

**ANIMATION FILMS AND CHILD DEVELOPMENT IN
NIGERIA: A STUDY OF SAPELE DELTA STATE**

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ABSTRACT

Feature animated films are very significant and important in the education of children all over the world. Cartoons available to the Nigerian child which are commonly produced in foreign cultures create stories that distance the Nigerian child from his cultural and religious roots, exalting alien culture to the detriment of communal heritage of host communities in Nigeria. This research work therefore is a deliberate and conscious effort toward x-raying the impact of animated films on children from the global perspective with special emphasis to its place in the development of the Nigerian child with a view to proffering recommendations for a way forward. In an attempt to actualise the objectives of this study, the research instrumentation adopted include personal observation, interviews, questionnaires and literary research leading to the collection of data from both primary and secondary source. The data collected from the above mentioned instruments were analysed against the hypothesis of the study. This study avowed that animation films are a powerful agent of change that can be used to promote socialisation, improve children educational capabilities and religious upliftment among Nigerian children. It is recommended that content developers should be more sensitive when creating a product especially for children and adolescents users so that positive messages are transmitted that will bring about behavioural change by engendering specific socio-cultural attitudes and acceptable behavioural pattern in children.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Childhood is a critical stage of development that forms the foundation for children's future well-being and learning. Who and whatever the child comes in contact with at an early stage of life has a lasting effect on the intellectual capacity, personality and social behaviour of the child throughout his adult life.

The environmental conditions to which children are exposed, including the quality of relationships and language environment in the earliest years literally shape the overall wellbeing of the child. Lori and Siddiqi (2007, p. 1) believe that such environments range from the intimate realm of the family to the broader socio-economic context shaped by governments, international agencies, and civil society. These environments and their characteristics are the determinants of early child's development; in turn, early child's development is a determinant of health, well-being, and learning skills across the balance of the life course. Therefore, investment in early childhood is the most powerful investment parents, caregivers, civil societies, states, and an entire nation can make. Greater emphasis is now put on the context in which children grow and develop both in the micro-environment of their home, as well as in the macro-environments of the society and the culture around them.

Whatever the child forms association with including the media-television and film becomes part of his or her environment which will therefore contribute to his or her overall developmental process. Assessing the power of the media on

society, Adeseye (2012) observes that “television is the rampaging machine dominating the lives and the rhythm of societies, forcing all other media onto the defensive” (p.13).Ibagere, accept the fact when he states that “television is the ‘most’ powerful agent of change ‘in our society” (1991, p.221). In view of its power and acceptability, the use to which television can be put becomes a challenge. Expectedly, the entire electronic media industry and especially, film and television, have the prerogative to educate and entertain. In support of this view, Farounbi, notes that:

Broadcasting (radio or television) has become a wondrous source of entertainment, information and education; an instantly available treasure-mine of thought and experience that can eradicate time and distance. It has begun to eradicate the cultural and social differences within individuals and nations (1982, P. 5).

Apart from entertainment, media, especially film and television can play a very important and vital role in the process of learning of young children from a very early age. Animated films have been identified as “a powerful and active tool in shaping and molding the behaviour of children in the society” (William, 1981, P.183).

Socialization and developmental processes, involve a number of elements such as family, peer group and society. Due to a flexible nature, children learn very easily through entertainment and whatever they watch on television and film. Often times, they try to adopt and socialize themselves according to the culturally accepted and established gender roles. This means that “The process of socialization starts through the regular viewing of television (film) programs... and could be responsible for shaping and molding their interpretations and

perceptions of the social values in their environment” (Down and Horison 1985, p.9, 19).

Gendered behaviours of men and women- parents, teachers, and peer group, play prominent role in socialising children’s thought and behaviour consciously or unconsciously. Therefore the way the characters are represented in the media, usually contributes to moulding the pattern of thinking of children and affect accordingly their process of development, culturally and otherwise in their immediate environment or local society.

Since the evolution of animation in 1906, when Blackton made Humorous phases of funny faces for vitagraph, the production of animated movies has been in the world movie industry. However, Nigeria has little or no effective drama (feature films) cartoon production such that can meet the cultural needs of the African child.

Resent rating revealed that the Nigeria film industry, Nollywood, is second world largest producer of film (home video) in 2008. The rating, Adeseye, opines, “refer to quantitative and not qualitative output”. The quest for quick profit is dealing a debilitating blow on aesthetics. Adeseye is of the opinion that,

The amateur film makers who constitute the majority in the industry concentrate their efforts on less challenging genre of family life feature movies. Perhaps the depth of creativity and the challenges of huge financial investment required to make lifeless objects move in animation movies, are seemingly insurmountable for the low budget movie makers who currently thrive in the continent (2012, P.7-9).

Despite the unavailability of culturally based animation films, it should be of note that other media- radio, television, movies, videos, video games, and computer networks have assumed central roles in our daily lives. There are a number of television stations in Nigeria that show cartoon films. Olusola and Kehinde (2004) write as follows

The Local sources include Nigerian based television stations like African Independent Television (AIT), Silverbird, Channels Television, and National Television Authority (NTA), etc. Satellite televisions DSTV, CTL, etc.; these satellites have various stations on them that are dedicated to showing cartoons alone like Cartoon Network, Disney, Boomerang, Ktv, Nickelodeon, Kidsco, etc. (p. 109)

But it was observed by Oyesomi that cartoon films shown in all these television stations mentioned are all foreign which if care is not taken may end up living our kids foreign in their later years. Based on the foregoing, the study set out to examine the effects of animation films on the social, cultural orientation, value concept, educational and health development of children in Nigeria with specific reference to Sapele Delta State.

1.2 Statement of the Problem

Animation film is not a new invention in the global film industry, yet, its production is a rare find in the local film industry in Nigeria. Nigeria has few effective drama cartoon productions such that can meet the cultural needs of the Nigerian child. Since the media form a major source of the child's social and cultural education, the absence of this viable media genre in the Nigeria film industry is taken advantage of by its foreign alternatives.

Cartoons available to the Nigerian child which are mostly produced in foreign cultures create stories which further alienate the Nigerian child from his cultural roots. This means that cartoon or animation consumed in the host community mostly exalts alien culture to the detriment of communal heritage of host communities in Nigeria and indeed, Africa. The cultural, economic and educational potentials of these film genres are yet to be exploited by the film industry in Nigeria. Most parents and care givers are also yet to be informed on the consequence of these foreign animated films to which children are exposed to in the media. The statement of the problem of this dissertation is therefore to investigate into the rate or level at which Nigerian children are affected positively or negatively by the foreign animated films they are exposed to.

1.3. Objectives of the Study

The general objective of this study is to examine the impact of animation movies on the development of the Nigerian child with specific reference to the selected study area. The study has the following specific objectives; to

1. Find out from care givers the impact of computer animation on cognitive, social and health related development of children in the selected study area.
2. Ascertain from care givers the effect of animation movies on child school performance in the select study area.
3. Examine the role animation movies play in moulding children's value concept and cultural orientation.
4. Establish the needs for the community to commence the production of culturally enhancing animated films.

1.4 Significance of the Study

The study is significant in a number of ways. It provides a new orientation to the general public and parents in particular on the communicative value of film animation to children, and what society can do to maximize its advantages and minimize its disadvantages. It encourages and facilitates the production of quality communication products (animation film) to improve the lives of children nationwide. Further, this study facilitates the process of learning about the critical importance of communication that is age-appropriate and child-friendly, holistic, positive, strengths-based and inclusive.

Finally, the study also contributes to the pool of knowledge in the development of animation films. It is anticipated that scholars who wish to carry out further inquiry in this area of scholarship, use this essay as a reference point.

1.5 Research Method

The study adopts the historical, literary and the sociological methods in the study. The study therefore depends on documented sources such as books, journals and video films in its findings for the historical approach. The analytical or the literary method critically examines scholarly opinions that are relevant to the subject matter. Comparative analytical presentations of other samples similar to or different from the chosen paradigm of the study are presented as desired in the study. The study also depends on the sociological method of research as it involves a high degree of interaction with the society being studied. Questionnaires were administered to elicit response relevant to the study

1.6 Hypothesis of the Study

Since the study is based on the effect of animation films in the development of children's social cultural development from the global perspective and its implication in the development of the Nigerian child, research hypothesis is applied and questionnaires are designed to test a general hypothesis that state: There is no significant relationship between viewing film animation and child Development in Nigeria. The hypotheses for this study are as follows:

- i. Viewing animated films does not in any way enhance academic performance among Nigerian children.
- ii. There is no significant link between animated films and child's socialization
- iii. Animation films have no effect on moral development of Nigerian children.
- iv. Continual exposure to foreign animation films makes Nigerian children lose their cultural identity.

1.7 Definition of Terms

In this research endeavour, the following terms are defined as used in the study.

Media: are communication channel through which news, entertainment, and education are disseminated. Media include every broadcasting medium such as newspapers, magazines, television, radio, etc.

Television (TV): is a telecommunication medium that is used for transmitting and receiving moving images and sound. Television can transmit images that are

monochrome (black and white), in colour, or in three dimensions. The word television comes from ancient Greek ‘tele’ meaning “far” and Latin ‘visio’ meaning “sight”. Television may also refer specifically to a television set, television program or television transmission. Television set as an electronic gadget acquired and put in a home (or office), specifically, to function as an instrument of entertainment, as well as, a source of information.

Film: film is a series of moving pictures usually shown in a cinema or on television and often telling a story. Film as used in this essay is also called movie. It is closely related or linked to photography. The film talked about in this study is the one that started primarily from the United States, Germany, England and France.

Cartoons: “Cartoon” has an Italian origin which means “large paper” (Lobo, E. 2002). Simply put, cartoons are large, pictorial images or sketches that serve the purpose of telling a story. Cartoon here we mean sketches or drawings similar to the ones we have seen in newspapers. Such pictures are capable of telling stories which are effective in communicating morals despite their simplicity.

Animation film: Animation is from a Latin word- “animatio” which is the act of “bringing to life” or to “give life to”. Animation film is a way of making a movie by using a series of drawings, computer graphics, or photographs of objects such as puppets or models that are slightly different from one another and that when viewed quickly one after another create the appearance of movement. The term animation and cartoon are however used interchangeably to mean the same thing in this essay.

The Animator: The person who animates is the animator. In order to animate something the animator has to be able to specify directly how the thing has to move through time and space using his tools basically the computer.

Child Development: Child development refers to the biological, psychological and emotional changes that occur in human beings between birth and the end of adolescence, as the individual progresses from dependency to increasing autonomy. It is a continuous process with a predictable sequence yet having a unique course for every child. It does not progress at the same rate and each stage is affected by the preceding types of development. Because these developmental changes may be strongly influenced by genetic factors and events during prenatal life, genetics and prenatal development are usually included as part of the study of child development. Developmental change may occur as a result of biologically-controlled processes known as maturation, or as a result of environmental factors and learning, but most commonly involves an interaction between the two. It may also occur as a result of human nature and our ability to learn from our environment.

The Nigerian child: A child that is born in Nigeria and grew up in the country till the end of his adolescence. Children under study in this dissertation are between ages 0-14

CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter reviewed scholarly opinion on film animation and child development. It begins by drawing the line between cartoon and animation and tracing its history. It further states the relationship between the medium-animated films- and the media- TV and film on child development.

2.1 Cartoon or Animation: History and Methods.

Cartoon or animations are separate words used interchangeably to refer most times to children films. Film animation, is used to tell stories that serve as entertainment for individuals who are drawn to viewing them. Cartoon has been an integral part of mainstream societal culture. It can be traced back to prehistoric times when people draw multiple pictures on walls and clay pot to try to capture the illusion of life.

While cartoons are more common with today's print media, from the ancient Greeks and Egyptians to the 21st century, people have been using cartoons to shape their cultures and also to use them to express themselves. Later, these cartoons were given life through the help of machines. Elizabeth Pryor (2004) narrates;

Before now, cartoons were painted on pottery as well as scrolls of a paper-like material. With time, these lifeless paintings were given life by some individuals. Those individuals include (but are not limited to): Walt Disney, Charles Schultz, William Hanna, and Joseph Barbera (p.1)

Wilson T. Sebastian notes that with time, electronic machines became a tool for the combination of cartoons which are aired via the media-television and film (Sebastian, 2010, p. 4). In line with Sebastian statement, Olusola S and Oyero, K said that “cartoons have been a part of cinema history from the time the first motion pictures were made in the late 1800s”.

As an artistic medium, cartoon has been in existence for decades as can be found in tombs and walls. According to Roger Manvell and Elisabeth Weis, cited in Adeseye (2012)

History's first recorded animator is "Pygmalion" of Greek and Roman mythology, a sculptor who created a figure of a woman so perfect that he fell in love with her and begged Venus to bring her to life. Some of the same sense of magic, mystery, and transgression still adheres to contemporary film animation, which has made it a primary vehicle for exploring the overwhelming, often bewildering emotions of childhood-feelings once dealt with by folktales (p. 112).

Beckerman, however observed that since these series of cartoons in caves and burial chambers though capable of telling the story of the time, cannot possibly be viewed in motion, they do not qualify as animated cartoons (Beckerman, 2003, p. 83).

The transition from this old way of communicating with pictures and drawings which are of course in still form, to moving animated types is dramatic. It started with first drawing pictures and thereafter, they are imbued with the characteristics of living things. Shumaila and Wahab, narrate a brief history of film animation.

For decades, the animated genre has been very popular and commercially successful all over the world. These animated programs started from the silent films and then were changed into full length motion pictures or animated films... In early 1900 when Animation was started, it was an extremely labour intensive (to create)...Walt Disney introduced new innovations to animation and in 1937; the first full length animated cartoon film was produced. In 1995 “Toy story” was the first animated cartoon film which was animated on computer (2013, p. 45).

The need for the introduction of a channel dedicated to the showing of animation films produced with the help of the computer prompted Turner Broadcasting systems to launch an Animated Cartoon Channel as a cable and satellite television channel in America on October 01, 1992. Jim Samples was the founder of this channel. (Shumailaand Wahab 2013, p.45). Cartoon Network was launched when there was already a popular animated cartoon channel, Nickelodeon which was very popular among the young audience. Therefore from its beginning, Cartoon Network channels have faced the challenge of competition. Like Olusuola and Oyesomi cited in chapter one, Shumailaand Wahab further state that,

Presently, there are a number of world famous television children channels and animated film companies, which are contributing a lot in the production of good and highly commercialized films, like Disney Films, Warner Brothers Films, Fox Films and Dream Works Films p. 45).

It is also interesting to note that the concept of animation has been a focus of study, experimentation and research for a long time. Parent R, narrates that:

far back as in 1824 Peter Roget presented a paper titled “The Persistence of Vision With Regard to Moving Objects” to the British Royal Society.

Later in 1887 famous scientist Thomas Edison started his research into motion pictures. Two years later he announced his kinetoscope which projected a 50ft length of film in approximately 13 seconds. Winsor McCay is considered by many to have produced the first popular animation. He used rice paper to draw images each one slightly different from the other. Later John Bray (1910) used translucent cels (short for celluloid) in compositing multiple layers of drawings into a final image as well as the use of grey scale (as opposed to black and white) drawings...Many such innovative ideas were put to test before Walt Disney burst onto the scene with his film "Alice in Wonderland" in which live action was combined with cartoon characters. Later in 1928 Walt Disney created the first cartoon with synchronized sound called "Mickey Mouse." Some of the innovative techniques used by Disney were the use of storyboard to review the story, the use of pencil sketches to review motion and the multi-plane camera stand. Multi-plane camera stand is a powerful technique, which allows a sort of parallax effect, moving the backgrounds at different rates as the observer pans across an environment to create an illusion of depth and zooming. (Parent, 1998,n.p).

All who have been involved in the development and creation of animated films employed various techniques in achieving their goals. Techniques here mean the procedure they followed. These techniques in our discussion are classified as *Traditional* (hand drawn) and *modern* (computer generated).

Halas and Manwell(1968) define the traditional method of animation as “a technique in which the illusion of movement is created by photographing a series of individual drawings on successive frames of film”(p. 12). All the frames in traditional animation had to be drawn by hand. Since each second of

animation requires 24 frames (film), the amount of work required to create even the shortest of movies, can be tremendous. Among those who started the use of the traditional method is Georges Milie who is well known amongst the French community for his tribute to film animation during the first decades of the 20th century. This French magician and director of the theatre discovered a technique now known as stop-motion animation by accident when his camera broke down (Ezra, 2000).Anna-KaisaNassi explains how that became possible

A jammed camera while filming a scene for his 1896 film “Place de L’Opera”, and the resulting effect of a Madeleine-Bastille omnibus changing into a hearse and men into women, caused French film-pioneer and magician by trade Georges Melie to first stumble upon a camera trick known as the ‘frame to frame trick effect’ or stop motion replacement. Melie went on to employ the effect deliberately in his later works including “*The Haunted Castle*” (1896), “*The Astronomer’s Dream*” (1898) and “*Cinderella*” (1899) (Nassi 2014, p. 13).

To better understand Melies innovation and concept, Adeseye(2012) explain that, Stop frame(or stop motion) is where an image or a real-life scene is captured by a camera. This could be a still camera or, more usually, a video camera recording for less than a second each time. For each image, the scene is changed very slightly. In this way, the sequence of images creates the impression that the scene is moving. The shorter the captured images, the smaller the movements each time, the smoother the animation (p. 169).Xiaoguang Han uses the phrase “as if by magic” to describe the working of the technique. For with the technique, physical objects (e.g., a puppet) appear

to move by themselves. Xiaoguang Han also explains the implication of producing with such a technique

Traditional stop motion production is a laborious process, requiring manually moving the target object in small increments and shooting one still picture of the object per increment, where hands or other tools that are driving the movement should be avoided. Since the object's motion must be broken up into increments, animators have to concentrate on subtle object movement across neighbouring frames rather than the desired continuous motion as a whole, making the production process not-intuitive especially for novice users (Han, n.d: p.1).

Although Milies main idea was not to take images of puppets or objects and turning them into animation, but his accidental discovery has inspired other film makers around the world to uncover the full potential of this effect and lead it towards becoming a medium of its own.

Apart from two dimensions (2d), Priebe quoted in Nassi(2014) says that stop motion technique has also been used to produce three dimensional (3d) cartoons. According to him,

The first known stop motion animation to use three dimensional models in America is believed to be James Stuart Blackton's 1898 short film, *The Humpty Dumpty Circus*. The film depicted wooden toy animals and acrobats performing tricks....(Nassi, 2014, p. 16).

He further state that luckily for Blackton, many of his works have survived, including his 1907 *The Haunted Hotel*, which showcased inanimate objects moving on their own, including a bottle of wine which poured itself. Nassi believed that this film is responsible for inspiring another big name in

animation history, Emile Cohl who made huge contribution to the model stop motion animation.

There are different types of stop motion animation technique ranging from sand and oil, simple paper cut out, puppets, claymation (clay animation) to model and object animation.

Sand and oil-paint animation:

Sand and oil-paint animation involves placing a substance such as sand or oil onto a non-porous surface. The oil or sand is manipulated by the animator and photographed using a camera that is secured above by a rig. “Even though this method creates beautiful results that can be further manipulated with light, there is the downside of the original artwork being lost in the process of creation (Purves, 2008, p. 142).

Simple paper cut-outs:

...a simple form of stop motion which involves taking pieces of paper, card or cloth, cutting, tearing or folding them into desired shapes and then, manipulating them incrementally between photographs (Selby cited in Nassi 2014: 137).

Puppets:

Puppets have a long standing history in the culture, of Eastern Europe and Asia where they have been employed to explain and pass on myths and legends. Puppet stop motion animation simply refers to any animation that employs puppets.

Claymation (Clay animation):

...a form of animation that involves the construction and manipulation of characters, sets, and props with plasticine. Plasticine is a common medium in stop motion due to its ‘elasticity’ and ‘durability’. It can be used

for simple animations, and more complex productions.

Model and object animation:

refers to stop motion which is used in conjunction with live-action.

With the introduction of the computer system, the technique of animation became more and more computer assisted and computer generated. The term Computer Animation, suggests that “computers bring something new to the traditional way of animating” (Magnenat, 1990, p. 3). Animating with the computer, requires that the animator “have a well thought out plan of how the moving objects are going to behave over time as well as the talent to express that information” (Sturman, 1985, p. 19). Parent, (1998) state that “computer animation broadly, falls into three basic categories: “keyframing, motion capture, and simulation”. Lizhuang explains the concept of ‘keyframing’ to be the “natural extension of the most traditional animation methods”. He further said that:

Keyframe systems provide users with absolute control over the creative process...it is a notoriously time consuming task to synthesize complex movements such as walking and running. The main reason is that a typical articulated figure model usually has at least 50 degrees of freedom. The animator must then painstakingly animate each of these degrees of freedom, one at a time. This intrinsic limitation makes keyframing systems hard to meet “efficiency” and “low input dimensions” demands (n.d).

The characters for the movie called *Toy Story* made in 1995 were designed through key frame animation. It's believed that “each character had as many as 700 controls” (Parent, 1998).

Another technique in computer animation is 'motion capture'. According to Ashish (2013) "Motion capture (Mocap) is sampling and recording motion of humans, animals, and inanimate objects as 3D data"(p. 251). in simple terms "Recording of motion and playback" or "One way of acting out an animation" is Motion. Parent, explains that

In this technique, magnetic or vision-based sensors record the actions of a human or animal object in three dimensions. A computer then uses these data to animate the object. This technology has enabled a number of famous athletes to supply the actions for characters in sports video games (1998).

To speed up the animation process further, Motion Capture was invented. Motion capture is pretty popular with today animators mainly because some of the commonplace human actions can be captured with relative ease. This technique is much similar to Adeseyes description of the Rotoscop. For to him,

Rotoscoping is where live actors are filmed and the animation is then created using them as a template... also used in digital animation (3D). Actors are connected to a computer and their movements are captured and turned into a skeleton. The computer then maps the animation to the skeleton and the character is created. This technique is also known as "performance capture" and was used in *The Polar Express* 2004 and *Avatar* 2009(p. 102).

Unlike key framing and motion capture-which have close resemblance to rotoscoping, '*simulation*' uses the laws of physics to generate motion of figures

and other objects. Virtual humans are usually represented as a collection of rigid body parts. These models though physically plausible are only an approximation of the human body. Simulations can be easily used to produce slightly different sequences while maintaining physical realism, while in other animations like key framing or motion capture a mere speeding up or slowing down the playback can spoil the naturalness of motion.

Whatever technique the animator applies, his/her purpose is to pass an idea meant to teach educate and to provide enjoyment for his target audience. Since young ones are easily attracted to the animated genre because of their natural love for colours and their believe that everything in the material world is possible, they become the target for which most of the films are created.

2.2 Theoretical Frame work

This aspect of the study discourses media effect and child development. While the discussion of media effects provides insight into how television, film animation and other media influence the individual, an examination of child development provides insight into how children grow learn and respond to their environment.

2.2.1 Media Effects

Hpodemic Needle Theory. Many scholars believe that the electronic media, especially television and film, is a powerful medium. On the other hand, some believe that such media has very limited power of effect. Among those that ague for this assertion is Marshall McLuhan and Raymond Williams. Quoting these people, Adeseye (2012) says:

The introduction of any medium into any society alters the functioning of the proceeding media as well as institutions social relationships and peoples way of perception of things they consider important in that society (p. 41).

Adeseye's assertion is in agreement with Ibagere's (1992) position who posit that

By providing images and stereotypes, television tends to legitimize the existing social structure and maintain the status quo, this then generates more attention to the medium, making it(television) a most widely used in the society (p. 56).

Both Ibagere and Adeseyes assertion falls under the *Hypodermic Needle Theory* of media effect which is also known as the *Magic Bullet Theory* which is rooted in 1930s behaviourism. Berga cited in Wikipedia online explains that; The Magic Bullet of hypodermic theory graphically assumes that the media's message is a bullet fired from the media gun into the viewer's head... It uses the same idea of the shooting paradigm. It suggests that the media inject their messages straight into the passive audience ...This passive audience is immediately affected by these messages.

Cultivation Theory. The effect of the media on the individual also varies- an idea drawn from *cultivation theory of media effect*. Cohen (2000) commenting on cultivation theory of media effect developed by George Gerbner, states that “the more time people spend living in the television world, the more likely they are to believe social realities portrayed in television.” (P. 99). Unlike the hypodermic needle, cultivation theory was not developed to study

targeted and specific effect (e.g that watching superman will lead children to attempt to fly by jumping out of the window) but rather, in terms of the cumulative and overarching impact television has on the way we see the world in which we live (Miler, 2005).The cumulative theory has close resemblance with the description of *Specific Effect Theory* by Joseph, Cited in Adeseye; which state that the “media are not all powerful” and that there are circumstances under which “specific types of media content have specific effect on certain members of the audience” (43).

Television and film (animation) exert tremendous power of influence on its viewers because of its believability. Irele (1999) is of the opinion that the television seems to provide and satisfy immensely the psychological needs of his young viewers because it offers a lot of satisfaction to the teenagers in his adolescence years (pp. 239-240).

2.2.2Child Development

Before becoming an adult, the child had passed through deferent stages. Each of these stages affects the individual Child’s emotional, psychological, cognitive, physical, and social development. Each stage has advantages and disadvantages. Several Psychologists had posited theories on such development some among such theorist include Erik Erikson, John Bowlby, Jean Piaget, Lev Vygossky, Noam Chomsky, Howard Gardner (A basic introduction to child development theories 2006, p. 2).We reach out to discourse some of the theories and stages relating to the development of the child in this part of the research; especially that of Erikson, Piaget and Vygotsky. However, we limited the discussion to areas of such theories relating to the child. That is, 0-14years.

The child *psychological development theory* is one among the many theories of development. It was developed by Erik Erikson. Erik Erikson built upon Sigmund Freud's work. He believed that in each stage of life, one faces a 'crisis' that needs to be resolved in order for us to develop socially and emotionally. Each stage has a positive or negative outcome, though we tend not to be at either end of the scale. The outcome of the stage is determined by our environment including electronic media content, and the care giving strategies or experiences to which we are exposed.

Erik Erikson, in his theory, articulated or identifies eight stages through which a healthily developing human should pass from infancy to late adulthood. Four of those stages are discussed. In each stage, the person confronts, and hopefully masters, new challenges. Each stage builds upon the successful completion of earlier stages. The challenges of stages not successfully completed may be expected to reappear as problems in the future. However, mastery of a stage is not required to advance to the next stage. Also, the developmental stage a child is, may also determine how he or she responds or reacts to the cartoon films he is exposed to.

Erikson (1950) gave the stages in human development to include the following:

Stage One: Basic Trust versus Basic Mistrust
Stage Two: Autonomy versus Shame and Doubt
Stage three: Initiative versus Guilt. Stage four:
Industry versus Inferiority. Stage five: Identity
versus Role Confusion Stage Six: Intimacy versus
Isolation Stage seven: Generativity versus
Stagnation. Stage Eighth: Integrity versus Despair
(p. 265-267).

Like Erikson, Jean Piaget who was born in Neuchatel, Switzerland in 1896 and died in Geneva in 1980 at the age of 85, develops the *theory of cognition* or the theory of knowledge about cognitive development in children also known as *genetic epistemology* which he developed in 1969 (Pam Silverthorn, in Driscoll 1999). In his work piaget focused on, how a child develops knowledge of his or her world, and the role that biology plays in that development. For clarification, Cognitive development refers to the changes that occur in an individual's cognitive structures, abilities, and processes. Driscoll further explains that

cognitive development 'deals with' the transformation of the child's undifferentiated, unspecialized cognitive abilities into the adult's conceptual competence and problem-solving skill... Piaget believed children's schemes, or logical mental structures, change with age and are initially action-based (sensorimotor) and later move to a mental (operational) level. (1994).

Further, Pam, said that Piaget believed that "cognitive performance in children is directly associated with the cognitive development stage they are in" (n.d: n.p). Based on this idea, he proposed four major period or stages of development. The stages are as follows:

1. Sensorimotor period
2. Preoperational thought stage
3. Concrete operations period
4. Formal operations period (Huitt, 2003, p.22).

At birth the first person's children come in contact with, are their parents who accurately read and respond to their signals. Children at this age also need loving physical contact, nourishment, cleanliness, and warmth from their parent. Base on these factors, children learn either to trust or not to trust their environment. This period falls under Eriksons first stage of development which

he call: *Basic Trust Versus Basic Mistrust*. He defines trust as an essential truthfulness of others as well as a fundamental sense of one's own trustworthiness. For Erikson, children under this stage are between 0-2years of age. Commenting on this stage, Bee and Boyd (2009) states that;

If the parents expose the child to warmth, regularity, and dependable affection, the infant's view of the world will be one of trust. Should the parents fail to provide a secure environment and to meet the child's basic needs; a sense of mistrust will result (2009, n.p).

James S. Fleming corroborates Bee and Boyd as follows:

The crucial social interactions are with the mother or mother surrogate. What must be emphasized is that, through these interactions, the child learns both trust and mistrust, but in the right proportion: a healthy sense of mistrust is also necessary for successful dealings with others in social relations (2004).

Piaget referred to this stage as sensorimotor Period because children at this age make use of their sensimoritor equipment. In describing children under this period, Driscoll explain that; infants and toddlers think with their eyes, ears, hands, and other sensorimotor equipment. A child's cognitive system is limited to motor reflexes at birth, but the child builds on these reflexes to develop more sophisticated procedures. They learn to generalize their activities to a wider range of situations and coordinate them into increasingly lengthy chains of behaviour (1999).Huitt& Hummel, (2003), further explains that in this period;

Intelligence is demonstrated through motor activity without the use of symbols. Knowledge of the world is limited (but developing) because it's based on physical interactions /experiences. Children acquire object permanence at about 7months of age (memory). Physical development

(mobility) allows the child to begin developing new intellectual abilities. Some symbolic (language) abilities are developed at the end of this stage (p. 28).

Since according to piaget, children at their very tender age think with their eyes, ears, and hands, the actions they see and hear from the cartoon films they are exposed becomes part of what they will coordinate in their “chain of behaviour” as they grow older.

The second period of our discourse is between ages 2-7. While Erikson calls this period *autonomy versus shame and doubt*, piaget refers to it as *preoperational thought period*. At this age, children began to develop large and small motor skills like walking, talking, and later dressing and feeding oneself, as well as learning to control bowel functions. As he masters his environment (media (cartoon) environment included), he learns basic skills and principles of physics of things falling down, not up; and that round things roll. He also learns how to zip his trousers, count numerals and speak with ease. It is also at this time that they develop negative behaviour- behaviours that seem aggressive and ruthless for example, children throw objects. Hitting objects and yelling, are also examples of observable behaviours during this stage. This implies that cartoon culture; language (that used in creating a particular cartoon), food, and dress mood of expression etc, becomes the child’s culture. Erikson (1950) further explains that, children between ages 4 and 5 (*initiative versus guilt stage*) put into use their conscience.

Children want to begin and complete their own actions for a purpose but they feel Guilty and confused when they seem failing over things that logically should not cause guilt. The child's guilty conscience can result to discouragement. Parents on their own can instil guilt feelings by insisting too strongly on "good" behaviour. Thus while the basic strength associated with this period is a sense of purpose, the core weakness is inhibition (Wilder, 2003, p. 18)

Bee and Boyd further explain that during this stage the child faces the complexities of planning and developing a sense of judgment...he learns to take initiative and prepares for leadership and goal achievement roles. Activities sought out by a child in this stage may include risk-taking behaviours, such as crossing a street alone or riding a bike without a helmet; both these examples involve self-limits (2004, p. 5).Bee and Boyd assertion connotes that children during this period become very self-oriented and see things from their own perspectives as they want to be independent. Since this is the case, Fleming, observes that the duty of parent at this stage is to "provide security from which the child can venture out to assert their will" (2004). He further states: The reason for such security is that as the child learns speedily about this environment, he also explores the world around him where he can come in contact with objects that poses danger to his physical health.

Further, Piaget believes that children during this period develop intelligence through the use of symbols children interest on games and or career of choice is also developed. For example,

a child who enjoys music may like to play with the radio. Children who enjoy the outdoors may be interested in animals and plants. Highly restrictive parents, however, are more likely to

instil in the child a sense of doubt, and reluctance to attempt new challenges. As they gain increased muscular coordination and mobility, toddlers become capable of satisfying some of their own needs. They begin to feed themselves, wash and dress themselves, and use the bathroom. If caregivers encourage self-sufficient behaviour, toddlers develop a sense of autonomy-a sense of being able to handle many problems on their own. But if caregivers demand too much too soon, by refusing to let children perform tasks of which they are capable, or ridicule early attempts at self-sufficiency; children may instead develop shame and doubt about their ability to handle problems (Erikson, 1950, P.242).

While parents are viewed by the child as big, powerful, and threatening they also identifies with them by learning parents basic functional roles through observation and imitation.

Erikson believes that children between age 5-12 have entered a new period of development which he calls *industry versus inferiority*. Children at this age are becoming more aware of themselves as individuals. They work hard at being responsible, being good and doing it right. They are now more reasonable to share and cooperate. Piaget calls this stage the *concrete operations period*. Children in the concrete operations stage are able to take into account another person's opinion and in their thinking, they are capable of considering more than one perspective to issues. This is because, at this age, their thought process have become more logical, flexible, and organized than in early childhood. They can also represent transformations as well as static situations. Although they can understand concrete problems, Piaget would argue that they cannot yet contemplate or solve abstract problems, and that they are not yet able to consider

all of the logically possible outcomes. Allen and Marotz (2003) list some perceptual cognitive developmental traits specific for this age group.

Children grasp the concepts of space and time in more logical, practical ways. They gain a better understanding of cause and effect, and of calendar time. At this stage, children are eager to learn and accomplish more complex skills: reading, writing, telling time. They also get to form moral values, recognize cultural and individual differences and are able to manage most of their personal needs and grooming with minimal assistance (2003, p. 7)

Huittfurther states that the stage is characterized by 7 types of conservation:

Number, length, liquid, mass, weight, area, volume, intelligence is demonstrated through logical and systematic manipulation of symbols related to concrete objects. Operational thinking develops (mental actions that are reversible. However, the Egocentric thought developed during Preoperational Thought stage diminishes (2003, p. 32).

During this period, “the Childs learn to win recognition by producing things. He has mastered the ambulatory field and the organ modes He develops industry-i.e; he adjusts himself to the inorganic laws of the tool world His ego boundaries include his tools and skills: the work principle . . . teaches him the pleasure of work completion by steady attention and persevering diligence” (Erikson, 1950, p. 259).

Erikson is of the opinion that at this age, the child starts to recognize his special talents and continue to discover interest as his education improves. Such education include what he learns from cartoon films. He may begin to choose to

do more activities to pursue that interest, such as joining a sport if he thinks he has athletic ability, or joining the band if he is good at music. If not allowed to discover his talents in their own time, he will develop a sense of lack of motivation, low self-esteem, and lethargy. He may end up knowing nothing about social life if he is not allowed to develop interest.

Vygotsky (1896-1934) is one of the Russian psychologists whose ideas have influenced the field of educational psychology and the field of education as a whole. He developed *Social Cultural Theory* of Development. For him, although biological factors constitute the necessary requirement for elementary processes to emerge, socio-cultural factors are fundamental for elementary natural processes to develop. He argues for the uniqueness of the social environment and regards socio-cultural settings as the primary and determining factor in the development of higher forms of human mental activity such as voluntary attention, intentional memory, logical thought, planning, and problem solving. However, his most outstanding work is the concept of Zone of Proximal Development (ZPD), which is regarded as a remarkable contribution to the field of education and learning process (MamourChoulTuruk, 2008: 244-5). The ZPD is the deference between what a learner can do without help and what he can do without help. According to Vygotsky, the child follows an adult's example and gradually develops the ability to do certain tasks without help (Vygotsky, 1978:86). This implies that since animation films are part of the child social environment, children also follow the actions of cartoon characters contributing to the "higher forms of human mental activity".

The major theme of Vygotsky's theoretical framework is that social interaction, whether from family member or from cartoon films, plays a fundamental role in the development of cognition. For him, every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; first, between people (inter psychological) and then inside the child (intra psychological). This applies equally to voluntary attention, to logical memory, and to the formation of concepts. All the higher functions originate as actual relationships between individuals. (Vygotsky, 1978, P. 57).

2.3 Electronic Media Use: Influence on the Child

In today's society, electronic media are thoroughly integrated into the fabric of life, with television and movies-animated movies-central to both work and play. Recent studies indicate that young and old are using a wide variety of screen media (Rideout, Vandewater, & Wartella, 2003). There are rapidly growing markets for early childhood television programming, computer software for toddlers, and video series for infants which makes almost every child drawn to using any of such media, and or wanting to see what is being shown in it. This is in harmony with the report by Victoria and Ellen (2011) presented in *Centre on Media and Human Development School of Communication Northwestern University journal on Children, Media, and Race Media Use Among White, Black, Hispanic, and Asian American Children*, present the following report on overall media exposure among children of age 8-18

Adding up all of the time young people ages 8 to 18 spend listening to music, watching TV, playing video games, using the computer, reading print, and going to the movies, White youth consume an average of about 8:36 of media content a day, Black youth about 12:59, Hispanic youth 13:00, and Asian youth about 13:13 per day (p.4).

In another research conducted by Sanders,

The “average child,” between the ages of six and eighteen, will have spent 4,000 hours listening to radio and CDs, watched 16,000 hours of television, and watched several thousand more hours of movies (Sanders, 1994).

This means that children will spend more time with the media than with their parents or in the classroom. This is in support of a report by the Kaiser Family Foundation that;

Youth ages 8-18 spend approximately 6.5 hours each day using media, an activity that far surpasses the time they spend with parents, doing homework or playing sports (Roberts &Foehr, 2005, p.6).

It should also be noted here that this is dependent on the area in which the child grows. In Nigeria, Olusola and Kehinde on *perceived influence of television cartoons on Nigerian children’s social behaviour*(2014)note that

57% of the population watch television cartoons everyday while 24% watch it 3 times a week and 19% watch it once a week. He further state that a higher percentage of (Nigerian kids) watch TV cartoon every day, and that, (66%) of the children watch cartoon for about 1 to three hours a week (p. 13).

Effects of such media use vary. Children who are exposed to the viewing of cartoon films from their very tender age may be more affected than children who

are not. These researches have led Paediatricians, educators and researchers; to raised particular concerns about electronic media use among very young children. Anderson and Huston (2001) are of the opinion that very young ones are more open to the dangers of the media. They said that;

Children between birth and ‘early’ school age may be the most vulnerable to certain negative effects of media use such as obesity, aggression, fear, and sleep disturbances (P. 34).

In addition, the American Academy of Pediatrics (AAP) officially state that

the risks of infants using media outweigh the benefits and thus recommend against screen media use for children zero to two years of age. Due to research evidence linking media exposure to a variety of health risks from obesity to violent behavior (Bushman & Huesmann, 2001; the AAP 2001; Kaiser Family Foundation, 2004).

The AAP also recommend that children two years of age and older be limited to one to two hours of electronic entertainment per day this probably is as a result of its positive effect on these young ones (American Academy of Pediatrics, 1999).

Despite the attention the AAP policy received from the press and the public, some parents have ignored the warnings and further recommends, allow and even encourage their very young children to use screen media (Rideout, 2004; Vandewater, & Wartella, 2003). These parents are of the opinion that television programmes and film animations, “mostly helps” rather than “mostly hurts” (Rideout, Vandewater, & Wartella, 2003).

There are many different areas in which media use affect children. It ranges from health and safety to social development and education. The

consequences of each are wide-ranging and can be both positive and negative. It is therefore of importance to examine these impact due to the large population of children in our modern society that are exposed mostly to the viewing of animated films. Wilson .T. Sebastian (2010) stated that;

In India, children below 15 years constitute almost half of the country's population. It is only after the age of 13or14 that most children begin to develop clearly formed values and habits. Up to this age, the children's personality, his code of ethics, and his values – all these are open to socializing influences in his environment (and such environment includes the media) (p. 11).

Furthermore, 43.2% of Nigeria population are children below 14 years. A report posted on June 20, 2014 modified march 2015, (online) state that the population of Nigerian children (male) of age 0-14 years is 39,151,304/ female 37,353,737 (Nigeria people 2015) because of such large population, therefore the urgent need to examine media effects on them. Victoria Rideoute (2011) her opinion, reports that:

In recent years, the opportunities for young people to use media have grown exponentially, with more TVs, video game players, and computers in the home and bedroom and a myriad of new mobile devices like cell phones and iPods for watching videos, playing games, and listening to music on the go. As these opportunities for media use have grown, young people have taken them up eagerly and begun spending ever more time with media each day. Minority youth have been especially quick to adopt these new media platforms, just as they continue to be more devoted to traditional media. There is no other activity that young people devote as much of their daily life to as they do to media, and its place in their lives is still growing...the types of messages they are exposed to, the information they learn, the people and

products they connect to, and the creativity some media afford them (varies). It is important to understand that their media habits vary, not just by age, gender, and socio-economic status, but also by race and ethnicity (p. 10).

One area, in which the media influences young once, is socio development. The social life and behaviour of a people include the total life of the people which include language, dress and grooming, food, and art, which are also particularly affected and influenced by many other factors among which are the medium of socialisation which we have identified as television and film. Cartoons, which is a genre of these medium affects the child social and cultural development positively and negatively. Berman noted that

Development is fostered by the interaction between a child who is cognitively maturing and actively constructing meaning from his or her experiences and the media is seen as one of the forces that influence the child's conceptions of the social world (Berman, 1997).

Children television programmes and cartoon films for instance can serve as models for children, portraying family members managing their relationships and conflict effectively through weekly family series (Douglas, 1996, pp.675-702). However, some of such programs and films have been reported to have negative values such as violence, aggressive behaviours and disrespect to parents or adults, which has to a certain extent influenced behaviours of young generation today. Various researches have shown that a child could be influenced by listening to and watching animated stories (Mahar, 2003; Frey & Fisher, 2004). The influences which could either be positive or negative are also depended on the content viewed.

Adam, (1999, pp.1228, 1229), relates that, many movies from Disney Studio and other production houses had influenced children negatively in certain aspects, such as smoking and alcohol abuse. From a review of 40 selected studies on smoking in the movies, Haydon, showed that

smoking in movies increases adolescent smoking initiation. Exposure to movie smoking makes viewers' attitudes and beliefs about smoking and smokers more favourable and has a dose-response relationship with adolescent smoking behaviour (Haydon, 2006).

Such influences are not only from film and television. Through information and communication technology (ICT) which is available today, various resources could be accessed via the Internet and CD-ROMs. It is this line of reasoning that made Okan, Z. To State that

With a combination of text, audio, graphics and animation, computer technology enriches education in a way that traditional teaching media such as books, video, role-plays and so forth might look irrelevant and tedious (Okon, 2003, pp. 255-264).

Children are now increasingly using media at schools, with family or friends which are a sign of social interaction. Research has also found that playing games and watching cartoon films together with peers, aside bringing them together, is the most common way of learning among users' ages 2 to 18 years old (Wartella, 2000). This therefore means that group computer usage (viewing animation films together also included) among children of same age grade not only teaches but improves social interaction. Berman argued in favour of the fact that,

It is not the medium (media) itself that affects children's perceptions, attitudes or awareness but the content with which they carry out activities with specific conditions and goals" (Berman, 1997)

The above implies that content developers should be more sensitive when creating a product especially for children and adolescents users so that positive messages are transmitted and also to bring about behavioural change by engendering specific socio-cultural attitudes and acceptable behaviours to them (Nor Azan Mat and Munirah2010).

There are quite a number of children's animated television series which are based on superheroes stories involving violence and fighting scenes. This could convey wrong ideas to a child that a problem can be solved through aggression because children tend to imitate what they see and hear, including those images that they are exposed to from television. Haninger, pointed out that; "Violence presented on screen such as movies or video games could lead to children's belief that being aggressive is a good way to get what they want" (2004).

It is important to clearly define the terms media violence and violent behaviour. Definitions of these terms abounds. Among the definition is that of L. Rowell and Laramie (2006) which posits that media violence is visual portrayal of acts of physical aggression by one human against another. This definition does not include off-screen poisonings that might be implied, but rather it refers to visually portrayed physically aggressive acts by one person against another. Rowell further explains;

aggressive behavior refers to an act intended to injure or irritate another person. The act could be physical or nonphysical. This includes many kinds of behavior that do not seem to fit the commonly understood meaning of violence. Hurling insults and spreading harmful rumours fit the definition. Of course, the aggressive behaviors of greatest concern to society clearly involve physical aggression. However, physical aggression may range in severity from acts such as pushing or shoving to more serious physical assaults and fighting, even extending to violent acts that carry a significant risk of serious injury (p. 395).

Researches since the 1970s shows that television violence can affect children and encourage the development of aggressive behaviour and attitudes (Murray 1995, p. 10).

According to Gerbner and Cross (1980), by the time the average American child graduates from high school, they will have seen more than 13,000 violent deaths on television (p. 710). Some of those violent scenes are first seen by children in cartoon films. This applies virtually to all countries as well as Nigeria- especially areas with large population like Lagos, Ibadan, and Delta among other places. Bushman and Huesmann (2001) also extend this by stating that;

by the time the average American child graduates from elementary school, they will have seen more than 8,000 murders and more than 100,000 other acts of violence on television (p. 228).

Tiffany and Alex (2008) observes however that the numbers are higher for those children with access to cable television (p. 24).

Joanne Cantor argued that the most direct and obvious way in which viewing violence contributes to violent behaviour is through imitation or

social learning. He further adds that there is a wealth of psychological research demonstrating that learning often occurs through imitation, and, of course, most parents know that children imitate televised words and actions from an early age. Because most children are so fully immersed in our media culture, it is usually difficult to link a specific media program to a specific harmful outcome, even though some similarities between media scenarios and subsequent acts seem too close to be considered coincidences.

The Kaiser Family Foundation, presented specific researches on media violence on children as follows

Three to five year old boys randomly assigned to watch violent Superman or Batman cartoons at their nursery school once a day, three days a week, for four weeks, were more aggressive and less cooperative during a social interaction test situation than three to five year old boys who were randomly assigned to watch Mister Rogers' Neighbourhood during the same four week period (Friedrich & Stein, 1973, p. 45).

Preschool boys who watched a 3 minute film depicting aggressive play with a clown interacted more aggressively with the clown from the film during free play immediately after viewing. Boys in pairs acted more aggressively than boys alone, suggesting that imitation of modelled aggressive behaviour may increase when children play in pairs (Drabman & Thomas, 1977).

Five to 12-year-old boys who watched less than four hours of television per week were more aroused (as measured by galvanic skin response and change in blood volume) by viewing media violence than boys who watched more than 25 hours per week, suggesting heavy viewers had been desensitized by prior media violence exposure (Cline, Croft & Courier, 1973).

The above researches showed that when children are exposed to violent movies and cartoon films, they tend to copy whatever they have watched with their friends. It also means that children learn their attitude about violence at a very young age and these attitudes extend into their adulthood. From media violence, children learn to behave aggressive toward others. They are thought to use violence instead of self control, to take care of problems or conflict. Violence in the media world may make children more accepting of real world violence and less caring toward others. Children who see a lot of violence on movies, television shows or video games may become fearful and look at the real world as a mean and scary place. For some children, the effect of the violence is not exhibited immediately but until their teen or young-adult years (A.A.P, 1999). Among researches that had been carried out on children, media violence has been studied the most. L. Rowell and Laramie (2006) jointly said:

....the influence of the violent mass media is best viewed as one of the many potential factors that influence the risk for violence. No reputable researcher is suggesting that media violence is “the” cause of violent behaviour. Rather, multiple factors converging overtime contribute to such behaviour (p. 393).

However, Headlines and news media coverage are presenting stories of more and more violent behaviours, often committed by children of younger and younger ages.

Lieb, (1998) present some stories:

Most recently, two boys, ages 7 and 8, were charged with murdering an 11- year-old girl in Chicago. The offenders were reported to be the

youngest on record for this type of crime. We were told that the boys killed the young girl so they could have her new bicycle....Two British youngsters kidnapped a two-year-old from a shopping mall and stoned him to death with rocks. 14-year-old Mitchell Johnson, who was involved in similar crime stated, "I didn't mean to do it. I thought we were going to shoot over their heads (p. 1)

This suggests that a major influence on the growth of violent behavior occurs in the prime of a child's emotional developmental life. In line of this Judith (2003) asserts that:

As our children grow and develop attitudes and beliefs about the world and how it works, they are plugged into the electronic media from morning to night. The pictures, images, and sounds they hear are being imprinted practically from birth (P. 69).

She warned that; If we, as concerned citizens, do not begin to address the presentations of violence, senseless killing, and merged sex and violence in the electronic media, we become at risk for even greater proliferation of such images and the loss of more and younger children to their influence (p. 70).

In the area of education, research indicates that, while access to computers in the home is associated with better education outcomes, the effects of television use on education outcome only appear once program content is taken into account (Brett, and Pilar,. 2009, p. 3, 4). As to academic performances, Bushman and Anderson comments that children who watch excessive amounts of television score lower on standardized academic assessments than those who watch less television (200, p. 480). However, Schmid and Vandewater (2008) further observed that;

When researchers carry out study for factors like IQ in young children, they take into account program content. Findings of such nature conclude that educational program is associated with positive academic outcome. (p. 65).

Haydon explains that;

Education through teachers at school is seen as a commonplace idea to transmit values but with various media available today, teachers will have to compete with other influences in the young people's lives (Haydon, 2006).

Haydon is of the opinion that aside parents, siblings, and peers, children are influenced by what they see and hear from media such as television and film animation. Scholars like Crawley, Anderson, Wilder, Williams & Santomero, Observed that (cartoons designed in form of) educational programme shown repeatedly to children of age three to five, help increase their verbal and non verbal interaction among their peers and family members (1999, pp. 630-637). Sell, Ray, & Lovelace (1995) corroborates that; repeated viewing was associated with better comprehension of the tape's content (pp. 49-60). Therefore, repeated exposure to educational programmes on films and television, facilitate children's comprehension and thinking skills without loss of attention. While repeated viewing of non educational programs result to loss of concentration

Arguably one of the most significant studies published in the 2000s on *Childhood Television Viewing and Adolescent behavior* is Anderson, Huston, Schmitt, Linebarger, and Wright's (2001). Below is their research and finding.

In the early 1980s, Anderson and his colleagues installed time-lapse video cameras in the homes

of 106 Massachusetts families for a ten-day period and recorded their television viewing and interactions in front of the set. An additional 228 families in Massachusetts and 326 families in Kansas (in addition to the 106 families with video cameras installed in their homes) completed TV viewing diaries. Five hundred and seventy of the 660 initial families were able to be recontacted by telephone when the children were adolescents, and their high school transcripts were obtained. Preschoolers who viewed educational TV programs had higher grades and read more books in high school. Among girls, viewing violent programs in preschool was associated with lower high school grades (pp. 1-147).

Viewing habits have a way of affecting physical, emotional and health development of the individual child health wise or otherwise. Health in our discussion is limited to both behaviour-related maladies like obesity and drug use, as well as threats to physical health like injury, cancer and the likes.

The media (children television programmes) in general and animation films to be specific are tools that have been proven by different study to have both positive and negative effect on a child's health. Through regular stay with the medium, Healy (1998) explains that;

Children from birth to age five are actively growing, learning and developing habits that will shape their physical and emotional health. Because this time period is so crucial to the development of a child's body and brain, any negative influences can have lifelong health effects. Excessive television (animation films included) viewing among young children has been linked to negative impacts on early brain development, and lifelong physical health.

Healy further adds that repeated exposure to such media or related activity as movies, can affect a child's mental and emotional development. Brett and Pilar. (2009), also said that too much use of electronic media have been linked to several forms of illness and injury. Cancer, Attention Deficit and Upper Extremity Musculoskeletal Injuries are some of the ailment mentioned. Citing Schmidt, and Vandewater (2008), Brett and Pilar said that there is evidence linking electronic media use to Attention Deficit Hyperactivity Disorder (ADHD). He further states that a number of studies find that children with ADHD watch more television than other children who do not. Also,

there is evidence that too much computer use was associated with greater risk of hand, wrist, forearm, and elbow injuries, related to both keyboard and mouse use. Risk increased with number of hours of use, and was especially pronounced at levels over 20 hours per week (Brown, 2009, p. 2)

Television and cartoon viewing replaces physical activity like play, walking and related activity with inactivity. This "decrease in physical activity is linked to an increased risk for obesity and some chronic diseases" (Dennison. 2002, p. 109). Divya and Avnish (2001) corroborate when they say that;

Children who spend a lot of time watching TV programmes and cartoons, playing video games or on the computer are more likely to be obese because they are not spending enough time playing or getting exercise. They also view thousands of commercials for unhealthy foods- snacks, sugary cereals and candy- which influence their eating habits. Studies have shown that there is nearly two fold increased risk of obesity for every hour spent daily playing electronic games or watching television (Dave 2001, p. 87-89)

Whitaker (1997), state that “Children who are overweight by the age of two have a 10% chance of overweight in adulthood. Those who are still overweight by age ten have a 79% chance of overweight in adulthood” (pp. 869–873). This means that the more time a child, adolescent or adult spends watching television programmes and animated films, the greater chance he or she has of becoming overweight leading to other diseases.

Suggestions as to how to control the viewing rate also exist. Yalcin (2002) listed some to include;

1. Limit viewing time: at home, school, and childcare
2. Keep TV out of child’s room: Children with a television in their room spend more time watching TV than those without a television in their room
3. Adults can help children understand TV content by choosing appropriate programs, watching with their children, and discussing what they see together.
4. Provide role models: The amount of time a child spends watching TV is closely related to the amount of time that his or her parents spend watching TV (pp. 622-627)

While Yalcin’s suggestions to parents and caregivers were limited to T.V viewing, Dave and Avnis (2001) extended their suggestions to include control of child general media use. Their suggestions are as follows:

1. Be alert of the shows your children see. Monitor all of your child’s media consumption-video games, television, movies and internet. Just as it is important that parents know the ingredients in food they may feed to their children, they should be fully informed about the content of the media their children may use.
2. Limit the use of media: TV use must be limited to no more than 1-2 hours per day. Discuss and make decisions on how much the child is allowed to play

video games, listen to music, and watch television. Set situation limits too: no television before school, during meals, or before homework. Enforce these limits and be consistent.

3. Talk and make connections with your children while the program is on. Co-viewing adult (parents) can make television viewing an active process and can facilitate learning from it. Take the time to discuss with your children the games they are playing or other media they are watching. Ask your children how they feel about what they observe in these video games, television programs or movies. This is an opportunity to share your feelings and grow closer with your child.

4. Be especially careful for viewing just before the bedtime. Emotion invoking images may linger and intrude the sleep

5. Be explicit with children about your guidelines for appropriate movie viewing and review proposed movie choices in advance (p.87).

Even though a long list of the negative impact of viewing TV and animated films on the health of young ones exists, there are also positive effects. Arguing against Healy and Brett, Boylan, state: “children’s programmes often takes the place of interactive experiences like play which help to promote healthy brain development among little ones. For example, a recent survey reveals that 28 percent of adolescents’ ages 12-17 who use the Internet use it to access information on health, dieting, and physical exercise (Lenhartet. 2007, p. 26). In addition, Brett Brown cited Farrelly and Colleagues, state as follows:

there is some evidence that social marketing campaigns using electronic media have been successful in positively affecting health behaviours of adolescents. For example, a recent rigorous, quasi experimental evaluation found that the American Legacy Foundation’s *truth mass media* campaign was successful in reducing the number of youth who took up smoking, accounting for

22 percent of the total decline in teen smoking in the U.S. between 1999 and 2002 (Farrelly& Colleagues 2005, pp. 181-203, Brett Brown and Pilar Marin, 2009, p. 87).

Since the effects of the media on the individual especially young ones are both positive and negative, some study like that of L. Rowell and Laramie submits that “since the media poses a threat to public health especially among young ones, viewing habit should be controlled” (Laramie, 2006, p. 395).

Cultural Values.Culture comprises the whole complex of distinctive spiritual, intellectual and emotional features that characterize society, our thought about life, and our ideas. Ademola&Okunola (2013) explains that;

Culture shape the way we see the world, it has capacity to bring about the change of attitudes needed to ensure peace and sustainable development which we know form the only possible way forward for life on planet earth (p. 179).

Richard(2005), defines culture in terms of material and non material. He explains that culture is the totality of learned, socially transmitted customs, knowledge, material objects and behaviour. It includes the ideas, values, customs and artefacts (for example DVD, comic books and birth control devices) of group of people (p. 67). Citing Warren, Ademola further affirms that:

The community life of a set of people is based on their culture. Community life is almost the same with culture of the people and this entails activities within the regulation and scope of culture which morality also takes cognizance of. The number and kinds of people in a community have a great influence on type of community, and

this is where the traditions of such people have a great role to play. Traditions are the customs, practices, bits of legend and folklore and legends go a long way in establishing the community life, that tangible quality which makes it different in spirit from other communities in the same circumstances (p. 180).

As regards 'values', the commonly held standard of what is acceptable or unacceptable, important or unimportant, right or wrong, workable or unworkable in a community or society is said to be cultural values. Richard, notes that "Norms along language, sanctions, and values is an element of culture" (2005, pp.63-67). He further explains the meaning of cultural values as,

Collective conceptions of what is considered good, desirable, and proper-or bad, undesirable, and improper-in a culture. They indicate what people in a given prefer as well as what they find important and morally right (or wrong). Values may be specific such as honouring ones parent and owning a home or they may be more general such as health, love and democracy. Values influence people's behaviour and serve as criteria for evaluating the actions of others (2005, p.62).

These cultural values are aided by communication through television. ChiedoziNzeh (2013, p. 150) is of the opinion that the process of grooming people to be well integrated into the society (or culture) in which they find themselves, is a function of communication. He further state that it is through communication that (they) get to learn about social norms, (cultural) values and ethics, and this may be from information passed down through the use of mass media or other form of communication. Such social cultural development according to Nor Azan Mat and MunirahGhazali cited in Berman (1997), includes; Social responsibility involving the development of social skills, ethics, characters, way of living with others and responsibility for

furthering the common good. Animation films as a genre of mass media is therefore a means of transmitting culture which could influence people's development. Since children spend much of their time watching cartoon films and socializing with other people who are from other cultures. This certainly has influence on children's cultural development.

Heath and Gilbert (1996) states that

No one can deny the influence that television and the electronic media (internet) have had on children in contemporary society. In fact television no longer reflects culture, but rather is the central cultural arm of society. It is an agency that acculturates the viewer to its point of view (p. 378).

The reason why television especially in Nigeria does not reflect the culture of host communities according to Adeseye is because of "unchecked exposure to foreign television programmes" (2012, pp. 217). He went further by stating that; "less developed nations are losing their cultural identities to the rampaging influence of the developed ones". There is therefore need for the media producers of host communities to present what is friendly culturally ranging from the themes of what is presented to the language used. It is further argued that;

The gatekeepers of our media industry have not been making programmes' content relevant to the cultural needs of our people. Programmers have over the years been content with repackaging imported ideas and materials for domestic consumption. It is obvious that imported television programmes are creating a global culture by helping to eradicate cultural and social differences within individuals and nations.

Therefore, a very serious cultural identity problem is being created (p. 219).

In any society where the mass media teaches what is foreign, the people with time will also become foreign especially in their culture. Therefore, foreign animated films instead of helping local children to come close to their indigenous culture, feeds them with foreign ideas resulting to cultural dominance of dominant culture on the dominated.

Socialisation Process. The behaviour, skills, social and cultural values which children learn or adopt through their culture and social norms is called socialization. Family, school and religion/ spirituality each has been identified previously in this study to as play major role in a child's socialisation process. RalpgPerrino, (2014) explains that one of the most dramatic impacts on a child's education is the socialisation process. He further states that this "socialisation process starts during the formative years through high school, but can also take place well into the elderly years". Therefore, whatever the child comes in contact with in his early years have profound impact on him in adulthood. Animation films are among the agent of socialization among children. Animation whose target is young ones is a film and television genre whose role in the socialisation and development of the young is enormous. Shumaila and Juliana (2014) are of the same view. According to them,

Television medium is considered and have always been identified as the most powerful and greatly active in shaping and molding the behavior of children in the society. Whatever the animated materials the children watch on television became a part of their socialization process later (p. 44).

In this particular context, animation clips arguably is one of the important medium that plays its part through entertainment in a very fast pace. Due to a flexible nature, children often times try to adopt and socialize themselves according to the culturally accepted and established 'gender roles'. According to Downs and Harrison, (1985) the process of socialization starts through the regular viewing of television programs from very early age in childhood that could be responsible in shaping and moulding their interpretations and perceptions towards the social values regarding gender (pp. 9-19). Shumaila and Juliana, quoted above further assert that;

Media (animation clip) plays a very vital role in the socialization of a child or adult, through different storyline, characters and dramatization of different genders through different themes and portrayals. Gender has been portraying stereotypically for a long period in the history of media (p. 44).

Although cartoon films is a prominent agent in socializing children's thoughts and behaviors, Grusec and Hastings point out that

The gendered behaviours of men and women are established and created through the environment and social groups like parents, teachers, and peer group which they learn from the society, consciously or unconsciously (2007, p. 57).

Shumaila, and Juliana, argued that, while other agents are recognized to play equally vital role in the aspect of socialization, the importance of media (animation) is still there with the other agents as well. Studies conducted on child and socialization like that carried out by Silverstein, Peterson and Kelly (1986) revealed that;

All those characters and themes which are portrayed in media (animated films) usually become a part of social practices in real life... the way the male and female characters are represented in the media, usually mould the way of thinking of children and affect accordingly their process of socialization and behaviours towards society (pp. 519-532).

It should be noted at this point that despite the adverse negative effects of such media genre, children cannot afford not to communicate as cartoons are viable tool of communication and so, children needs them to interact. For Adeseye, cite Ibagere

media do not just function in a vacuum; neither do they function without aims and objectives. They are operated by members of the society and within the society... the society determines the way the media function. It is also true that the society depends on the media for direction in social, political and cultural development. Television is about the most believable arm of the media because it presents its information in sound and vision, the closest to reality (p. 46).

The implication of Adeseyes assertion is that although media especially television wields a tremendous power of influence because of its believability, it seems that the media needs the people too. Irele (1999) further observes that "television seems to provide and satisfy immensely the psychological needs of its young viewers because it offers a lot of satisfaction to the teenager in his adolescent years (pp. 239-248). Eisler and Loye in Dominic, admit that film, especially broadcast film, has taken advantage of its dominant position in the media. They further state that:

The negative influences of violence, fear, antisocial behaviours and alienation; as well as the positive influences of pro-social behaviours, decent role models and diversity of characters, of

situations and movement away from stereotypes of human characteristics and behaviours are all the parts of television heritage (1996, p. 102).

From the above, we can deduce that the media especially film animation is capable of imposing harmful as well as good educational influences in the minds of little ones. Adeseye, citing Dominick (pp. 47) is of the opinion that, it would be tempting, of course, to blame all of society's ills on broadcasting (television and film). To be fair however, we should also point out that the broadcast media has had several positive or pro-social effects as well especially in the area of educational programs. Because the power of animated films is high on its viewer's especially young ones, Irele (1999) posits some possible ways to deal with such limitless power of the media especially film. In his words;

Television (especially film) is part of the viewer's environment, and we know that behaviours seen on television are sometimes imitated too; therefore, some of the behaviours we choose to portray on television will end up in the behavioural repertoires of our adolescents. It follows then that the more antisocial programmes we depict on our television, the more of these actions our adolescents will have to choose from (p. 41).

2.4 Summary of Review of Related Literature

In this chapter, the fundamental issue was to carry out a survey of the related literature by renowned scholars and creators of film animation. This exercise on literature review covers such relevant areas on history and methods used in the creation of animation in the past and today. Furthermore, this review also examines a number of ways in which cartoon or animated films affects the individual child's cognitive social and cultural lives.

CHAPTER THREE

MATERIALS AND METHODS

Animation films and the development of the Nigerian child: A study of Sapele Delta State, is a systematic and critical investigation into the origin and development of animation films from the global perspective in order to ascertain the implication of the phenomenon on the Nigerian child and Sapele Delta (Okpe kingdom) children in particular. However, in order to actualise the objective of the study, there must be a research design to be applied as it provides the procedural outline for the conduct of this research.

The focus of this chapter therefore, is the research design for this study with all its concomitants such as research method, the study area, the population of the study, the sample size, the methods and sources of data collections, the validity and reliability of the instrument for data collection, the data analysis and the limitation of the study.

Citing Nworgu, Jacob Okon, state that “a research design is a plan or blueprint which specifies how data relating to a given problem should be collected and analysed. It provides the procedural outline for the conduct of any given investigation (2005, p.101). The research methodology therefore connect with research design, area, population, sample size, methods and sources of data collection, validity/reliability of the instrumentation for data collection, data analysis and the limitation for the study and these are the subjects of this chapter.

3.1 Research Design

The research designs for this study are as follows;

1. Historical/literary and sociological Research

Historical research is a systematic and objective enquiry into the events, developments and experiences of the past. For Ukala, it is “the investigation of documented sources such as books, reports, films, video and audio tapes, archival material, archaeological excavations, and artifacts such as carvings, drawings, sculpture, painting and textile print, as well as oral sources” (2006, p. 12). This research used this design. Documented materials were collected both from the chief supervisor/ individuals and from the internet. These materials were analyzed to build understanding on the valuable role animation films play in the development of children. In using the sociological research, questionnaires were printed and distributed to respondents. Oral interviews were conducted with respondents. At some time, the researcher sat with and watches animated films with the children in some of their homes. This helped him to get first hand information on how children react when watching the films.

3.2 The Study Area

The study area for this research is Sapele (in Okpe kingdom) Delta State Nigeria. The Okpe kingdom is situated at the heart of Delta State of Nigeria within latitude 6° and 5° North and longitude 5° 50' and 6° 25' east. It occupies a large expanse of landmass about 500sq kilometers of mainland, mangrove, swamp and rivers (Otite, 1982, P.121). It is politically divided into Okpe and Sapele Local Government Areas of the state (Orerokpe and Sapele as

headquarters respectively). Within the confines of this location, Okpe shares borders with Warri, Uvwie (Effurun), and Agbarho on the Southwest. On the Northeast axis, it has boundary with Oghara, Jesse, Benin and Agbon.

The Urhiapele (Sapele) River, Ethiope River and the Warri River mark its boundaries somewhat. It is one of the over 250 ethnic groups in Nigeria. Among the other ethnic groups in Delta State, the Okpe have the largest kingdom and highest population density of over 332,908.

3.3. The Population of the Study

The 2011 census shows the population of Sapele Local Government to be 204,510 while Okpe Local Government is with the population of 128,398, of which majority are farmers and petty traders.

3.4 Sample size

The sample size of the study stands at 100 parents/caregivers and 200 children. It covers parents, care givers and children randomly selected within Sapele- the study area of this research.

3.5 Sampling technique

In this research, the type of sampling technique used is called simple random sampling technique. In using the simple random, all members of the population under study had an equal chance of being selected for the sample as every other member does. But not all were selected to respond to questionnaire or interviews. Parents, caregivers and of different background were selected and treated as representative of the entire study area. Also well answered

questionnaires that were returned and relevant comments during interviews were used.

3.6 Methods and Sources of Data Collection (instrumentation)

In this study, data were collected from two sources. They are;

1. Primary sources. The primary sources include;
 - i. Personal observation
 - ii. Interviews
 - iii. Questionnaire
2. secondary sources include;
 - i. Textbooks
 - ii. Journals
 - iii. Internet materials
 - iv. Seminar papers and other published articles

3.7 Validity / Reliability of the Instrument for Data Collection

In order to assess the content of the questions and ascertain the relevance of the objectives of the research, a validity and reliability test was conducted. In the light of this, questions were discussed with the supervisor and the reliability of the data to be collected based on the questions. A test was conducted. 25 copies of questionnaires were sent out after which, relevant corrections were made on the original questions due to the response gotten from the test conducted.

3.8 Limitations of the Study

In carrying out this research, the researcher encountered the challenge of:

Finance and Funding: a dissertation of this nature required adequate funding to cover efficiently and effectively the study area. This research being a self sponsored, candidate faces difficulties resulting from inadequate funds as no financial assistance came from any organization. This limited the researcher from going farther than were he went in sourcing for literary materials to carry out this research. This greatly has affected the scope and volume of literatures used especially in review of related literatures

3.9 Procedure for Data Analysis

The univariate method is adopted in this study. In using this method, the numbers of time certain answers are given were noted. Counts of the number of respondents who respond to a particular question were taken. To draw conclusion, a calculation of the research population who gave particular answer to a question were presented in percentage. Results were offered in statistical table for easy understanding and were analyzed against each hypothesis listed in chapter one

CHAPER FOUR

RESULT AND DISCOUSION

The general objective of this study is to examine the impact of animation movies on the development of the Nigerian child in the area relating to socialbehaviour, health, school performance, and cultural affiliation, to ascertain the impact, the study seeks children, parents and caregivers opinion. The sociological research method is used because it allows the researcher to have access to his target audience. Students between ages 8-14were focused on. The reason for this choice is because they are old enough to complete the copy of the questionnaire. For children below that age, parent and caregivers will make their observation. A good number of the research population and sample size have representatives from the low, middle and upper class citizens who are from different parts of the country. While most may have a television set, a phone that can access the internet, others may not have access to cable television which gives them more room to access different stations that shows cartoon films.

The questionnaire administered to respondents were in two segments. The first segment comprising of 13 questions was for children. The second segment comprising of 25 questions was to parent and caregivers. Out of the 300 copiesof questionnaire, 200 were administered to children and 100 to parents and caregivers. Out of the 200 administered to children, 182 copies were returned. From the 100 copies administered to parents and caregivers, 94 were returned. However, 9 copies contain answers that are not correct, and so

they were not used. Therefore, 267 copies of questionnaires were analysed. Personal interviews with parents, caregivers and children are also presented

Comment on the result of this research is presented side by side with other previous studies that have been done in this same area. One is a joint paper of Olusola S. Oyero and Kehinde O. Oyesomi on *Perceived Influence of Television Cartoons on Nigerian Children's Social Behaviour*. While their paper directed attention to the Childs social behaviour, this research focuses on a wider scale as it covers areas relating to the Childs health, social behaviour, cultural affiliation, religion, and school performance. Secondly, *Perceived Influence of Television Cartoons on Nigerian Children's Social Behaviour* study areas are from two selected primary schools in Ota, Ogun state, Nigeria. The primary schools are Kingdom Heritage School with a total of 217 pupils and Bells Primary school with 71 pupils of primary 4-6. This study, *Animation Films and child Development in Nigerian: A Study of Sapele Delta State*, focuses on Sapele (in *Okpe Kingdom*), Delta State, Nigeria with no particular school in mind as questionnaires and interviews are conducted using the simple random technique to get responds from children both in public and private schools. The choice for Sapele is because it has representatives from all states in Nigeria. Further, these two researches were carried out at different time. While *Perceived Influence of Television Cartoons on Nigerian Children's Social Behaviour* was carried out in 2014, *Animation Films and Child Development in Nigerian*, was carried out in 2015. The result is presented in graphic tables as follows:

4.1 Data Presentation and Analysis

For Children

Item 1.

How old are you?

Age of respondents	Nos	%
8 Years	11	6.04%
9 Years	18	9.89%
10 Years	39	22.42%
11 Years	31	17.03%
12 Years	27	14.83%
13 Years	30	16.48%
14 Years	26	14.28%
Total	182	

In the table above, all respondents responded to the question. In their response, insignificant 6.04% of the total respondents were 8years of age, 9.89% were 9years and 22.42% were 10years old. 17.03% were 11years, 14.83% were 12years. While 16.48% were 13years, 14.28% were 14years old. A good spread of respondents was achieved as children within the age bracket were all represented.

Item 2.

Are you a male or a female?

Sex	Nos	%
Male	77	42.30%
Female	105	57.69%
Total	182	100%

57.9% of children who responded to the questionnaire were female, 42.30% were male. The result shows that female children who responded to the questions were more than male children who did.

Item 3

What class are you?

Class	Nos	%
Primary 3	15	8.24%
Primary 4	42	23.07%
Primary 5	49	26.92%
Primary 6	45	24.72%
Jss1& Above	31	17.03%
Total	182	100%

As item 3 shows, children in primary 5 had higher percentage of respondents with 26.92%. Pupils in primary 3 had the lowest percentage of 8.24%, 23.07% were in primary 4. While 24.72% were in primary 6, 31 of 17.03% of total respondents were in Jss1 and above. The closeness in percentage range between each class shows that questionnaires were well spread.

Item 4

Do you like watching animation or cartoon films?

Respondents	Nos	%
Yes	178	97.80%
No	4	2.16%
Total	182	100%

The 97% of total respondent in table four made it clear that, children in the study area like watching animation films. It further goes to show that cartoon films are attractive to children and also acceptable. Very few if any can walk pass any media device showing animation film without looking at the screen. The 2.16% who said they don't like watching might still watch even though they don't like watching.

Item 5

What do you use to watch cartoon films?

Respondents	Nos	%
DVD	49	26.92%
Television Station	10	5.49%
Phone	29	15.93%
Satellite	104	57.14%
Total	182	

Item five shows the source from which respondents watch their television cartoons from. All respondents responded to this question this shows that the 2.16% in item four who said they don't like watching cartoon films also responded to the question. 26.92% said they watch from a prepared DVD disk which was bought by their parent or guardian. 5.49% said they watch from a local station like DRTV, NTA, ITV, etc. 14.28% said they watch from a phone. Such cartoon films which are downloaded by older siblings, parent and or guardian. The majority of the respondents, 57.14% said they watch from satellite either from DSTV or from GOTV stations like Disney junior and other Disney channels, cartoon network, Nickelodeon etc. The result reveal that while less attention is paid to local television stations even though they are sources from which children watch cartoon films, children in the study area watch these films mainly through satellite. This is in line with the assertion of Olusolaand Kehinde

(cited in chapter one). Those who said they watch from DVD, phones and local TV channels may still be watching from the satellite even though they currently do not have access to satellite channels in their homes.

Item 6

Where do you watch cartoon films?

Respondents	Nos	%
At home	163	89.56%
Friends place	14	7.69%
School	2	1.09%
Church	8	4.39%
Total	182	

Table 6 shows the place children watch cartoon films. Response here complement table four which confirm, that children like watching cartoon films. While 89.56% watch cartoon films at home, 7.69% watched at a friend's place, 1.09% at school, and 4.39% watch in religious houses. While the highest percentage watch watched from a television set at home, few were moved with curiosity to watch at a friend's place. Children's responds to all questions shows that they are fully exposed to animation films.

Item 7

Do you have television in your room?

Respondents	Nos	%
Yes	21	11.53%
No	161	88.46%
Total	182	100%

Item 7 shows whether children have their personal television. 11.53% of total respondents said they have television in their personal rooms. 88.46% said they don't have a television set in their room but they watch from the general one in the home. Some among the 11.53% had direct access to satellite television.

Item 8

Do you watch cartoon films every day?

Respondents	Nos	%
Yes	121	66.48%
No	61	33.51%
Total	182	100%

Item 8 shows whether children watch animated cartoons. 66.48% of total respondents said they watch cartoon films every day while 33.51% said they don't. It is clear here that kids who watch animation films every day were more than those who said they don't. For those who said they don't, may want to, but were hindered by several factors. The next table examines those factors. Some, who said they don't watch every day, agreed that they spent their Saturdays and part of their Sundays watching cartoons (oral interview with kids).

Item 9

If your answer is no, why do you not watch cartoon films every day?

Respondents	Nos	%
My parent don't allow me	14	22.95%
My assignment	4	6.55%
House work	12	19.67%
No electricity	31	50.81%
Total	61	

Item 9 shows what hinders children from watching cartoon films. Respondents to this question makes up 33.51% of total respondents. From this percentage, 22.95% said they were prevented by their parent or guardian from watching. 6.55% said they don't watch because they want to do their assignments. 19.67% were prevented because of basic house work like washing of plates, clothes, and cleaning the house. 50.81% said because of electricity. It is obvious that majority of kids who said they don't watch cartoon films every day were hindered because of electricity. If these factors were removed, children would have loved to watch cartoon films every day.

Item 10

How many hours do you watch cartoons a week?

Respondent	Nos	%
1-3 hours	30	16.48%
4-6 hours	102	56.04%
7 hours and above	50	27.47%
Total	182	

The answers to item 9 indicate the viewing habits of kids. While 16.48% watch between 1-3 hours weekly, 56.04% watch for 4-6 hours. A significant, 27.47% watch for 7 hours. The percentage of kids who said they watch cartoon films for more than 7 hours a week is an indication that they watch at least one hour a day. Item 9 is a sign of children's familiarity with cartoon films.

Item 11

What do you get from animation films you have watched?

Respondents	No	%
Read and write	64	35.16%
To solve mathematics problem	30	16.48%
Names of animals and places	64	35.16%
How to speak good English	67	36.81%
How to fight	54	29.67%
Team work	20	10.98%
How to dress	49	26.92%
Moral values	91	50%
Entertainment	182	100%
Total	182	

Item 11 shows what children get from cartoon films. 35.16% said they learn how to read and write. 16.48% said animation films helped them know how to solve mathematical problems. 10.98% learn team work. 35.16% learn names of animals and places. 29.67% learn how to fight. 36.81% learn how to speak good English. 26.92% said they learn how to dress as 50% of total respondents learn morals. All respondents agreed that they are entertained with the films indicating that all animation films watched by respondents had entertainment value. While being entertained makes young ones relax, reading, writing, solving mathematical problems, working together (team work) etc are good habits which

young ones are encourage to learn. Learning to fight is particularly not good for kids. Therefore, item 10 shows that children in the study area learn both good and bad behaviour from cartoon films.

Item 12

Name your best cartoon films you have watched

Respondents	Nos	%
Bolt	18	11.32%
Tom and Jerry	43	27.04%
David and Goliath	14	8.80%
Lion king	31	19.49%
Ben 10	16	10.00%
Become Jehovah's Friend	11	7.23%
Superman	27	16.98%
Avatar	24	15.09%
Noah's Ark	17	10.69%
Spiderman	27	16.98%
Total	147	

87.36% of total respondents responded to this question. While some respondents were naming one cartoon film, others were mentioning two. This is because they

were given the freedom to do so and that explain why the percentage is more than 100 when added. 11.32% mention Bolt, 27.04% mention Tom and Jerry. Among the religious cartoons mention were David and Goliath 8.80%, Noah's Ark 10.69%, and Become Jehovah's friend 7.23%. Avatar and spider man had the same number of respondents 16.98%. 10.00% mention Ben 10. It will be apt to state here that there were other cartoon films like, Barbie, Phinneas and Ferb, Ice age etc mentioned by kids who responded to this question. This item placed Tom and Jerry as number one cartoon most liked by kids followed by Lion King, Spider man and Avatar. The religious cartoon seems to be less popular among kids in the study area.

Item 13

What do you learn from the cartoon film?

The following were what kids said they learn from some of the cartoons they had watched. Some kids mention more than one lesson.

Bolt

1. I learnt that team work is good
2. I learnt Adventure
3. helping my friends when they are in need is a good thing

Lion king

1. different songs
2. I learnt to love
3. It's good to live in unity
4. Tolerance.
5. I learnt to be brave,

6. I don't want to trust every member of my family because of Scar (Scar is a character in the animated movie).

David and Goliath

1. I learnt to trust in God in all things
2. I learnt that God also assist small children

Ben 10, Spiderman Superman

1. I learnt to revenge my enemy,
2. I learnt to how to speak good English;
3. I learn that it's good to fight who is oppressing my friend.
4. I learn to think about the people around me

Become Jehovah's Friend

1. I learn to forgive
2. I learn that praying every time is good
3. I learnt boldness.
4. I learnt the creation story
5. I learnt that stealing is bad
6. I learnt that magic is bad because God hates magic

Tom and Jerry

1. I love Jerry because he thought me that even though I am small I can still win
2. I learnt to have confidence in myself
3. I learnt to face the challenges and difficulties of life so that I can succeed
4. I don't want to have enemy

5. After I revenge, we can be friends.

6. Even if my friend looks for my trouble, I still do my assignment with her.

There were more of moral lessons learnt than education and violence this is in harmony with the question on item 11 were 50% of total respondents said they learnt morals.

This section is for parent and caregivers

Item 14.

What is your gender?

Gender		
Respondents	Nos	%
Male	24	28.23%
Female	61	71.76%
Total	85	

Item 11 shows the gender of parent and care givers who responded to questionnaire. While 28.23% were male, 71.78% were female. Like item 2, female caregivers responded more than the males

Item 15

What is your occupation

Respondents	Nos	%
Civil servant	19	24.05%
Farmer	9	11.39%
Business person	44	55.69%
Religious leader	4	5.06%
Others	3	3.79%
Total	79	

Item 12 shows the occupation of parents and caregivers. 24.05% said they were civil servant, 11.39% were farmers, 55.69% business person, and 5.06% were religious leaders. 3.79% said nothing about their occupation but the fact remain that they do something for a living. Among the 24.05% were teachers; others were Paediatric nurses and social worker.

Item 16

How long have you been working?

Respondents	Nos	%
Below 5	9	12.32%
6-10 years	17	23.28%
11-15 years	15	20.54%
16-20 years	9	12.32%
21-25 years	4	5.47%
26-30 years	9	12.32%
30-35 years	7	9.58%
35 and above	3	4.10%
Total	73	

Item 13 classified respondents working experience. 12.32% has not worked up to 5 years; the same number of respondents has worked for between 16-20 years and 26-30 years. 23.28% has worked for or almost 10 years. The highest number of respondents to this question, 20.54% has work for about 15 years. While 5.47% has worked for between 21-25 years, 9.58% has worked for between 30-35 years. The lowest number of respondent, 4.10% of total respondents has worked above 35 years. If any among the 4.10% were civil servant, they must have retired by now.

Item 17

Are you a parent?

Respondents	Nos	%
Yes	78	91.76%
No	7	8.23%
Total	85	

Majority of those who responded to item 14 (91.76%) were parent, some of whom were single parent. While 8.23% were only caregivers among whom, were nurses, and school teachers. Some among the 8.23% were single; others were married but no child yet. Some from the 91.76% were also social workers.

Item 18

Do you have children presently in your care?

Respondents	Nos	%
Yes	82	96.47%
No	3	3.52%
Total	85	100%

Item 15 reveals if respondents currently had children in their care. 96.47% responded positively while 3.52% responded negatively. Children in the care of the 96.47% were not all given birth to by them. Some were teachers and other

social workers who meet with kids regularly. The 3.52% may be among the 8.23% in item 14 who said they are not parent. The 4.70% left may have ‘care give’ children before but currently are not.

Item 19

Which of the following categories does their age fall into?

Respondents	Nos	%
0-2 years	8	9.75%
3-6 years	21	25.60%
7-10 years	37	45.12%
11-14 years	16	19.51%
Total	82	100%

The age bracket of children in care of respondents was shown in item 16. 9.75% said they took care of children between ages 0-2, 25.60% said children between ages 3-6 were in their care. While 45.12% said they had kids of 7-10 year, 19.51% said they took care of children between ages 11-14. In section A of the questionnaire, there was no Colum for 0-4 years because they are unable to fill questionnaire appropriately. The Colum was created here because respondents to this question were caregivers who can tell the state of the kids in their care no matter the age.

Item 20

Do you own a television set at home?

Respondents	Nos	%
Yes	85	100%
No	-	-
Total	85	100%

All respondents to item 17 agreed that they had at least a television set. This is an indication that children in their care had access to television

Item 21

Do your kids have television in their rooms?

Respondents	Nos	%
Yes	12	15.38%
No	66	84.61%
Total	78	

In item 18, 15.38% said their kids had television set in their rooms. This confirmed the 11.58% of kids in item 7 who said they had television in their rooms. 84.64% who responded to this question said their kids do not have a television set in their room.

Item 22

Do your kids watch animation films?

Respondents	Nos	%
Yes	81	95.26%
No	-	-
May be	4	4.70%
Total	85	

All 85 respondents responded to this question. While 81 of 95.26% said their kids watch animation films, 4 of 4.70% said may be. The 4.70 may still be watching if not at home, at a friend or a relatives place. With this question, parents confirmed what 97.80% in item 4 said that they like watching cartoon films.

Item 23

If your answer is yes, with whom do they tell the stories?

Respondents	Nos	%
With parents/ guardian	18	21.17%
Friends /siblings	63	74.11%
I don't know	4	5.63%
Total	85	

Parent and care givers were next asked whom their kids usually watched cartoon films with and were given the option of selecting up to two responses to this question. As can be seen from item 21, 74.11% said kids watched more with friends and siblings. Those who said they watched with them at home is far less than those of the first option 21.17% indicating that children like watching alone with friends and siblings or that parent and care givers were not interested in what the kids were watching. The 5.63%, who said they don't know, obviously do not watch with their children and do not know with whom kids watch.

Item 24

Apart from the television set at home, what other places do your kids watch animation films? (You may tick more than one box)

Respondents	Nos	%
Neighbours house	47	55.29%
Church	5	5.88%
School	6	7.05%
Phone/Computer	12	14.11%
I do not know	15	17.64%
Total	85	

Item 20 shows other places aside the home were children watch cartoon films. This item shows that children watching cartoon films is not limited to their

immediate home. While 27.05% said kids watch at a neighbours place, 5.88% said they also watch at church. 7.05% said they watch when they are at school. 38.23% said they watch such films with phones and computers. Although not from a television set, children who watch from such devices may still be doing that without living the comfort of their homes. 34.11% said apart from their home, they can't tell if their kids watch cartoon films elsewhere.

Item 25

How often do they watch animation films?

Respondents	Nos	%
Every day	61	71.76%
Occasionally	5	5.88%
Few days in the week	13	15.29%
Weekends	6	7.05%
Total	85	

As this item shows, 71.76% said children in their care watch cartoon films every day, 5.88% said they occasionally watch. 15.29% said few days in a week and 7.05% watched weekends. This table indicates children's familiarity with cartoon films. The table also shows that children who watched cartoons every day were more than those who do not. It further shows that the medium attracts substantial patronage daily. Another possible factor noted in this item is that those who do not watch animation films must have been hindered by some of those factors listed in item 8.

Item 26

How many hours approximately do they watch animation films a days?

Respondents	Nos	%
0-2 hours	29	34.11%
3-4 hours	42	49.41
5- 6 hours	8	9.41%
7 hours and above	6	7.05%
Total	85	100%

Item 22 is an extension of item 9 and 21 showing children's familiarity with animation films. 34.11% said their kids watched for 0-2 hours daily. The highest number of respondents to this question (49.41%) said their kids watched for 3-4 hours. While 9.41% watched between 5-6 hours, 7.0% watched for 7hours and above a day. The 9.41% and 7.05% implies that any time children were at home and there is light, they are watching cartoon films. It also indicates children's addiction to cartoon films

Item 27

What do you think they get from watching animation films?

Respondents	Nos	%
Education	41	48.23%
Entertainment	81	95.29%
Information	23	27.05%
Spiritual upliftment	10	11.76%
Any other	Art	
Total	85	
		100%

The highest number of respondents 95.29% in item 23 believed that children were entertained when watching animation films. The lowest number 11.76% said kids were spiritually uplifted when they watch the films. 48.23% said they were educated while 27.05% believed they were informed. Art was mentioned as among what kids learn from cartoon films. This item shows that children get something from watching animation or cartoon films. Entertainment, education and information are function of communication and are crucial to child development as noted in chapter two.

Item 28

What do you observe in them after watching animation films?

Respondents	Nos	%
Talking and walking like the cartoons	30	35.29%
Sing, dance, act like the cartoons	30	35.29%
Fighting	25	29.41%
Learning morals	22	25.88%
Any other	6	7.05%
Total	85	

This item further shows what children learn from animation films. The highest percentage of caregivers, 35.29% said children behaved like cartoons as they speak and walk like the characters in the films. 35.29% also said they sing, dance and act like the characters they saw. Like in item 10, were 29.67% said they learn fighting skills, 29.41% of parent proved that correct when they said they learnt fighting, unlike in item 10 were half of the kids said they learnt morals, only 25.88% of caregivers said their kids learnt moral values. 7.05% said they learn other things like creativity and fine art. Item 24 therefore shows that animation films exposes children to the good and the bad.

Item 29

Do you stop them from watching a particular brand of animation?

Respondents	N/R	%
Yes	47	55.29%
No	38	44.70%
Total	85	100%

While over half of the respondents, 55.29% in item 25 said they stop their kids from watching setting animation films, 44.70% said they allow them to watch what they desire without stopping them.

Item 30

If your answer is yes, why do you stop them?

Respondents	Nos	%
Teach them bad habits	15	31.91%
Violence	28	59.57%
Health issues like obesity	6	12.76%
Any other	7	14.89%
Total	47	

The reasons, why some caregiver prevents their children from watching setting cartoon films, were revealed in item 26. 25.82% of total respondents responded to this question. Here, respondents also had the opportunity of

listing other reasons for their choices- reasons not listed in the questionnaire. 55.29% of total respondents responded to this question. 31.91% said they stopped their kids because, some of the films thought them bad habits. 59.59% said they stopped them only from watching violent ones and 12.76% said they don't allowing them because of health related issues like obesity. One out of the seven (7), 14.89% said because of their house work, two, mentioned spending too much time and to make the carry out their assignment from school. One, mentioned indiscipline, another mentioned early sexual initiation and bullying. More of the Caregiver here are more concerned with the issue of violence. They do not want their children to be exposed to violence at their early years. Violence, indiscipline and spending too much time on watching animation films are also part of bad habits. Because, caregivers want their kids to grow up with good moral values, they try as much as possible to prevent any negative influence.

Item 31

Do you believe that animation films can change children in the society?

Respondents	Nos	%
Yes	71	83.52%
No	9	10.58%
I don't know	5	5.82%
Total	85	

The answer to this question is very important. Fortunately, it received favorable answer as 83% of total respondents said animation films can

change children in the society. This is in agreement with Elo, (cited in chapter 1) that television is regarded as a powerful agent of change. Care giver, therefore believed that an animation film has the power to change their child either for the good or for bad. This also means that if cartoon films which the children are exposed to have good plot and themes, it could change them for the better. 10% believed the medium is not capable of imparting any change on the young ones. These caregivers may be among the 44.70% in item 25 who don't stop them from watching no matter the circumstances. 5.82% stood on the fence indecisive

Item 32

The animation films were?

Respondents	Nos	%
African	12	14.11%
Western	73	85.88%
Total	85	100%

The question on item 32 is another crucial question that demands serious attention. 85.88% of total respondents said that they haven't seen any animation film that is completely African. This is in harmony with one of the statements made when stating the problem that necessitated the research, were it was mentioned that although there are countless animation films produced for kids around the globe, there are few if any available for consumption by children in Nigerian. This also implies that not only the

cartoons watched by kids on satellite are all foreign but that almost if not all shown on local television stations in Nigeria are foreign-an evidence of media imperialism.

Item 33

Do you believe that children will learn more from animation films with African stories, characters and language?

Respondents	Nos	%
Yes	72	84.70%
No	10	11.79%
I don't know	3	3.52%
Total	85	

Almost all respondents, 84.70% agreed that children will learn more from animation films with African folklore stories rooted in the African cultures and religion, characters and language. 10 respondents making up 11.79% of total number of respondents believed they would not, while 3.52% said they don't know which will benefit the kids more

Item 34

If your answer is yes please give your reason

Respondents were given the freedom to state their reason for saying yes or no to question on item 32. 41.47% of respondents who ticked yes commented on this question. Their reasons were very important; and they are as follows:

- (i) Our culture, especially the language is being taken over by foreign ones. If there are films based on our culture created with kids in mind, I think they will learn faster and grow up with our way of life
- (ii) The African way of life is different from that of the western way of life therefore; children will identify more with our root through the films.
- (iii) It will teach the kids morals like how to greet, sing, dance, and speak the African language
- (iv) They will be more familiar with the settings and if they are, they can easily place themselves in the cartoons situation.

If your answer is no please give your reason

- (i) When I sit down to watch most Nigerian films, I don't see any benefit from them. I don't think the kids will also benefit from African cartoons because both the films and the cartoons will be coming from the same source.
- (ii) Our Nigerian films are too fetish. I don't think kids will benefit from any fetish story line, in fact, my kids will not watch fetish cartoons.
- (iii) I think the only thing kids gets from these cartoon films is entertainment which they are already receiving from the foreign ones

Those who responded positively in item 33 were more than those who responded negatively. More of the respondents who said no seem to be putting the blame on the Nigerian movie industry and the script writers creating the stories.

Item 35

Does watching animated films prevent children from doing their house jobs like watching of plats, sweeping or mobbing the floor?

Respondents	Nos	%
Yes	47	12.19%
No	10	57.31%
Sometimes	25	30.48%
Total	82	100%

Over half of the total respondents 57.34% said watching animation films do not prevent kids from carrying out their house jobs. 30.48% which is about one third (1/3) of total number of respondents said it sometime prevents them. 12.19% of those who responded to question on item 35, said kids do not participate in house work because of animation films. This item suggests that children spend too much time with the cartoon films that they forget other necessary activities in the house.

Item 36

Do you think it is good to include animation films into school curriculums?

Respondents	Nos	%
Yes	74	87.05%
No	11	12.94%
Total	85	100%

All respondents responded to this question by choosing one of the options provided. The tendency of their answers shows that they believe in the power of cartoon films on young ones. 87% of total respondents said

animation films should be included as part of school curriculum. 12.94% said no. they were given the freedom to state their reasons. Not all who ticked yes or no wrote down their reasons. While 8.10% of those who said yes stated their reason, just two among the 11 persons who said no gave their reasons. Their reasons were as follows:

The Yes:

- (i) Animation films will make children learn faster at school.
- (ii) Because they say and do what they see on television, they will also do likewise if the cartoons shown to them were educational cartoons
- (iii) Children will have more love for school if animation films were included into school curriculum
- (iv). Cartoon films will communicate and inform the kids better than some teachers
- (v). including animation films into school curriculum will reduce the work load of the teachers
- (vi). Children academic achievement will improve

The No:

- (i) It will make teachers lazy since they know that their lessons has been prepared for them
- (ii) The children will forget every other thing they are told by the teacher

Item 37

Do you think it is good to include animation films into children sections at the church?

Respondents	Nos	%
Yes	73	85.88%
No	12	14.11%
Total	85	100%

The answers of respondents here is also very significant because, all respondents to the questionnaires responded to the question. While 85.88% of total respondents said cartoon films should be included into children's service section, 14.11% said no. Much like in item 35, those who responded favorably were more than those who gave contrary opinion. The opinion of those who said no is insignificant.

Item 38

Should the government, religious bodies and other agencies provide funds for the production of animation films in Nigeria?

Respondents	Nos	%
Yes	71	83.52%
No	3	3.52%
May be	11	12.94%
Total	85	100%

From the answers provided by respondents in item 35 and 36, the need for the government and non-governmental organisations to be involved in the production of this media genre becomes more necessary. The opinion of the 3.52% of respondents who said animation production should not be funded by the government and non-governmental organisations are insignificant to be considered. The reasons provided by respondents in item 35 and 36 to include animation films in school curriculum and children section at the church are more apt. This also suggests that the production of animation films in Nigeria should be every body's effort.

General comment

In chapter one of this study, several hypotheses were stated where it was noted that questionnaires will be designed to test the hypotheses to enable the researcher evaluate the place of animation films in the development of the Nigerian child with specific emphasis on Sapele (in Okpe Kingdom) as the study area. To confirm or disprove the stated hypotheses, general comments are made on response to each question. Those who responded to the questions apart from children; include parents and caregivers, male and female from different background, who have been working for at least one year and with at least a child in his or her care. While some were civil servants, others were farmers; business persons and religious leaders (question 14-17). Questions 1-3 and question 19, show that children of all ages and sexes watch cartoon films. Some parents affirm this when interviewed. While one mother said her kids starts watching at very early age, another was specific. She said;

My last child is 10years now. When he was younger like 10months, he cries a lot. When he starts to cry, I'll put on the TV and show him cartoon. Immediately he sees those animals, he keeps quiet and until now, he still watches.

In question 23, 95.26% of total respondents said children under their care watch and or like watching cartoon films. The place from which they watch the films is their television set at home at a friend or relatives place (item 6, 7, 20 & 21).

Question 8, 10, 25 and 26 shows that children spend too much time watching animated cartoons. Over half of the total respondents 66.48%, 71.78% watch cartoon films every day (question 8 and 23). As for daily viewing, greater percentage of kids 56.04 %, 49.41% watches for between 3 and 6 hours daily (question 10 and 26). This suggests that kids watch between 21 and 42 hours weekly and in a month, they must have watch between 620 and 1260 hours. Those who could not watch for so long 33.51% were hindered by some factors like: no electricity, house work, assignment, and caregivers not allowing them, the percentage of those hindered by these factors are insignificant when place against those hindered. This finding is in agreement with Roberts &Foehr cited in chapter two that:youth ages 8-18 spend approximately 6.5 hours each day using media, an activity that far surpasses the time they spend with parents, doing homework or playing sports.

Apart from entertainment, children learn other things from animation films among which have been mentioned in chapter two to include education, violence, and moral values. In the area of education, children learn to read and write, speak good English, solve mathematical problems and are able to

mention names of certain places and animal from the animation films they had watched. While fighting is said to be a violent act, learning to work as a team and learning better ways of dressing are good morals. The study confirmed that animated films provide entertainment and education to kids than violence (item 11& 27). Cartoons children like best include: Bolt, Tom and Jerry, David and Goliath, Lion King, Ben 10, Become Jehovah's Friend, Superman, Spider Man, Noah's Ark, Barbie, Over the Hedge (item 12) etc, among these cartoons, Tom and Jerry is more popular among kids (item 12). These cartoons are available on prepared DVD at the market, shown on local stations, available on the internet for download and shown on DSTV and GoTV. Although, only a few like Tom and Jerry, it is the most common cartoon film shown on local television stations in nigeria (item5). Among these cartoons mentioned are religious cartoons like David and Goliath, Noah's Ark and Becomes Jehovah's Friend. Religious cartoons teach children good morals like forgiveness, and how to avoid stealing. They also teach them to trust in God because he assists little ones the way he assisted young David in *David and Goliath* and the Israelite girl in *Become Jehovah's Friend*. With religious cartoons, children learn the need to pray regularly and they become familiar with creation story. While religious cartoons teach children that magic is bad (*become Jehovah's friend*), *Barbie*-one of the cartoons mentioned by kids- present magic as normal. *Superman* on the other hand teach them that fighting violently for your rite is one way of achieving ones goal in life (question 13). From the findings, Nigerian children watch less religious cartoons than secular ones. Children also learn adventure, team work, tolerance and unity from cartoons. Indiscipline,

bullying and early sexual initiation were among conduct children learn (item 30). They also learn revenge and fighting skills (question 13, 28). Children also learn art, science and technology from the cartoons. One parent said:

My sons learn how to draw from the cartoon films. The eldest who is 12 started the whole thing and later the younger who is 9 joined him. After watching the films they now draw different animals. They have drawn different cartoons the only one I can remember is the one they call spider man. Not quiet long the younger one drew his father when he was eating.

What children learn and get are both good and bad but the good they get is more than the bad.

Lori G. and ArjumandSiddiqi (quoted in chapter one) says that child socialisation is aided by the environmental conditions to which children are exposed including the quality of relationships and language environment in the earliest years. This is confirmed by question 24 and partially with question 6. 7.69% of those who responded to question 6 meet with their friends at their homes to watch the films. 55.29% of parent said if kids were not in the house, they are in their friends place watching cartoon films. 12.93% are always with their friend either at school or at the church watching the films together. After watching the films, 77.46% were with their friends and siblings telling the stories and 16.90% were with their parent doing the same thing (question 23). The findings here relate to Grusec and Hastings that the environment and social groups like parents, teachers, and peer group aid socialisation (quoted in chapter two).

The answers of respondents in question 31, is significant because it shows that animation films has the potential of changing children either for good or for bad. The way children talk, walk, relate with their family members and friends are affected by what they see in cartoon films. In question 31, 83.52% believed that animation films can change children. One parent said:

I have a grown up daughter of 20 who speaks like the white. I don't speak like a white man neither do my wife-her mother-but she learnt that gradually from the cartoon films she was watching. At first, I thought she was playing but now it's a reality and nothing one can do about it. Anyway, that won't make me stop her younger ones from watching.

Another parent said:

Every single cartoon my children watch changes them either for the good or for the bad. My son who was ones very quiet now loves to fight. What I mean is that he always picks up a fight with every one of the kids who wrongs him in the house. This I thinks he also does at school. I started noticing this in him after he watch superman cartoon. Because the skills he displayed when fighting with his siblings were the same skills superman uses. Since them I have stoped him from watching any of such cartoons.

If we relating the response to question 31 and the interviews presented above to question 28, we can rightly say that animation film is capable of changing children.

When answers to question 36 and 37 were examined, it becomes clear that animation films are viable means to teach children at school and to hold children's attention during church service. While 87.05% are of the opinion that

cartoon lessons should be added to school curriculum, 83.52% said it should be included into church service for kids at children section. Only 12.94% said animation films should not be added as part of school curriculum, 3.52% said it should not be brought into Gods house. While the minor percentage of those who said it should not be added into school curriculum says that: *it will make teachers develop languid attitude to work since they know that their lessons has been prepared on DVD*, the insignificant 14.11% who said it should not be part of church service could not give any reason for taking that stand. Although the reason given by the insignificant 12.94% is apt, it is not enough when compare with the views of the 87.05%. A parent said:

Children pay one hundred percent attention when watching cartoon films. Sometimes; because of the film, they carry their food from the eating table to the sitting room. This goes to show that if such cartoon for example were educational, prepared into lessons, children will learn faster because of the devoted attention.

Another parent said; *some students fear their teacher because the teachers are too harsh on them but they don't fear the cartoon.* These parents strongly believe that animation film should be added as part of the curriculum. Another parent said:

Mathematics seems to be more difficult than other subject especially for my kids but I believe that the fault is coming from their various teachers at school. For such subject, the kids need something they can relate with like the cartoons. Each lesson can be about 10 minutes if for example the normal lesson is 15 minutes, so that the lesson can be played twice or more times for better understanding. I bet you the

kid's performance in mathematics and other subjects will improve.

The response to question 36 and the comments of various caregivers presented above suggest the need for the government, and non-governmental organizations to sponsor the production of this media genre. 83.52% support the idea.

In an interview, some children and parent said they have seen religion cartoons that speak Youruba, Isoko, Ibo and Urhrobo languages. All these set of religious cartoons were produced by Jehovah's witnesses 'to assist kids understand fully the bible account' (the cartoons are in the *Become Jehovah's Friend* series and are available for download on www.jw.org). One parent who has seen such cartoons commended the effort made by Jehovah's witnesses. In his words;

Doing a voice over in the language of the receiving culture even though the characters were not blacks made kids who understand their languages better comprehend the theme of the films. The Jehovah's Witnesses idea must be commended.

Talking on the language used in producing secular cartoons, another parent said:

sometimes, when I watch foreign movies, I don't get clearly what they are saying because I was not brought up with the assent they are using and even though some of the films have subtitles, I find it difficult to follow the written words and the action at the same time. That is why I sometimes prefer to watch African magic because I don't have to be straining my ears to get what they are saying. The same thing applies to the cartoon films. I feel that most kids follow the action rather than what is being said. It would have been

*better if some of these secular cartoons
were voiced by people who has African
ascent*

Sadly for the Nigerian community in question 32, few Nigerian kid has seen a full length cartoon film that has an African root with character and language; and it is only natural that children are quick to copy and learn from whatever they are exposed to especially on the television. The 30% who responded favourably to question 28 (highest percentage of response to the question) makes it clear that what kids see on television can affect the way they see the world if they continue to imitate the cartoons in words and action they would with time adopt the foreign cultures and lose their own culture (the response of the parent in page 100 applied).

Deducing from the above general analysis, sub hypothesis I, which state that; Viewing animated films does not in any way enhance academic performance among Nigerian children is rejected from response from question 11, 13, 27, 36, 37 and comment on pages 100.

Response to question 6, 23 and 24, helps to reject sub hypothesis (ii), that state: There is no significant link between animated films and child's socialization.

Sub hypothesis (iii) states that; animation films have no effect on moral development of Nigerian children. This hypothesis is rejected with resulting analysis of question 13, 28, 30, 31 and comment in page 101.

The response of the parent in pages 100 and 101 and the comment on response to question 32, accept sub hypothesis (iv) that continual exposure to foreign animation films makes Nigerian children lose their cultural identity.

The findings in this chapter confirmed, that there is significant relationship between viewing animation films and child development in Nigeria.

Children are under the guidance of parents and caregivers. This means that bunch of work, on the control of the negative effect of animation films on children, hangs on them. As Olusola S. and Oyero (2014:100) put it, “the amount of parental involvement in supervising media exposure of children affects the influence the media have on them” which means that parental guidance is needed. Also we find in this chapter that children are more positively influenced by what they watch on the television. As for the negative, one parent said: *it is not the violence, the immorality nor the vices that matters, what matters is the overall moral lessons learnt from the film.* According to him, *even if there is violence in the cartoon film, the good always wins.* Abeland (1999:4) view is apt in this contest. He says; we live in an era where both parents are often working and children have more unsupervised time. It is essential that you (parent/caregiver) make time for children and regularly inform yourself of their day to day experiences.

CHAPTER FIVE

CONCLUSION

5.1 Summary of Findings

This study “Animation Films and the Development of the Nigerian Child” finds that, young ones, in the process of development are vulnerable to change; therefore, their experiences and whatever they feel attached to at this period should be of particular interest to parents, caregivers, the government and other agencies. Further, this is a critical period in childhood development because they acquires major life skills like the ability to walk, talk, read, care for oneself, and come to know the world around him or her. During this time, the child first encounters his physical environment, family, peers, schools, and the media. The study posit that the environment were the child is born and raised affects physical, social/emotional and language/cognitive domains, strongly influences basic learning, school success, economic participation, social citizenry, and health; and so, emphasis is now put on the context in which children grow and develop both in the micro- environment of their home, as well as in the more macro environments of the society and the culture around them.

Further, this study observes that creating cartoons has always been part of the human culture. From Egypt were civilisation begins to modern day societies, cartoons are used to tell stories of war, politics, love, etc. Today, cartoons are also use in newspapers, magazines and children’s books. The study also state that the transition from this old way of communicating with pictures and drawings which are of course in still form, to moving animated types is dramatic. The

whole story started with first drawing pictures and thereafter, they are infused with the characteristics of living things with the help of the computer. Creating realistic human motion by computer has long been a challenging task and needs animator's tedious assistant work. To reduce animator's chore, lots of motion synthesis techniques have been developed and used by different animators during the past decades.

Techniques involve in the creation of animation are in two categories - the traditional and the modern. It was further said that whatever technique the animator applies, his/her purpose is to pass an idea meant to teach educate and to provide enjoyment for his target audience; and because young ones are easily attracted to animated genre, they become the target for which most of the films are created.

The media especially film and television has serious effect on its viewers. Animation film which is a genre of the media apart from serving as entertainment has both positive and negative effect on the children drawn to viewing them. Such effects range from the teaching of good morals, education, love, friendship/working together as a team, creativity, to fighting, use of bad languages health problems, disrespects to elders etc depending on the particular cartoon he/she watches. For example children who watch religious cartoons like *David and Goliath*, learn to trust in the God they serve while those who watched *Become Jehovah's Friend* series learn the importance of prayers in everyday life, the need to avoid stealing, the need not to be fearful etc while from Ben 10, Superman, Spiderman and similar cartoons, children learnt to speak better English, creativity, fighting skills and using insulting language.

This study also finds out that although majority of parent and caregivers were aware that their little ones watch animation films and that the films had impact on them but they show little or no concern about the names of the films, as well the themes and actions being shown to the kids

Nigeria lacks locally produced feature animation films and the result is that all the cartoon Nigerian children feed on are western. The language used in voicing the films, the dresses the characters puts on and the general moral values in those films, are totally strange to the host community. Also, the source from which they see those cartoons is mainly from satellite- GoTV and DSTV.

Television and the movie industry in Nigeria has been a teacher not of the young but only of the old. For the old, Adeseye, state that what it teaches are “foreign philosophy rather than help the people to identify with, and sustain their indigenous values with alien cultural motifs” (p. 218). The little or no availability of feature cartoon films in the country is because the government/ most nongovernmental organisations have refused to invest in this media genre. Rather than do so they have decided to invest in politics because of immediate gain.

The study also finds that; the most appealing media genre for children in the country is cartoon films. Children spent valuable amount of time in front of the television at home with their siblings and at neighbour’s places with friends once there is electricity supply and if they are not hindered by several factors like school work, parent and house work, they are ready to spend the whole day in front of the television set including meal times. It can therefore be said that in

view of the above mentioned facts, that watching cartoon films is the most desired hobby of children. There is evidence from this research that, animation films alongside entertainment and education, contribute to a child spiritual upliftment. Further, watching animation films, not only influence children's cognitive and academic skills, but can also determine children's social interactions and development. There is also confirmation that the film causes several forms of illness like attention deficit and upper extremity musculoskeletal injuries (ADUEMI). It also results in aggression among kids, and obesity.

In this 21st century African, culture in the minds of African children is gradually suffering erosion because of the low numbers of indigenous feature cartoon films available. We therefore are in fear for African heritage (culture) in the near future. However, despite the fear stated in the preceding paragraph, the overall research findings shows that, the available western oriented animation films contribute greatly to the development of the Nigerian child despite their cultural distance.

5.2 Contributions to Knowledge

1. One of the potencies of this study is that it widens the horizon, and documents accurate and relevant data about Nigerian children living in Sapele Delta State, especially as it relate to how animationfilms affects their development. Such data becomes a source of viable information that will influence sound decisions of other scholars.

2. The study theorises and situates the place of animation films on children in Sapele Delta State, bringing to the notice of all, especially parents and caregivers living in the region, the positive and negative effects of these films genre on their children.
3. The research brings to lime light the communicative value of animation films, making governmental and non governmental agencies as well as content developers see the need to develop such communicative product for the improvement of children's life nationwide.
4. The study also contributes to the body of literature in the area of film animation.

5.3 Recommendations

Based on its findings, the dissertation makes the following recommendations.

1. Content developers should be more sensitive when creating a product especially for children and adolescents users so that positive messages are transmitted and also to bring about behavioural change by engendering specific socio-cultural attitudes and acceptable behaviours to children.
2. Because, animation films have become the main hobby for children in Nigeria, the Nigeria movie industry should make effort to commence the production of feature cartoon films in the country.
3. Government, churches and other agencies should invest in the production of this media genre.
4. Private investors, who have the financial capacity, should encourage and financially empower young and upcoming animators in Nigeria who

currently are producing short comic 2d cartoon to develop full length indigenous cartoon films.

5. Other religious bodies should imitate the Jehovah's Witness legacy by commencing the production of religious cartoons films that will meet the religious needs of children.
6. The ministry of education should include as part of schools curriculum educational cartoons designed to fit school syllabus with a specific goal to communicate academic or social skills, and to teach intended lessons.
7. The thesis further recommend for parents that, at this critical stage in human development, they should be aware of whatever the child is exposed to both in their micro-environment of their home, as well as in the more macro-environments of the society and the culture around them.
8. Parent and caregivers should also take special time to educate their children on what is right and wrong, what is appropriate for their age and what is not and regulate what they watch on the television
9. There is a need for more logical research in this area to help parents/caregivers, schools, churches etc to maximize the positive effects and to minimize the negative effects of animation in children's lives.

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APENDIX A.

**LETTER OF INTRODUCTION BY THE CANDIDATE TO THE
RESPONDENTS**

Department Of Theatre Arts,
Delta State University,
Abraka.

Sir/ Madam,

QUESTIONNAIRE FOR MASTERS DESERTATION (M.A)

I am a master's candidate with the department of Theatre Arts, Delta State University Abraka specialising in Media Arts. Having successfully completed my course work, and comprehensive examinations, I am currently carrying out a research on *the place of animation films in the development of the Nigerian child.*

Consequently, I am soliciting your cooperation by objectively providing appropriate answers to the questions I may put across to you and those in the questionnaire as all the responses will be treated with strict confidence.

Thank you in anticipation of your cooperation and assistance.

Yours faithfully,

Adjeketa Blessing

Pg/13/14/222308

APENDIX B
QUESTIONNAIRE

INSTRUCTION

This questionnaire comprises two sections- A and B. Section A is on personal information while section B is on specialised information. Please tick {√ } the appropriate box and column relevant to your response in each case.

For Children

1. *How old are you? (NOT LESS THAN 8 YEARS AND NOT MORE THAN 14 YEARS) []*
2. *Are you a male or a female? A. Male [] B. Female []*
3. *What class are you? A. Primary 3 [] B. Primary 4 [] C. Primary 5 []
D. primary 6 [] E. Jss1 []*
4. *Do you like watching animation or cartoon films? A. Yes [] B. No []*
5. *What do you use to watch cartoon films? (You can mark more than one)*
*A. DVD [] B. Television station [] C. Phone [] D. satellite i.e. GoTV or
DSTV []*
6. *Where do you watch cartoon films? A. At home [] B. Friends place [] C.
At school [] D. In the church []*
7. *Do you have television in your room? A. Yes [] B. No []*
8. *Do you watch cartoon films every day? A. Yes [] B. No []*
9. *If your answer is no, why do you not watch cartoon film every day?*

A. My parent do not allow me [] B. Because of my assignments [] C. house work [] D. Because there is no electricity []

10. How many hours do you watch cartoons a week? A. 1-3 hours [] B. 4-6 hours [] C. 7 hours and above []

11. What do you get from animation films you have watched? (You can mark more than one answer) A. How to read and write [] B. How to solve mathematics []

C. How to work together as a one to achieve something [] D. Names of animals and places [] E. How to fight [] F. How to Dress [] G. how to talk well [] H. Moral values [] I. Entertainment [] please write any other thing you have learnt from animation films---

12 Name your best cartoon films you have watch (you can write more than two-----

13 What do you learn from the cartoon film?-----

This section is for parent and caregivers

14. What is your gender? A. Male [] B. Female []

15. What is your occupation? A. Civil servant [] B. Farmer [] C. business person [] D. religious leader [] E. Other occupation please specify.....

16. How long have you been working? Below 5 B. 6-10 C. 11-15 D. 16-20 E. 21-25 F. 26-30 G. 30-35 H. 35 and above
17. Are you a parent? A. Yes B. No
18. Do you have children presently in your care? A. Yes B. No
19. Which of the following categories does their age fall into? A. 3-6 B. 7-10 C. 11-14
20. Do you own a television set at home? A. YES B. NO C. may be
21. Do your kids watch animation films? A. YES B. NO
22. Do your kids have television in their rooms? A. Yes B. No
23. If your answer is yes, with whom do they tell the stories? (You can mark more than one answer) A. with parent B. Friends/siblings C. I don't know
24. Apart from the television set at home, what other places do your kids watch animation films? (You may tick more than one box) A. Neighbors' house B. school C. Church D. phone/ computer E. I do not know
25. How often do they watch animation films? A. Every day B. Occasionally C. A few days in the week D. Weekends
26. How many hours approximately do they watch animation films a day? A. 0-2hrs B. 3-4hrs C. 5hrs D. 6-hrs and above

27. *What do you think they get from watching animation films? (You may tick more than one box) A. Education [] B. Entertainment [] C. Information [] D. Spiritual upliftment [] E. Any other benefit, please state it*
28. *What do you observe in them after watching animation films? (You may tick more than one answer) A. They talk and walk like the cartoons [] B. they sing, dance and act like the cartoons [] C. Fighting [] D. learning moral [] E. any other please specify*
29. *Do you stop them from watching a particular brand of animation? A. Yes [] B. No []*
30. *If your answer is yes, why do you stop them? (You can tick more than one option) A. teaches them bad habits [] B. it might make them violent [] C. because of health issues like obesity [] D. Any other reason, please specify*
31. *Do you believe that animation films can change children in the society? A. Yes [] B. No [] C. I don't know []*
32. *The animation films were? A. African [] B. Western []*
33. *Do you believe that children will learn more from animation films with African stories, characters and language? A. Yes [] B. No [] C. I don't know []*
34. *If your answer is yes please give your reason*
35. *Does watching animated films prevent children from doing their house jobs like watching of plats, sweeping or mobbing the floor? A. Yes [] B. No [] C. sometimes [] Give reasons for saying yes or no*

36. *Do you think it is good to include animation films into school curriculums?*

A. Yes [] B. No []

38 *Should the government, religious bodies and other agencies provide funds for the production of animation films in Nigeria? A. Yes [] B. No []*

37 *Do you think it is good to include animation films into children sections at the church? A. Yes [] B. No []*