and dilemma to arise for both learner and teacher" (3).

In consonance with the above postulation, one may be tempted to ask the following questions "how beneficial are Nollywood fictional reality films to Nigerian children, have Nigerian teachers started using film as a teaching aid and if yes, what are the genres of the films produced in Nollywood for children? The controversy of the impact of film and television on child development dominates educators, psychologists and theatre scholars' study of child development. There is a polarization that shows scholars that affirm positive impact of reality films on children and scholars that support negative impact of fantasy films on child development on opposing sides. The problem of this study is therefore, the negation of positive impacts of fantasy films on

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

The advent of screen entertainment has become an inescapable part of modern culture which could be found virtually in every home and recreation centres. Therefore, children are exposed to the world of television at very tender age. With a variety of channels available for viewing, the young Nigerian audience now have a plethora of both positive and inappropriate film/television contents which may include the display of violence, inappropriate behaviour, and sexual immorality. Osakue Omoera posits “That there has been a lot of hue and cry about how video-films have purportedly had a negative impact on the Nigerian audience, especially children who tend to imitate most violent acts that they see on the screen” (33). Supporting Osakue’s position, Emmanuel Eregare asserts that:

The effect or influence of the home video could be seen every day amongst Nigerian children like these examples: A boy offended his mother, and when he was being disciplined with a cane, the boy shouts ‘Odechi’,(sic) ‘e no dey enter’. ‘Odechi’s (sic) is a pidgin coinage of characters in some Nigerian home

movies. These characters in the films use certain charms to prevent gunshots from doing them harm when they shout ‘Odechi’(sic). One should try to picture what would happen when the child comes across real guns. (269)

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

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

The above creative endeavours (Creating Magic Car) should be a welcome development if Nollywood video films could help the Nigerian child fantasize such beyond-the-screen activity. The scholars in the above remark proved that magic as one of the elements of fantasy could be beneficial to child’s imagination as he aspires to achieve greater goals in life. While recounting young children’s imaginative activities, Dorothy and Jerome Singer in a study they carried out in 1990 suggested that “children around the

age of four are particularly invested in fantasy play and stories” (13) Recent evidence supports this view of young children as fantasy-prone and suggests that children create a variety of highly fantasy-oriented imaginary companions, for example, Johnson and Harris with their work in 1994, believe “magic to be a real causal force” (19) in child’s development, while Phelps and Woolley, J.D, conclude that children “generally indulge in various forms of fantastical thinking” (383). The above positions do not eliminate fictional reality or realistic events in producing children films, hence “Principle of Minimal Departure” opines that fictional worlds should include everything that is possible in the real world unless the story explicitly forbids it. Deena Skolnick Weisberg, David M. Sobel, Joshua Goodstein, and Paul Bloom in 2016, posit that:

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

The above assertion advances the understanding of the topic of this research which is *Between Fantasy and Reality: Analyzing the Impact of Selected Films on Children in Awka, Nigeria*. For example, one can say that almost all fictional stories include at least some element of truth and believability (Lagos is real even though Aki and Pawpaw are not). Nollywood Children film scholars such as Ogochukwu Ekwenchi, Allen. Adum, and Chikezie. Uzuegbunam, J. O. Nnabuko and Tina Anatsui, Osakue, Stevenson Omoera, John Okhatie Edemode, and Peter Aihevba, Bolu Folayan, Emmanuel Eregare among others have done extensive works on the impact of Nollywood fictional reality films on Nigerian children while this study examined the impact of fantasy-reality genre on child learning and development.

Theoretical Framework

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

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

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

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

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

Today's children are not victims of illusion of senses as they can comfortably identify where illusion starts and ends. Skolnick work on 'Distinguishing Imagination from Reality' exposes that

fantasy as a literary genre pose no threat to child's understanding of the world around him. According to her,

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

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

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

This theory helps the researcher in analyzing children's understanding of fantasy and reality film environments as created in film content meant for their consumption. Also the theory is of great importance to this work as it helps to navigate the differences in the impact of reality and fantasy in child's learning. Although,

Weisberg believes that the navigation between real and fantasy worlds could be difficult for younger children, this study excluded children younger than seven years old in its study group. The age range for the participants in the study group is 7 – 13 years of age. This age selection falls within the age range of what Jean Piaget called “Concrete Operational Thought” here, children begin to develop clearer methods of thinking and start to overcome the egocentrism of the pre-operational stage. They demonstrate logical, concrete reasoning and realise that their own thoughts and feelings are unique and may not be shared by others.

This research is unique in the sense that it deviates attention from what others have done by grouping films that have children content/themes, selecting three Nollywood and one Hollywood films purposively from sampled groups and conducting a screening of the selected films to a selected group of primary school pupils in Awka Metropolis, observing their reactions to the filmic events. Focus was more on the impact of fantasy-reality films (*Harry Potter: The sorcerer’s Stone* and *The Magic Bible*).

Pre-test and Post-test presentation and analysis

Sample Frame 1: The Age range of the selected Focus Group

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

In order to examine the exposure of fantasy-reality film contents on the study group, four (4) viewing sessions with 30 child participants were conducted on different days as shown in sample frame 1. During the viewing sessions an experimental research setting was created whereby children participants were exposed to a pre-test examination, to test their knowledge of some events that could happen in real life situation and also happen in filmic environment (Fantasy world). The real-time impact of film contents on the participants were also obtained. In line with the main objective of the study, the viewing sessions guided the researcher to obtain first-hand observations on the impact of fictional reality, as well as fantasy films contents could have on children.

Sample Frame 2. Viewing sessions

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

Mise en Place theory of Denna Weisberg Skolnick which is the major theoretical backbone used in analysing the impact of Fantasy-reality film on children states that:

Aspects of the environment set the stage for particular kinds of thoughts and behaviors. When the environment is realistic, children know that they

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

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

Pre-test frame 1

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

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

Pre-test Frame 2

Emeka, Ikenna and Chioma are friends and classmates at Igwebunwa Primary school. One day, Chioma did not come to school. After school hours, Emeka and Ikenna went to Chioma's house to know why she did not come to school. Getting to Chioma's house everywhere was quiet and the door was wide open. Ikenna and Emeka went into the house and said "Hello, is anyone at home? Then Chioma shouted from the bathroom "My parents have gone out please help me, please help me" On getting to the bathroom door, Emeka and Ikenna saw one Big Snake (Python) blocking the entrance of the bathroom. If you were Emeka or Ikenna, what would you do? (Age 7-13)

Participant	Taking Responsibility	Shifting Responsibility
P1		I will call for help
P2		I will tell Emeka to go and find Matchet (sic) Machete to kill the snake
P3		I will Run out and call my elders

P4	I will plan with Emeka and find sticks and kill the snake	
P5		I will echo for help
P6		I will call some help
P7		I will go and seek for help, if their (sic) there is any neighborhood their (sic) there, I will go tell him and he/she will help me call some youth (sic)
P8		I will run out and call other neighbourhood for help but if they (sic) there is no one, both of us will look for knife and stike (sic) stick to kill the python
P9	I will distract the snake and ask Chioma to come out	
P10		“An will Chioma did not come out” (sic) Out of Point (OP)
P11		I will help to kill the snake
P12	I will kill the snake	
P13		I will run away and call people for help
P14	If it is me, I will find any possible means to kill the snake	
P15		I will run for my life and testify God’s goodness
P16	I will find any means to kill the snake	
P17		I will go and find some help from the elders and youths around the neighbourhood
P18	I will kill the snake	

P19	I will go and bring stick and kill it	
P20	I will find stike (sic) stick or stone and kill the snake and save Chioma	
P21		I will call the youth in the society to come and save her
P22	I will kill the snake and save Chioma	
P23		I will go and seek for help, who will help me to kill the big snake
P24		I will call elderly (sic) elderly people to help her
P25		I would call some youth from the society to come and help me to kill the python
P26	I will find any sharp object to kill it	
P27		I will ask for help so they will help me kill it
P28	I would distract the snake to come out from the bathroom door then I will tell Chioma to come out, then distract the snake back to the bathroom, then tell Chioma to light the snake with kerosing (sic) kerosene and match stick	
P29		I will run and call for help
P30		I will ask Emeka to go and call our teacher
TOTAL	11 Participants = 36.67%	19 Participants = 63.33%
Subtotal	30 Participants = 100%	

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

Pre-test Frame 3

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

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

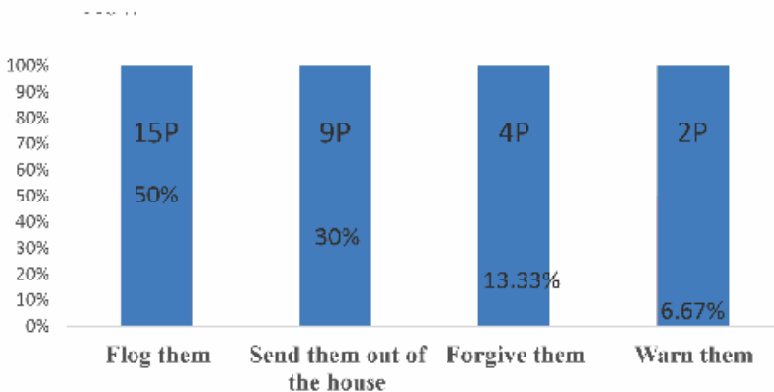
Pre-test Frame 4

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

Pre-test frame 4 outlines the participants’ ideas and understanding of filmic events. 83.3% believes that some events could help in film while 13.33% of the participants said categorically yes that everything that happen in films happen in real life. Only one participant said no that everything that happen in film does not happen in real life. Again the above question highlights the fact that most children (7-13 years old) understand fantasy and reality as adopted and presented in films.

Post-Test Distribution and Analysis

Post-test Chart 1



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

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

Post-test Frame 2

Having seen how Harry Potter and Ron Weasley saved Hermione Granger from Troll in the film you watched, how would you save Chioma from the Big Snake (Python) blocking the entrance of the bathroom?

Participant

Taking Responsibility

Shifting Responsibility

P1

I will go and seek for help who will help me to kill the big snake (*Still Afraid*)

P2

I will pierce the pythons (sic) Python's body with a (sic) an electric wire and skin it alive. (*The participant number 2, has*

	<p><i>taken a bold step in confronting his fears as against his response in the Pre-test question)</i></p>	
P3	<p>I will get a big a very big stick and kill it.</p> <p><i>(The participant number 3, has taken a bold step in confronting his fears as against his response in the Pre-test question)</i></p>	
P4	<p>Using the Magic in Harry Potter the kill the big (sic) I will kill the big snake. <i>(In Pre-test, participant number 4, took responsibility, but watching the film has given the participant an idea of using magic as used in Harry Potter to kill the python)</i></p>	
P5	<p>I will find a way to kill it</p> <p><i>(The participant number 5, has taken a bold step in confronting his fears as against his response in the Pre-test question)</i></p>	
P6	<p>I will kill the snake with magic</p>	

- P7 *(In the pre-test, participant number 6 would call for help)*
I will try to use magic, if I have magical power
(The participant number 7, has taken a bold step in confronting his fears as against his response in the pre-test question)
- P8
I will defend Chioma by sprinkling kerosine (sic) kerosene on the python, and it will run away. In my village we don't kill snakes.
(In the pre-test, participant number 8 would call for help but now he has taken responsibility of confronting his fears)
- P9
I will distract the snake and kill it.
(The participant maintains his stand in the pre-test question as he supplied similar answers)

P10	I will kill the snake with magic and save Chioma. <i>(In pre-test, this participant was out of focus, now she can make out meaningful contribution)</i>	
P11	I will use magic and freez (sic) freeze it.	
P12	First, I will tell Chioma to go back, secondly, I will hit a sharp object on the python's head, but if the python is to living (sic) still living, I will run and hit cutlass on his body. <i>(Participant number 12, after watching the film, develops a strategy to confront the snake, this against her earlier position in the pre-test)</i>	
P13	I will find all means to kill it <i>(In the pre-test the participant would run away and call for help)</i>	
P14		I will seek for help <i>(Unfortunately, this participant changes her mind as against</i>

her answer in the pre-test questions where she would find any means to kill the snake)

P15 I will kill it
(In the pre-test the participant would run for his life and testify god's goodness)

P16 I will distract it an (sic) and kill it
(The participant maintains his stand in the pre-test question as he supplied similar answers)

P17 I will try to kill the snake
(In the pre-test the participant would find some help from elders and youths around)

P18 I will tell Chioma to move back and I will use fuel and matches on the python body.
(The participant maintains his stand in the pre-test question as he supplied similar answers)

P19 I will use big stick and kill it.
(The participant maintains his stand in the pre-test question as he

	<i>supplied similar answers)</i>
P20	I will kill the snake and save Chioma. <i>(The participant maintains his stand in the pre-test question as he supplied similar answers)</i>
P21	I and Emeka (sic) Emeka and I will kill the snake. <i>(In the pre-test the participant would call the youths in the society)</i>
P22	I will kill the snake with magic power and save Chioma <i>(The participant maintains her stand in the pre-test question as she supplied similar answer)</i>
P23	I will use a big stone to kill it or if I have magic I will use it and kill it. <i>(In the pre-test the participant would call go and seek for help)</i>
P24	I will use magic to kill the snake <i>(In the pre-test the participant would call elderly people</i>

	<i>for help)</i>	
P25	I will find a way to kill the big snake. <i>(In the pre-test, the participant would call some youths to help kill the python)</i>	
P26	First of all I will get fuel and pour on it, then it will be weak. I can now kill it or take it away. <i>(The participant maintains his stand in the pre-test question as he supplied similar answers)</i>	
P27	With magic I will kill the snake and save Chioma <i>(In the pre-test, the participant would call some youths to help kill the python)</i>	
P28	I will plan with Emeka and kill the snake <i>(The participant maintains his stand in the pre-test question as he supplied similar answers)</i>	
P29	We will kill the snake and save	

	Chioma. (<i>In the pre-test, the participant would run and call for help</i>)	
P30	Emeka and I will kill the python (<i>In the pre-test, the participant would ask Emeka to go and call their teacher</i>)	
TOTAL	28 Participants = 93.33%	2 Participants = 6.67%
Subtotal	30 Participants = 100%	

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

Post-test Frame 3

Which of the characters do you like most in the films you watched?	Participants	Percentage
Harry Potter (<i>Harry Potter: The sorcerer’s Stone</i>)	24	80%
Malfoy (<i>Harry Potter: The</i>	0	0%

<i>sorcerer's Stone)</i>		
Ron Weasley (<i>Harry Potter: The sorcerer's Stone</i>)	1	3.33%
Ikpere (<i>Magic Bible</i>)	1	3.33%
Tanka (<i>Magic Bible</i>)	2	6.68%
Granger (Hermione <i>Harry Potter: The sorcerer's Stone</i>)	2	6.68%
Troll (<i>Harry Potter: The sorcerer's Stone</i>)	0	0%
TOTAL	30	100%

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

Post-test Frame 4

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

The above Post-test frame question further explores participants' preference of using magic in the two films. Magic is used in *The*

Magic Bible by Ikpere and Tanka to dupe people while Harry Potter, Hermione and Ron Weasley use magic in *Harry Potter: The Sorcerer's Stone* to save life and fight their common enemies (Dark Lord Voldemort/Troll, among others)

Post-test Frame 5

What lesson (s) did you learn from The *Magic Bible*? And What lesson (s) did you learn from *Harry Potter: The Sorcerer's Stone*

Participant	Lesson (s) <i>Harry Potter: The Sorcerer's Stone</i>	Lesson (s) <i>The Magic Bible</i>	Neutral
P1	I learnt that it is good to have a friend who will help you when you are in need.	I learnt that it is not good for a pastor to be using magic to perform miracle	
P2	I learnt that good friends help each other in times of need (s) and trouble.	Some bad characters/behaviours, bring bad name to an individual who exhibit such behaviour	
P3	Use your magic when necessary	Not to miss use your power (sic) not to misuse your power (magic)	
P4	We should save other people in matter our dangerous (sic) We should save other people no matter how dangerous.	We should not steal or cause trouble to our parents like Ikpere and Tanka did to their mother	
P5	It is good to save people, it is good to be kind.	It is not good to go to a pastor.	
P6	The film is educating (sic) educative	I learnt not to deceive people	

P7	If you see a scary monster, do not run and be brave.	If you steal, people around you will hate you	
P8	What I learnt is to be courageous, strong, brave and face our weakness with bravery.	I learnt that (sic) to be honest and truthfull (sic) truthful in all your dealings. Eg. The pastor was not a honest man	
P9	To help people when they are in troble (sic) trouble	To not steal	
P10	To be courage (sic) courageous	Not to steal meat from pot of soup	
P11	Care for your neighbor	Do not try to make your mother suffer for your mistakes	
P12	I learn to be fearless, friendly and smart	I learnt to not steal as Ikpere and Tanka did, I learn to not disobey my elder and be honest.	
P13	It is good to help others who are in help (sic) need and always be truthful	It is not good to steal meat from pot and it is not good to cause trouble all over the village	
P14	I learn to help those 'who are' in need.	I learn that it is not good to steal fish from the pot	

P15	It is good to be kind	It is good to forgive	
P16	To help people	Not to steal	
P17	That have (sic) having Firend (sic) friend is a good thing especially firend (sic) that will help you during the time of need.	Do not steal from your mother (sic) mother's pot	
P18	Learn not to steal	It is not good to steal and lie	
P19	I learnt to be a good friend	I learnt not to steal	
P20	I learnt to help people	I learnt not to use faki (sic) fake magic	
P21	I learnt to stay with my friends	I learnt not to go to pastors	
P22	To be brave and not to be scared	Not to be stealing	
P23	Use your magic to save lives	Not to make people suffer because you have magic	
P24	To help a friend in danger	To heal people with magic	
P25	It is good to be kind, it is good to help people	It is not good to steal meat	
P26	I learnt that courage and determination is (sic) are key to success.	I learnt that it is not good to be a quack / false pastor	
P27	I learnt that bravery is good	It is not goo to steal	
P28	To take good care of other people	Do not let your parents down	
P29	I learnt to be a good friend to my friends	It is not good to insult elders	
P30	To respect my friends	To listen to my	

		mother.	
TOTAL			
Subtotal	30 Participants = 100%		

Post-test frame 5 above outlines different lessons the participants learnt from the two films they watched. Looking at the lessons as tabulated above, the two films made great impact on the participants, but one may say that *Harry Potter: The Sorcerer's Stone* made more impact than *The Magic Bible* because it actually addressed children's problems such as fear, courage, bravery, friendship, as well as set in a fantastic environment that is not common in the participants' real world activity and so on and so forth. Nevertheless, one cannot cast aside the impact of *The Magic Bible* on the participants, hence their answers hinted on the seventh commandment of God, "Thou shall not steal". The above remark one may say is common because children hear it through several media such as the church, school, homes and so on and forth. But the impact Harry Potter has made is not common within the participants' environment especially as it concerns children and that may be the reason greater percentage of participants shifted responsibility in the pre-test question that tested their resolute in taking responsibility. The lessons they learnt from Harry Potter had influenced their choices positively in the post-test examination.

Post-test Frame 6

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

The post-test frame 6, shows the participants' acceptance of a particular film and thus would recommend it to their friends. 76.67% of the participants would recommend *Harry Potter: The Sorcerer's Stone* to their friends while 23.33% of the participants would recommend *Magic Bible* to their friends. The reasons for their recommendation is documented in the next Post-test question.

Post-test Frame 7

What impact did the film (s) make in your life?

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

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

The post-test question above shows the impact the two films have made in the lives of the participants. It is a good observation that the two fantasy-reality films have made positive impact in the attitudinal behaviour of the participants. This is totally different from the impact the first two films made (*Two Rabbits and My Kids and I*) on the behaviour of the participants. It is also good to mention here that having a first-hand observation of the participants during the screening of the films helped in a great way, the participants were keener while watching *Harry Potter: The Sorcerer's Stone* and *The Magic Bible* when compared to their inattentiveness while watching *My Kids and I and Two Rabbits*. The *Mise-en place* theory could be seen as the reason for this change in attitude. The fictional reality films provided them with the environment that they are familiar with, so mere looking at the filmic events they understood the sequences of actions, they knew about the characters' names and behaviours, as such, the two films did not challenge their imaginations or engage them mentally like the two fantasy-reality films did.

Conclusion/Recommendations

This study has established that most people, especially young children imitate what is projected before them on the screen, in other words, the child learns through visual images and this buttresses the fact that most children are visual learners. Using Weisberg's *Mise-en Place* theory in analysing the impact of fantasy films on children, judging from the data above, the researcher opines that the fantastic film environment as presented in *Harry Potter: The Sorcerer's Stone* made positive impact on the participants. Post-test frame 2, shows that 80% of the participants like Harry Potter character more than any other characters in the films they watched. The participants' reasons for preferring a particular character to others place children as innocent individuals who would always want to identify with 'good' unfortunately, the participants have good reasons for preferring Harry Potter, a foreign

film character to Nollywood film characters. This shows that Nollywood children film characters' representative needs a serious check and redressable.

The two films understudy, *The Magic Bible*, and *Harry Potter: The Sorcerer's Stone*, were cautiously evaluated. The evaluation reveals that *The Magic Bible*, would have more negative impacts on children's behaviours, attitudes and temperaments if no one is saddled with the responsibility of teaching the child audience the latent meanings of the filmic events. While *Harry Potter: The Sorcerer's Stone* would have more positive impact because it utilizes fantastic film environment in teaching the young audience about obedience, courage, bravery and friendship. The first film (*The Magic Bible*) interrogated the lives of two mischievous children, Tanka and Ikpere, while *Harry Potter: The Sorcerer's Stone* focused on smart kids, Harry Potter, Hermione Granger, Ron Weasley. The study further reveals that filmic events presented in the real world environment (Fictional Reality) of a child audience are capable of making or marring a child's attitudinal behaviour. In the above-mentioned children films, the themes/subthemes interrogated are witchcraft, deceit, theft, Friendship, Bravery, Courage, stubbornness, spiritual and demonic powers, mischief, Gluttony, disobedience, obedience, hatred, and so on and so forth.

Successively, having established the fact that children adore fantasies in film, more of the positive aspects of the society should be projected in Nollywood children films through fantastic film environments if the society expect its leaders of tomorrow to shun negative tenets such as bribery and corruption, Advanced Free Fraud (419), Hate, nepotism, betrayal, among other vices. In fictional reality film, the child seems to accept anything he or she sees on the screen as the true representation of how things work in life. Therefore, if cheating, lies, deceit, and stealing as witnessed in some of the films used in this study are applauded and not reprimanded in the society, the child develops a psyche imbibing

the abovementioned negative tenets as positive ones. According to Kahnert, M.E

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

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

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