

Abstract

The aim of this study is to analyze the impact of the 'The Fast and the Furious' (action film) on the social behavioural pattern of students. To achieve this, the survey research design was used. Subjects were drawn from student's composition of five faculties in NnamdiAzikiwe University, Awka, Anambra State, using the simple random sampling technique and purposive sampling. The sample size was 380 and 350 copies of questionnaire were retrieved. Four research questions guided the study. Research findings shows that the students in NnamdiAzikiwe University, Awka were exposed to action films and were being affected to a great extent by the films they watched. To this end, the researcher recommended that parents, lecturers and school authorities should help Government to sensitize the students on the danger of so much exposure to the action films. Students should also resolve in their minds to restrain from any film that would be injurious to their social orientation. The research suggested that further research should be carried out on the roles of film industries in eradicating negative behaviours and vices among youths.

CHAPTER ONE

INTRODUCTION

1.1 Background of Study

To fully comprehend the research topic, it is important to know and fully appreciate the power of television and films as media used to disseminate information. Television is virtually seen in almost every household. It was introduced to the masses at the New York World's fair in 1939.

Jeffery Schrank (1985:21), says television is the greatest invention of the twentieth century. Some on the contrary, see it as a vast wasteland that steals time and turns viewers into couch potatoes. All the same, television is the most competent, involuntary, electronic message carrier of our time. It brings to millions of heterogeneous viewer's door steps, live or recorded events. Most Nigerians today, educated or not, have unknowingly, conferred on television and films, the status of baby sitter in their homes.

Film is a study recorded as a set of moving pictures to be shown on the television or at the cinema. It is also a roll on sheet of thus flexible plastic that is sensitive to light for the use in photography. Film also known as movie or motion pictures is a series of still moving images. It is produced by recording photographic images with cameras or by creating images using animation techniques or visual effects. It is considered to be an important form, a source of popular entertainment, a powerful method for educating or indoctrinating people especially children and youths.

Balogun F:(1987) classified film into European film, American film, Chinese film, Nigerian film, lengthy feature films among others. All these classifications can produce violent films, comic films, entertainment film, romance etc. But of these types of films, this study is on Action Films which can be classified under violent films and its impact on the social behavioural pattern of undergraduate students.

Action film is a film genre where one or more heroes is thrust into a series of challenges that require physical feats extended fights and frantic chases. It tends to feature a resourceful character struggling against incredible odds, which include life threatening situations, a villain, or a pursuit which generally concludes in victory for the hero. Advancements in CGI (Computer Generated Imagery) have made it cheaper and easier to create action sequence and other visual effects that required the efforts of professional stunt crews in the past. However, reactions to action films containing significant amounts of CGI have been mixed as films that use computer animations to create unrealistic highly unbelievable events which are often met with criticism. Action has long been an element of films, the “action film” as a genre of its own began to develop in the 1970s. The genre is closely linked with the thriller and adventure film, and it may sometimes have elements of spy fiction and espionage. Action film have traditionally been a

reliable source of revenue for film studios, relatively few action films garner critical praise. Action film have traditionally been aimed at the male audience from the early teens to the mid-30s, many action film makers from the 1990s and 2000s added female heroine in response to the expanding social conception of gender glorifying the strong female archetype.

According to American academy of pediatrics (AAP) 2005 “Children are influenced by media, they learn by observing, imitating and making behaviour their own”. It is quite depressing to note that since the inception of action films, there have been increase incidents of violent behaviours in youths.

Action films have both detrimental (negative) and beneficial (positive) effects on youths. Pro-social behaviour and anti-social behaviour are the outcome of youths exposure to action films.

The impact of the fast and the furious on the behavioural pattern or development of youths can be a pro-social behavior learnt from films and are imitations which including sharing extrusion behaviour, co-operation, speech construction etc. Anti-social behaviours are verbal, that is, insults and physical aggression, stealing, bullying, fighting etc.

Liebert et al (1998) agree that significant exposure to media violence increase the risk of aggressive behaviour in certain youths. They reviewed that other effects include desensitization to other’s pain and suffering and the tendency to become fearful of the world around them, viewing it as a dangerous place. Also in America, which has now spread to otherparts of the world via satellite television, the sexularization of American media has serious dangerous influence on youths.

1.2 Statement of the Research Problem

Film as we know portrays the cultural, social and life orientation of a given society. This indicates that once youths watch films they become exposed to the entire scenario which the film portrays, that is the entire cultural and social setting.

Youths learn negative behaviour patterns and values from the films they watch and that is why it is therefore necessary to carry out a survey on the effect of this action films on the undergraduate students.

Therefore, the question of this study seeks to answer is; what is the actual impact of the fast and the furious on the social behavioural pattern of the undergraduate students in NnamdiAzikiwe University, Awka.

1.3 Objectives of Study

- To find out the viewing habits of Nigerian Youths of action films
- To find out the impact of action films on Nigerian youths.
- To asses to what extent parents monitor the viewing habits of their youths.
- To examine how what the youths watch actually affect their behaviour.

1.4 Research Questions

This research is aimed at finding answers to the following questions;

- What are the viewing habits of Nigerian youths of action films?
- What are the impact of the fast and the furious on Nigerian youths?
- To what extent do parents monitor the viewing habits of their youths?
- How does what the youths watch actually affect their behaviour.

1.5 Scope of the Study

This study is based on the impact of the fast and the furious on the social behavioural pattern of students and it is limited to students in faculty of Engineering, Social sciences, Law, Arts and Management sciences but since the characteristics of students are similar, the findings of the study will therefore be generalized to include all students in NnamdiAzikiwe university, Awka.

1.6 Significance of the Study

This study is expected to be of great importance to parents, youths, students, researchers and even the government or policy makers who are interested in ascertaining the actual impact action films have on the students.

It will enable the youths to know the mode media can play in changing their attitude and behaviour. Research institutions and students will benefit immensely from this study because they will gain greater insight into the various factors that are likely to influence youths. The study will also help them to understand the internal and external influence that make individuals to act in certain ways.

Finally, the result of this research will enable the government and other policy makers to put adequate measures in place to check the movement of action films and provide vital information on how to address issue of the impact of action film on Nigeria youths.

1.7 Operational Definition of Terms

- 1 Impact:** The powerful effect action films have on students in NnamdiAzikiwe University.
- 2 Undergraduates:** For this study it is the students who are studying for their first degree inNnamdiAzikiwe University.

3. Social behaviour: Attitude of students exhibited towards action films.

CHAPTER TWO

LITERATURE REVIEW

This chapter will discuss all the relevant concept to this work, and also the theoretical framework which is the social cognitive theory and how this theory is related to the violence (action) shown on television/films, affects the youths and make them to be more aggressive in the society. Sources of literature review were mainly from secondary sources and they are relevant books and textbooks, journals, magazines, internet print outs.

2.2 Review of Concepts

The concepts that were reviewed are;

Action films

Film

Students

2.2.1 Action Films

Action films are the major genre type that includes films that have tremendous impact, continuous high energy, lots of physical stunts and activities, possibly extended chase scenes, races, rescues, battles, martial arts, mountains and mountaineering, destructive disasters (floods, explosions, natural disasters, fires etc) fights, escapes, non-stop motion, spectacular rhythm and adventurous heroes all designed for pure audience escapism with the action sequences at the core of the film.

The main action centres around a male action hero or protagonist-portrayed by these most prominent actors Bruce Lee, Steven Seagal, Sylvester Stallone, Harrison Ford, Bruce Willis, Chuck Norris, Arnold Schwarzenegger, Douglas Fairbanks Sr., Charles Bronson, Steven McQueen, Jean-Paul Belmondo and Jean Claude Van Damme. Women in action films usually play the roles of accomplices or romantic interests of the hero, although modern action films have featured strong female characters to broaden demographic appeal. They almost always have a resourceful heroine struggling against incredible odds, life threatening circumstances, or an evil villain and trapped or chasing each other in various modes of transportation (bus, auto, ship, train, plane horseback, on foot etc) with victory or resolution attained by the end after strenuous physical feats and violence. This film genre actually began with the silent era's serial films around the time of Edwin S. Porter's classic action western the great train Robbery, 1903) and it has remained strong throughout all of cinematic history. Action films then expanded in the 80s and 90s, with the growth of special effects techniques and in response to jaded audiences who demanded faster plots (coherent or not), greater violence and stimulation. Action films have traditionally been aimed at male audiences, ages 13 to the mid 30s in both American and worldwide markets.

2.2.2 Film

A film, also called a movie or motion picture, is a series of still images which, when shown on a screen, creates the illusion of moving images due to some phenomenon. This optical illusion causes us to perceive continuous motion between separate objects viewed rapidly in succession. A film is created by photographing actual scenes with a motion picture camera, by photographing drawings or miniature models using traditional animation techniques by means of computer animation or by a combination of some or all of these techniques and other visual effects. Contemporary definition of cinema is the art of simulating experiences, those communication ideas, stories perceptions feelings, beauty or atmosphere by the means of recorded or programmed moving images along with other sensory stimulations.

Films usually include an optical soundtrack, which is a graphic recording of the spoken words, music and other sounds that are to accompany the images. It runs along a portion of the film exclusively reserved for it and is not projected. Films are cultural artifacts, created by specific cultures. They reflect those cultures, and in turn, affect them. Film is considered to be an important art form, a source of popular entertainment and a powerful medium for educating or indoctrinating citizens. The visual basis of film gives it a universal power of communication some films have become popular worldwide attractions by using dubbing or subtitles to translate the dialogue into the language of the viewer. The individual images that make up a film are called frames during a projection, a rotating shutter causes interval of darkness as each frame in turn is moved into position to be projected, but viewer does not notice the interruptions because of an effect known as persistence of vision, whereby the eye retains a visual image for a fraction of second after the source has been removed called beta movement.

The name “film” originates from the fact that photographic film (also called film stock) has historically been the medium for recording and displaying motion pictures.

2.2.3 Students

A student is a learner, or someone who attends an educational institution. In some nations, the English term (or its cognate in another language) is reserved for those who attend university, while a school child under the age of eighteen is called a pupil in English (or an equivalent in other language), although in the United States and Australia a person enrolled in grades k-12 is often called a student. In its widest use, a student is used for anyone who is learning including mid-career adults who are taking vocational education or returning to university.

2.2.4 The History of Early Action Films

During the 1920s, action based films were often “swashbuckling” adventure films in which actors, such as Douglas Fairbanks, wielded swords in period pieces or westerns.

The 1940s and 1950s saw “action in a new form through war and cowboy films”. Alfred Hitchcock ushered in the spy-adventure genre while also establishing the use of action-oriented “set pieces” like the famous crop duster scene and the Mount Rushmore finale in *North by Northwest*. The film, along with war-adventure called *The Guns of Navarone*, inspired producers Albert R. Broccoli and Harry Saltzman to vest in their own spy-adventure, based on the novels of Ian Fleming. The long-running success of the James Bond films or series (which dominated the action films of the 1960s) introduced a staple of the modern-day action films; The resourceful hero. Such larger-than-life characters were a veritable “one-man army, able to dispatch villainous masterminds after cutting through their disposable henchmen in increasingly creative ways. Such

heroes are ready with one-liners, puns, and dry quips. The bond films also used fast cutting, car chases, fist fights, a variety of weapons and gadgets, and elaborate action sequences.

During the 1970s, the Bond film, faced competition as gritty detective stores and urban crime dramas began to evolve and fuse themselves with the new “action” style leading to a string of maverick police officer films, such as Bullitt (1968). The French connection (1971) and Dirty Harry (1971). Dirty Harry essentially lifted its stars, Clint Eastwood, out of his cowboy type casting, and framed him as the archetypal hero of the urban action film, proving that the modern world offered just as much glamour, excitement and potential for violence had loosened up, and these elements became more widespread. The cross-breeding of genres (such as spy films and war movies, or westerns and detective dramas) would become the norm in the 1980s. It should also be noted, however, that the 1970s saw the introduction of martial-arts films to western audiences.

Inspired by the success of James Bond, Asian-influenced martial-arts-themed action movies, such as Bruce Lee’s Enter the Dragon (1973) and Way of (or Return of) the dragon (1972), exploded into western cinema screens. The latter also introduced action fans to their-rising star chuck Norris. Though Jackie Chan’s Rush Hour is often credited as popularizing the martial arts action film in the United States.

Chuck Norris had been blending martial arts with cops and robber since Good Guys Wear Black (1977) and a Force of one (1979).

From Japan, Sonny Chula starred in his first martial arts movie in 1978 called the karate Kiba. His breakthrough international hit was the Street fighter series (1974) which established him as the requiring Japanese martial arts actor in international cinema. He also played the role of Mas Oyama in Champion of Death, Karate Bear fighter, and karate for life (1975-1977).

Chiba's action films were not only bounded by martial arts, but also action thriller *Doberman Cop* and *Golgo 13: Assignment Kowloon*- both of 1977) *jidaigeki* (Shogun's *Samurai*-1978,*Samurai Reincarnation*-1981)and science fiction(*G.I.Samurai*-1979).

The 1980s would see the action film take over Hollywood TV became a dominant for summer block-buster. "The action era" was popularized by actors such as Sylvester Stallone, Arnold Schwarzenegger, Bruce Willis, and Chuck Norris, Steven Spielberg and George Luca even paid their homage to the Bond-inspired style with the mega-hit *Raiders of the Last Ark* (1981). In 1982, veteran actor Nick Nolte and rising comedian Eddie Murphy smashed box office records with the action-comedy his credited as the first 'Buddy-cop' movie. That same year, Sylvester Stallone starred in *First Blood*, the first installment in the popular *Rambo* film series. The film proved to be successful and was followed with a sequel in 1985, *Rambo; First Blood part III*, which became the most successful film in the series and made the character John Rambo a pop culture icon.

Later, the 1988 film, *Die Hard*, was particularly influential on the development of the action genre. In the film, Bruce Willis plays a New York Police detective who inadvertently becomes embroiled in a terrorist takeover of a Los Angeles office high rise building. The film set a pattern for a host of imitators, like *Under Siege* (1992), which used the same formula in a different setting. By the end of the 1980s, the influence of the successful action film could be felt in almost every genre.

In 1990s, like the Western genre-spy-movies, as well as urban-action films, were starting to parody themselves, and with the growing revolution in CGI (computer generated imagery), the "real-world" settings began to give way to increasingly fantastic environments. This new era of action films often had budgets unlike any in the history of motion pictures. The success of the

many Dirty Harry and James Bond Sequels had proven that a single successful action film could lead to a continuing action franchise. Thus, the 1980s and 1990s saw a rise in both budgets and the number of sequels a film could generally have. This led to an increasingly number of film makers to create new techniques that would allow them to beat the competition and take audiences to new heights. The success of the Tim Burton's Batman (1989) led to a striving of financially successful sequels. Within a single decade, they proved the viability of a novel sub-genre of action film the comic book movie.

In 2000s while action films continue to flourish as the medium-budget genre film, it is remarkable how well it has fused with tent-pole pictures. For example, 2009's Star Trek had several science fiction tropes and concepts like time travel through a black hole. However, most of the film was structured around action sequences, many of them quite conventional (hand-to-hand shooting). While the original Star Wars featured some of this kind of fighting, there was just as much emphasis on star-ship chases and dog fights in outer space. The newer films featured more height-saber duels, sometimes more intense and acrobatic than the originals. Some fan films also have similar duel scenes like the prequel trilogy.

It was action with a science fiction twist. The trend with star trek and even the grittier Dark Knight trolley is the hand-to-hand fighting and Asian martial arts techniques are now widely used in science fiction and superhero movies.

As for the 21st century action star, Jason Statham might be the most obvious western example. Though he still has not led a summer tent pole. His dedication to being an action star is nonetheless notable. The dearth of new action heroes is a popular topic of conversation so much so that Sylvester Stallone's The Expendables and The Expendables II to parody the aging crop of 1980's superstars.

2.2.5 Classification of Action Films

Action Comedy:

A sub-genre involving action and humour. The sub-genre became a popular trend in the 1980s when actors who were known for their background in comedy, such as Eddie Murphy, began to take roles in action comedy films such as Dumb and Dumber and Big Momma's House, that contain action-laden sub-plots, are not considered part of the genre. Action scenes have a more integral role in action comedies examples of action comedies include 48hrs (1982), Beverly Hills Cop (1984), Midnight run (1988) and Bad Boys (1995).

Action Horror:

A sub-genre combining the intrusion of an evil force, event, or supernatural personage of horror movies with gunfights and frenetic chases of the action genre. Themes or elements often prevalent in typical action horror films include demons, vicious animals, vampires and most commonly zombies. This category can also make elements from the fantasy genre. Examples include Army of Darkness, Resident Evil, Ghost Rider, Plant Terror, Undead, Doomsday, Underworld, Blade, Legion and End of Days.

Disaster Film:

Having elements of thriller and sometimes science fiction films, the main conflict of this genre is some sort of natural or artificial disaster such as flood, earth quakes, hurricanes, volcanoes, etc. Examples include Day-Light, Independence Day, Earthquake, 2012, The Day After Tomorrow, Poseidon, The TOWERING Inferno, Dante's Peak, Deep Impact, Volcano, The Core, Armageddon and Twister.

Martial Arts

A sub-genre of the action film, martial arts film contains numerous fights between characters. They are usually the films primary appeal and entertainment value, and are often the method of storytelling, character expression and development. Martial arts films contain many characters who are martial artists. These roles are often played by actors who are real martial artists. If not, actors are usually fervently trained in preparation for their roles. Another method of going around this issue is that the action director may rely more on stylized action or film making tricks. Martial films include, the karate kid, kung fu Hustle, Fearless, Ninja Assassin, Ong-Bak, kill Bill, Mortal Kombat, The Raid, The Street Fighter, Big Trouble In Little China etc. A variant of the genre is Wuxia, a stylized action fantasy period genre typically set in Ancient Asia where skill in the martial arts can enable fantastic abilities like flying and magic like abilities.

Sci-Fic Action

Sharing many of the conventions of science fiction film, sci-fi action films emphasize gun-play, space battles, invented weaponry, and other sci-fi elements weaved into action film premises. Examples include G.I. Samurai, Terminators, The Matrix, Total Recall, Minority Report, The Island, Star Wars, Aliens, I Robot, Transformers, Equilibrium, District 9, Serenity, Akira, Pay Check, The Fifth Element, Avatar, Predator, Rebecca, Madmax II, They Live, Escape From New York.

Spy Film

In which the hero is generally a government agent who must take violent action against agents of rival government or (in recent years) terrorists. They often revolve around spies who are involved in investigating various events, often on a global scale. This sub-genre deals with the subject of fictional espionage, either in a realistic way (such as the adaptations of John Le carré) or as a basis for fantasy, (such as James Bond). It is a significant aspect of British cinema, with leading British directors, such as Alfred Hitchcock and Carol Reed, making notable contributions and many films set in the British secret service. The sub-genre show casing a combination of exciting escapism, heavy action, stylized fights, technological thrills, and exotic locales. Not all spy films fall in the action genre, only those show casing heavy action such as frequent shootouts and car chases fall in action, spy films loser action would be in the thriller genre see the spy entry in the subgenres of thriller film). Action films of this sub-genre include Casino Royale, The Mission, Impossible Franchise, Ronin, True Lies, Salt, From Paris With Love, The International, Patriot Games, xXx, Columbiana and the Bourne series.

Action Thriller

Featuring guns, cool explosions, and amazing set pieces, this movie type first developed in the 1970s in such films as Dirty Harry and the French Connection, and became the exemplar of the Hollywood mega blockbuster in the 1980s in such works as Die Hard and Lethal Weapon. These films often feature a race against the clock, lots of violence, and a clear often flamboyantly evil-antagonist. Though they may involve elements of crime or mystery films, those aspects take a back seat to the action. Other significant works include Hard Boiled, The Romance, Point Break, The Warrior'sBullet and Rambo: first Blood part II.

The story takes place in limited location; a single building plane, or vessel-which is seized or under threat by enemy against, but are opposed by a single hero who fights an extended battle

within the location using stealth and cunning to attempt to defeat them. The Die Hard sub-genre has become popular in Hollywood because of its crowd appeal and the related simplicity of building sets for such a constrained piece. Examples include Under Siege (terrorists take over a ship), Broken Arrow (terrorists hijack a nuclear weapon from a B-2 bomber), Snakes On A Plane (poisonous snakes take over a passenger plane), Speed, Under Siege II, Dark Territory and Derailed (hostages are trapped on a plane), On Air (criminals take over a transport plane), and Half-Past Dead and The Rock (criminals take over a prison). Paul Blart: Mall Cop is a recent spoof of this trend (as Die Hard In A Mall).

Super Hero Films:

Usually having elements of science fiction and fantasy, they focus on the actions of one or more superheroes, which usually possess superhuman abilities and are dedicated to protecting the public. These films are almost always action oriented and the first film of a particular character often includes a focus on the origin of the special powers, including the first fight against the character's most famous super-villain archenemy. Examples include the Dark knight, Iron Man, Spider-Man, The Avengers, X-men, The Incredible Hulk, Superman, Smallville etc.

2.2.6 The Concept of the 'Fast and the Furious' (an action film)

The film "The fast and the furious" was directed by Rob Cohen, John Singleton, Justin Lin, and James Wan. It was produced by Neal H. Moritz, Vin Diesel, Michael Fottrell and Clayton Townsend.

The film is based on a magazine article titled 'Racer X' by Ken Li, starring Vin Diesel, Paul Walker, Michelle Rodriguez, Tyrese Gibson, Chris 'Ludacris' Bridges, Jordana Brewster, Sung Kang, Gal Gadot, Dwayne Johnson.

The fast and the furious film is an American media franchise including a series of action films produced by Neal H. Mortiz, which center on illegal street racing and heists, and various other media portraying the characters and situations from the film. Distributed by Universal pictures, the series was established with the 2001 film titled The fast and furious, it has since been followed by five sequels, two short films that tie into the series, and a related video game series. Having earned \$2.3 billion as of October 22, 2013 at the world wide box office, it has become Universal's studio's biggest franchise of all time. The film follows undercover cop Brian O'Conner (Walker) who must stop semi-truck hijackers led by Dominic Toretto (Diesel) from stealing expensive electronic equipment. The film's concept was inspired by a Vibe magazine article about street racing in New York city. Filming locations include Los Angeles and parts of Southern California. The fast and furious was released on June 22, 2001 to financial success. The film's budget was an estimated \$ 38 million, grossing \$207,283,925 worldwide reaction was mostly mixed, according to review aggregators Rotten Tomatoes and Metacritic. The film became the original of a franchise series when it was followed by 2 fast 2 furious (2003), The fast and the furious: Tokyo Drift (2006), (Chronologically the franchise's sixth film), Fast and furious (2009), Fast five (2011), Fast and furious 6 (2013) and Fast and furious 7 (2015)

2.3 Review of Related Studies

The work reviewed is;

Eziechi Ifeoma, August 2010: The Influence Of Western Television Programmes On The Cultural Values Of The Nigerian Youths.

This study probes the impact which television has on the cultural values of the Nigerian youths. It specifically tackles the impact of Western Television programmes on Nigerian university students. The research posits that the current trends in cultural behaviour of youths in Nigeria as observed among Caritas Students Enugu is significantly associated with their perception of western culture and exposure to western television programmes.

The assumption that foreign media content has direct powerful effects is shared by optimistic modernization theory. Lerner (1962), Roger .S. (1964), Schramm (1964) and the later critical perspective of cultural and media imperialism by Mcphail (1981), Gerbner (1977). The research applies the theory of acculturation along with the cultivation hypothesis. Defleur and Dennis (1991) explains that acculturation of Nigerian youths takes place as a result of exposure to western television which influences the perception of television reality and alters self- image.

From the researcher's review of related literature the following hypotheses emerged for testing H₁: more exposure to television tend to identification of western television starts as models. H₂: the improvement of local television film industries will increase Nigerian youths preference for local television product. Research hypotheses 1 and 2 received statistical support from the analysis of the collected data using survey research method. Based on the study, recommendations to check the cultural genocide for further research were preferred.

2.4 Theoretical Framework

Social cognitive theory:

The study is based on the social cognitive theory by Neal Miller and Honorable Dollard (1941). These two scholars found the social cognitive theory but on further studies they discovered that

the social cognitive theory could be developed furthermore and understanding of the stimulus response learning. The theory argues that people model (copy) the behaviour they see and it happens in two ways. The first is imitation; the direct replication of an observed behavior, For example, a student might see a film character Sylvester Stallone hit a colleague with a bottle and he picks up the action and then hits his friend with a bottle. The second form of modeling is identification, a special form of imitation in which observers do not copy exactly what they have seen but make a more generalized but related response. For example, the student might be aggressive toward his friend but dump a bucket of water on his head rather than hit him with a bottle. The idea of identification is of a particular value in the study of theories in mass communication. Every one admits that people can imitate what they see in the films. Identification although obviously harder to see and study, is the more likely way that films influences behaviour. The model provides information that helps the observer make correct responses that can reinforce contemporary social cognitive theory. The observers can acquire symbols representations of the behaviour, and these pictures provide them with information on which to base their own subsequent behaviour. Media characters can influence social behaviour simply by been depicted on the screen. The audience member needs to be reinforced or rewarded for exhibiting the modeled behaviour, it is on this premise that television or film is accused as being an agent of behavioural change. These role models, cues the youths often watching the films or movies later reinforce their behaviour into that model. Social cognitive theory may have given rise to social surrogate hypothesis Jaye Derrick and Shira Gabriel of university of Bufallo and Karl Hungenbery of Miami University found that when individuals are not able to participate in interaction with real people they are less likely to indicate feelings of loneliness when watching films. They refer to this findings as social surrogate hypothesis. Just like an individual

would spend time with a real person sharing opinion and thoughts. Pseudo-relationships are formed with the TV characters by becoming personally invested in their lives as if they were a close friends. So, individuals can satiate the human desire to form meaningful relationships and establish themselves in the society.

2.4.1 Controversies on Video Film Effects

It is no more news that on daily basis in the world cities, sub-urban areas and some part of the rural areas, youths are being exposed to television screens either for the usual television programmes or recorded video films in form of documentaries, cartons, adventures, comedy, horror, romance, violence and musicals, among others. Many of the contents tend to leave one impression or the other in the youths absorbing minds.

It was also noted that the amount of time given to viewing of television associated activities is more than any other activity, attention was drawn to the youths viewing habits and the possible effects this viewing may have on them. As a result of this in America, at about 1969, a major federal research programme was imitated to assess the effects of television violence on youths. The history of that research enterprise has been thoroughly described and evaluated from a variety of perspectives and the committee unanimously agreed that there was some evidence of a casual relationship between televised evidence and later aggressive behaviour. Since the youths are imitators, they feel that whatever has the stamp of approval of a film must be an accepted way for them to behave. The way the characters are positioned in the films, the parts they play and the outcome of these parts go a long way to mean different things to different viewing youths who are usually left to interpret these films on their own if not guided.

Also according to Hetherington et al (1981:401), A number of experiment by Bekowitz and his colleagues have shown that subjects viewing a violent film after being angered were

more likely to show aggressive behaviour than subjects, similarly angered beforehand who saw non-aggressive film”.

Tennembaum (1972) in Hetherington et al (1981:407), also holds that, “any exciting content, including erotic content can induce this heightened arousal. The nature of responses is then a function of the conditions that exist at the time the activation of behaviour takes place”. His theory summarily suggests that it is not so much the violent, erotic or sensual content of the film perse that induces later prosaically, aggressive or erotic behaviour as it is the level of arousal evoked by subsequent circumstances may channel the heightened arousal in the direct of the resultant behaviour.

Another school of thought holds that, video or televised effects on the youths depends on what kind of youth they are as a result of other experiences.

2.4.2 Complaints on Action Film Effects

While many people criticize the contents of action films others applaud it. The critics hold the opinion that its effects on viewers especially the youths are nothing to write home about. But contents of the action films are meant for a particular lesson. They insist that not all film content is meant for youths to watch pointing out that anyone meant for them to watch are safe.

It has also been observed that the kind of viewing loyalty gave their products, across the nation increased on daily basis as more and more attractive and captivating dimensions are woven in the films, making it more realistic.

On the other hand, those who applaud the industry insist that, the action films are there to teach us lessons and to expose us to societal evils so that we know how to avoid them. Also arguing in support of this view, Uchenna Odenigbo and Sixtus Adejoh in the Mind Opener, Vol.

1:6, 1997 said “Most youths and adults alike prefer challenging films, some claiming they learn ways out of difficult situation by watching such films”.

However, according to Amara Ozioko in her research work 2004, a phone in programme said “Home video has become so lucrative job that they now act everything, even the ones that are good for our eyes. It has eaten deep into the system of our youths, they spend almost their times watching films, that none of them can devote even one good hour to their studies. I see a situation where if this system is not checked, it will ruin this country hence if our youths are ruined, the country is ruined, so let something be done about it”.

Action films offer youths a great deal of what they want to see and these youths spend a greater part of the time watching films instead of other useful things like studies, listening to news or even school assignment. This therefore is much concern to both parents and teachers who often cry out loud but cannot control these youths urge who take undue privilege of the followings:

- **Selectivity:** The youths has the opportunity to select which film to watch unlike the television where he is restricted to an extent, even when the programme content is not satisfying.
- **Permanence:** The youths can view and review the content at their convenience and for varied purposes.
- **Freedom:** The youths enjoy the film alone or with peers in the absence of adults to guide the viewing. The youth become their own counselors, interpreting the content as they conceive it.

2.4.3 Sociological Effects

Social behavior develops not only through responses to the expectations of others, which forces one into confronting their norms, but also through social interactions, which lead one to anticipate others response and incorporate them into one's own conduct. When two or more people interact, all are more or less aware of their mutual evaluation of behaviour, in the process, each individual also evaluates his or her own behavior in relation to that of others. Often social behaviour is strongly affected by temporary factors or causes. Changing moods, shifting emotions, fatigue, illness, drugs, all can influence the ways in which we think or behave, For example, most people are willing to do favour for others when in good mood than when in bad mood. Similarly most people are likely to loose their tempers and lash out at others in some manners when feeling irritable than when feeling pleasant, because such temporary factors exert important effects on social behaviour and though we are often interested in them.

Researchers have known for years that heavy television viewer are more likely to experience difficulties in their social relationships and to perform poorly in school. Further studies have shown that youths who are more aggressive tend to be the ones most affected by watching violent (action) content. These characteristics problems with interpersonal relationships, aggressive behavior and academic under-performance are prevalent in children or youths who have been labeled by their school districts as Emotionally Disturbed (ED), Learning Disabled (ID), Mentally Retarded (MR).

2.5 Summary

History of action film in foreign countries, particularly in America was reviewed in order to draw similarities and differences between the time of advantages, reasons and possible factor that affected their development.

Also reviewed, were sure various studies in the concept of heavy viewers of television and films are heavily affected or influenced by what they watch.

Further review confirmed that violent (action) films influence youths in varying degrees and aspects in their world view, society, culture, sexual life and above all educational performances. Heavy viewing of television with violent (action) content has adverse influence in these aspects of youth's life.

CHAPTER THREE

RESEARCH METHOD

3.1 Introduction

The main aim of this study is to find out the impact of the fast and the furious on the social behavioural pattern of students. Firstly, there is need to understand the meaning of research. It simply means the process of arriving at a dependable solution to problems through planned and systematic collection, analysis and interpretation of data.

3.2 Research Design

In order to gather data for this study, the researcher used the survey research method as the design. Since it is the most effective when it comes to attitudinal and opinion studies such as this.

3.3 Population of Study

The population of this study comprises male and female students of NnamdiAzikiwe University with a population of 24,706 for the full time and 12,470 students for the part time programmes during the 2004/2005 academic year, making a total estimation of 37,182 (retrieved 20th march, 2014 from Unizik's website.) .

The population of study comprises of students from the following faculties;

Faculty of Management sciences

Faculty of Enviromental sciences

Faculty of Arts

Faculty of Social sciences

Faculty of Law

Faculty of Engineering

Faculty of Agricultural sciences

Faculty of Physical sciences

3.4 Sampling Technique

In order for the researcher to be able to control the large and entire population of this study a sample was drawn. In determining the sample size for this research work, Krejcie, R.V. and D.W. Morgan, “Determining sample size for research activities” Educational and psychological measurement was used to determine the sample size. From the population of 37,182 the researcher was able to determine the sample size (X^2) through Krejcie, R.V. and D.W. Morgan formula stated thus:

$$S = \frac{X^2 NP(1-p)}{d^2(N-1) + X^2 p(1-p)}$$

Where S = required sample size.

X^2 = the table value of chi-square for 1 degree of freedom at the desired confidence level
 ((3.8416) = 1.96 x 1.96 = 3.8416)

N = the population size

P = the population proportion (assumed to be 0.5, since this would provide the maximum simple size)

d^2 = the degree of accuracy expressed as a proportion (0.05)

The research deems it appropriate to use the above formula to get a befitting simple size to ensure that the population of the study is adequately represented. Based on this, established data was computed thus:

$$\begin{aligned}
 S &= \frac{X^2 NP (1-p)}{d^2 (N-1) + X^2 p (1-p)} \\
 S &= \frac{(3.8416) (37,182) (0.5) (1-0.5)}{(0.05)^2 \times (37182-1) + 3.8416 \times 0.5 (1-0.5)} \\
 S &= \frac{3.8416 \times 37,182 \times 0.5 \times 0.5}{0.0025 \times 37181 + 3.8416 \times 0.5 \times 0.5} \\
 S &= \frac{3.8416 \times 37,182 \times 0.25}{0.0025 \times 37181 + 3.8416 \times 0.25} \\
 &= \frac{3.8416 \times 37,181 \times 0.25}{92.9525 + 0.9604} \\
 &= \frac{35709.593}{93.9129} \\
 &= 380.24162 \\
 &= 380
 \end{aligned}$$

Therefore, the sample size for this work is 380.

So, out of the total population of undergraduates of the school, 380 students were studied and questionnaire administered to them individually after male and females were adequately represented.

Using the simple random sampling technique, five faculties were selected. They are; engineering, management sciences, arts, social sciences and law. Using the purposive sampling, the researcher purposively selected a sample size of 380 respondents each faculty contributed a sample size of 76 respondents. Therefore the sample sizes of students were 350 respondents.

3.5 Description of Research Instrument

For the purpose of data collection for this study questionnaire was personally administered to respondents by the researcher. Respondents were required to read the instructions in the questionnaire carefully before completing them, explanation and instructions were given to respondents to facilitate accuracy. The questions in the questionnaire were divided into two parts. The first part contains with (demographic variables) while the second part covered the main question (psychographic variables). The instrument also comprised of close ended questions aimed at eliciting facts of how action films can affected the social behavioural pattern of students.

3.6 Validity and Reliability of Data Gathering Instrument

The instrument for data collection has been tested for validity by the researcher's supervisor for input and also to make sure that the study does not deviate from the scope.

3.7 Method of Data Collection

Data was collected through the use of questionnaire given to the respondents who are undergraduate, students of Nnamdi Azikiwe University the questionnaire was administered by the researcher personally visiting the school.

3.8 Method of Data Analysis

All the data collected are coded and summarized. This is presented in the report, using appropriate frequency distribution percentage and mean scores.

The percentage method is used in presenting the analysis, which starts with the respondents demographics followed by their psychographic variables.

CHAPTER FOUR

DATA PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Introduction

This chapter presents analysis and discusses data gathered from the questionnaire distributed to the respondents. Three hundred and eighty (380) copies of questionnaire were distributed and three hundred and fifty (350) copies were retrieved.

4.2 Data Presentation And Analysis

Table 1: Sex distribution of respondents

Sex	No of Respondents	Percentage
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Male	200	57
Female	150	43
Total	350	100

Table 1 shows that 200 respondents representing 57 percent were males and 150 respondents representing 43 percent were females.

Table 2: Brackets of Respondents age

Age	No of Respondents	Percentage
16-20	84	24
21-24	145	41
25 and above	121	35
Total	350	100

Table 2 shows that 84 respondents representing 24 percent were within the ages of 16-20, 145 respondents representing 41 percent were within the ages of 21-24 and 121 respondents representing 35 percent were within the ages of 25 and above.

Table 3: Religion of the Respondents

Religion	No of Respondents	Percentage
Christianity	245	70
Islam	51	14
Others	54	16
Total	350	100

Table 3 shows that 245 respondents representing 70 percent were Christians, 51 respondents representing 14 percent were islams, 54 respondents representing 16 percent were others.

Table 4: Are you are Nigerian youth?

Options	No of Respondents	Percentage
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Yes	279	80
No	71	20
Total	350	100

Table 4 shows that 279 respondents representing 80 percent were Nigerians and 71 respondents representing 20 percent said they are not Nigerians.

Table 5: Do you watch action films?

Options	No of Respondents	Percentage
Yes	350	100
No	-	-
Total	350	100

Table 5: shows that all the 350 respondents representing 100 percent watch action films.

Table 6: Why do you watch action films?

Options	No of Respondents	Percentage
For entertainment	221	63
For information	36	11
For education	4	1
Because others watch	89	25
Total	350	100

Table 6 shows that 221 respondents representing 63 percent watch action films for entertainment, 36 respondents representing 11 percent watch action films for information, 36 respondents

representing 11 percent watch action films for education and 89 respondents representing 25 percent watch action films because others watch.

Table 7: How often do you watch action films?

Options	No of Respondents	Percentage
Regularly	293	84
Sometimes	57	16
Not at all	—	—
Total	350	100

Table 7 shows that 293 respondents representing 84 percent watch action films regularly, 57 respondents representing 16 percent watch action films sometimes.

Table 8: Personal behaviour of respondents

Options	No of Respondents	Percentage
Yes	258	74
No	92	26
Total	350	100

Table 8 shows that 258 respondents representing 74 percent said that watching films improve their personal behaviour and 92 respondents representing 26 percent said that watching action films does not improve their personal behaviour.

Table 9: How the respondents feel during and after watching action films

Options	No of Respondents	Percentage
Feel like the actor/actress	-	-
Practice what is acted	-	-
Feel emotionally released	66	19
Learn to be brave	284	81
Total	350	100

Table 9 shows that 66 respondents representing 19 percent feel emotionally released during and after watching action films and 284 respondents representing 81 percent said they learn to be brave during and after watching action films.

Table 10: Do you imitate the characters in the films you watch?

Options	No of Respondents	Percentage
Yes	132	38
No	218	62
Total	350	100

Table 10 shows that 132 respondents representing 38 percent imitate the characters in the film they watch and 218 respondents representing 62 percent do not imitate the characters in the film they watch.

Table 11: Affects of action films on the behaviour of respondents.

Options	No of Respondents	Percentage
Yes	244	70
No	106	30
Total	350	100

Table 11 shows that 244 respondents representing 70 percent said that watching action films affect their social behaviour and 106 respondents representing 30 percent said that watching action films doesn't affect their social behaviour.

Table 12: Does your parents monitor you while watching action films?

Options	No of Respondents	Percentage
Yes	18	5
No	332	95
Total	350	100

Table 12 shows that 18 respondents representing 5 percent said that their parents monitor them while watching action films and 332 respondents representing 95 percent said that their parents does not monitor them while watching action films.

Table 13: Should parents monitor youths?

Options	No of Respondents	Percentage
Agree	97	28
Strongly agree	38	11
Don't agree	12	3
Strongly don't agree	203	58
Total	350	100

Table 13 shows that 97 respondents representing 28 percent agree that parents should monitor their youths viewing habits of action films, 38 respondents representing 11 percent strongly agree, 12 respondents representing 3 percent don't agree, and 203 respondents representing 58 percent strongly don't agree.

Table 14: Do you wish to be an action film actor/actress?

Options	No of Respondents	Percentage
Yes	279	80
No	71	20
Total	350	100

Table 14 shows that 279 respondents representing 80 percent said they wish to be an action film actor or actress and 71 respondents representing 20 said they don't wish to be an action film actor or actress.

Table 15: Do you engage in a fight after watching action films?

Options	No of Respondents	Percentage
Yes	191	55
No	156	45
Total	350	100

Table 15 shows that 191 respondents representing 55 percent said they engage in a fight after watching an action film and 156 respondents representing 45 percent said they don't engage in a fight after watching an action film.

Table 16: How frequently do respondents engage in a fight?

Options	No of Respondents	Percentage
Frequently	146	42
Much frequently	31	9
More frequently	28	8
Most frequently	18	5
Not at all	127	36
Total	350	100

Table 16 shows that 146 respondents representing 46 percent said they engage in a fight after watching action films frequently, 31 respondents representing 9 percent said much frequently, 28 respondents representing 8 percent said more frequently, 18 respondents representing 5 percent said most frequently and 127 respondents representing 3 percent said not at all.

Table 17: Crime Rate in the society.

Options	No of Respondents	Percentage
Agree	48	14
Strongly agree	213	61
Don't agree	77	22
Strongly don't agree	12	3
Total	350	100

Table 17 shows that 48 respondents representing 14 percent said they agree that action films increase the crime rate in the society, 213 respondents representing 61 percent said they strongly agree, 77 respondents representing 22 percent said they don't agree and 12 respondents representing 3 percent said they strongly don't agree.

4.3 Discussion of Findings

In this section, the data collected from the survey on the topic “Impact of action films on the social behavioural pattern of students” will be discussed. The data was contained in 230 fully completed copies of the questionnaire retrieved from the respondents out of 381 copies of questionnaire distributed. Responses to answers of research questions would be discussed.

Research question 1: What are the viewing habits of Nigerian youths of action films?

The aim of this research question was to find out the viewing habits of Nigerian youths of action films. The data on table 4,5,6, and 7 were used to answer this research question.

Data on table 4 showed that 279 respondents (80%) are Nigerian youths while 71 respondents (20%) are not Nigerian youths. Table 5 showed that all the respondents (100%) watch action films. Table 6 showed that 221 respondents (63%) watch action films for entertainment, 36 respondents (11%) watch action films for information, 4 respondents (1%) watch action films for education, 89 respondents (25%) watch action films because others watch. Table 7 showed that 293 respondents (84%) watch action films regularly, while 57 respondents (16%) watch action films sometimes.

Research question 2: What are the impact of action films on Nigerian youths?

The aim of this research question was to find out the impact of action films on Nigerian youths.

The data on table 8,9, 10 and 11 answered the research question.

Data on table 8 showed that 258 respondents (74%) personal behaviour are improved by watching action films while 92 respondents (26%) personal behaviour are not improved by watching action films. Table 9 showed that nobody (0%) feel like the actor or actress after watching action films, nobody (0%) practice what is acted after watching action films, 66 respondents (19%) feel emotionally released after watching action films while 284 respondents (81%) learn to be brave after watching action films. Table 10 showed that 132 respondents (38%) imitate the characters in the films they watch while 218 respondents (62) do not imitate the characters in the films they watch. Table 11 showed that 244 respondents (70%) social behavior are affected by watching action films while 106 respondents (30%) social behaviour is not affected by watching action films.

Research question 3: To what extent do parents monitor the viewing habits of their children?

The aim of this research question was to find out the extent parents monitor the viewing habits of their youths. The data on table 12 and 13 answered the research question.

Data on table 12 showed that 18 respondents (5%) are monitored by their parents while 332 respondents (92) are not monitored by their parents. Table 13 showed that 97 respondents (28%) agreed that parents should monitor their youths viewing habits, 38 respondents (11%) strongly agree, 12 respondents (3%) don't agree, 203 respondents (58%) strongly don't agree.

Research question 4: How does what the youths watch actually affect their behaviour?

The aim of this research question was to find out how what the youths actually affect their behaviour.

The data on table 14, 15, 16 and 17 answered the research question.

Data on table 14 showed that 279 respondents (80%) wish to be an action film actor or actress and 71 respondents (20%) do not wish to be an action film actor or actress. Table 15 showed that 191 respondents (55%) engages in a fight after watching an action film while 156 respondents (45%) do not engage in a fight after watching an action film. Table 16 showed that 146 respondents (42%) frequently engage in a fight, 31 respondents (9%) much frequently engage in a fight, 28 respondents (8%) more frequently engage in a fight, 18 respondents (5%) most frequently engage in fight while 127 respondents (36%) do not engage in a fight at all. Table 17 showed that 48 respondents (14%) agreed that action films increased the crime rate in the society, 213 respondents (61%) strongly agree, 77 respondents (22%) don't agree while 12 respondents (3%) strongly don't agree.

From the findings above, it is obvious that some of the associated evil in our society today are as a result of what the youths climbable from action films. This is because it contributes to our perception of who we are and how we relate to others, it helps us to define our strength and vulnerabilities as well as our power and risks.

In view of this, Gerbner (1994) states that violence in drama demonstrates power, portrays victims as well as victimizes, intimidates as well as indicates, shows one's place in the "packing order" that runs the society and "travels well" in the world market.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary of Findings

This study examined the impact of the fast and furious on students. During the research work, it was observed that films has a very strong impact on youth's attitude and behaviour as they are capable of imitating what they see.

Heavy viewing of films by our youths is a major reason for their poor reading habit. Hours they spend watching films are diversionary and were not properly utilized. Most often, some of the films lasts for four hours. Some of them who have formed the habit of watching films, spend upwards of five to six hours a day especially when they are on break or holidays.

On the relationship of film watching and crime related incidents in our country, the respondents accepted that there exist strong relationship between crime and film watching. It was found that most of the aggressive and negative behvaiours of our youths are copied from the films they watch. Some of them confessed that they learnt some the social vices like bullying, smoking of cigarettes, fighting, stealing etc.

Lately, it was found that most of our youths dodge domestic work in preference to film watching especially if their parents were not monitoring them. Two hundred and three (58%) of those sampled were of the opinion that parents are not supposed to monitor their youths while watching films. In such situation, the central message of the film they watch unmonitored may be misinterpreted by these youths.

5.2 Conclusion

The hidden affects of film viewing by the youths are real risks for them. Film is the source of most broadly shared images and message in history. It is universally available thus; it has the most profound influence on youth's behaviour.

The new crime wave among our youths is associated with the negative contents of these films. Many of the youths copy negative portrayals from these films.

Finally findings also indicate that when youths watch action films it affects their social behavior, that is, youths tend to act aggressively towards others. They go as far as engaging in fights, bullying their victims and engaging in other destructive crimes in the society.

5.3 Recommendations

Based on the findings and conclusions of this study, the following recommendations were made;

- Nigerian film and censor board should strictly monitor and fitter films before sending them out.
- School authorities, parents, lectures should join the government to sanitize and sensitize the films students are exposed to.
- Parents should try and watch at least one episode of the programs their youths watch and be in a better position to talk with them.
- Formal educator and writers should try to come up with sound moral and social guide from primary schools.

5.4 Suggestions for Further Studies.

The government should erect laws to guard against most of the importation of action film or programmes and their exposure on our television.

Finally, the researcher suggests that further research should be done on how to also discourage youths from imitating the wrong characters in any film that they view, how to discourage students from watching more of action films and the roles of film industries in eradicating negative behaviours and vices among youths.

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APPENDIX A

Department of Mass Communication
Faculty of Management and Social Science,
Caritas University,
Amorji-Nike,
Enugu State.
Nigeria.
18th June, 2014.

Dear Respondent,

I am a final year student of the above name institution. I am conducting a research on the topic “impact of action films in the social behavioural pattern of students”. Kindly answer the questions therein by ticking the appropriate box according to your perception in the options provided as necessary. The research is part of the requirement of B.Sc degree in Mass Communication. Therefore, I promise to treat all responses in confidence as they are for academic purpose only.

Thanks for your kind cooperation.

Yours faithfully,

EkwegbaluChidimma Abigail

APPENDIX B

PART A

1 Sex (a) Male [] (b) Female []

2 Age Range (a) 16 – 20 [] (b) 21 – 24 [] (c) 25 and above []

3 Religion (a) Christianity [] (b) Islamic (c) Others []

PART B

Please correctly tick (√) the questions below and ensure that your response reflects your perception of the video film contents.

4 Are you a Nigerian youth? (a) yes [] (b) No []

5 Do you watch action films? (a) yes [] (b) No []

6 Why do you watch action films? (a) for entertainment [] (b) for information [] (c) for education [] (d) Because others watch []

7 How often do you watch action films? (a) regularly [] (b) sometimes [] (c) Not at all []

8 Does watching action films improve your personal behaviour? (a) yes [] (b) no []

9 How do you feel during and after watching action films? (a) feel like the actor/actress [] (b) practice what is acted [] (c) feel emotionally released [] (d) learn to be brave

10 Do you imitate the characters in the films you watch? (a) yes [] (b) no []

11 Does watching action films affect your social behaviour? (a) yes [] (b) no []

12 Does your parents monitor you while watching action films? (a) yes [] (b) no []

13 Do you agree that parents should monitor their youths viewing how its of action films? (a) agree [] (b) strongly agree [] (c) don't agree [] (d) strongly don't agree []

14 Do you ever wish to be an action film actor or actress? (a) yes [] (b) no []

- 15 Do you engage in a fight after watching an action film? (a) yes [] (b) no []
- 16 If your answer is positive, how frequently do you engage in a fight? (a) frequently []
(b) much frequently [] (c) more frequently [] (d) most frequently [] (e) not at all []
- 17 Do you agree that action films increase the crime rate in the society? (a) agree [] (b)
strongly agree [] (c) don't agree [] (d) strongly don't agree []