

INFLUENCE OF VIOLENT TELEVISION PROGRAMMES ON UNDERGRADUATE STUDENTS.

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CERTIFICATION

This is to certify this project has been read and approved having satisfied the requirement for award of National Diploma in Mass communication, in the department of mass communication, institute of information communication technology (IICT), Kwara State Polytechnic, Ilorin.

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DEDICATION

This project is dedicated to God Almighty and to our family, for their unwavering support and for driving us to succeed and also to the pursuit of knowledge and understanding.

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CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND OF THE STUDY

Television has long been recognized as one of the most powerful mediums influencing human behavior, attitudes, and perceptions. Since its introduction, it has evolved from a tool for information dissemination to a dominant form of entertainment and education, especially among youths (Gerbner, Gross, Morgan, & Signorielli, 1980). As television content diversified, concerns have been raised about the effects of its violent programming on impressionable audiences, particularly undergraduate students.

Violent television programs depict aggressive behaviors, physical confrontations, and sometimes glorify violence as a means of resolving conflicts. Bandura's (1977) Social Learning Theory posits that individuals, especially young viewers, learn by observing and imitating behaviors portrayed in the media. This makes undergraduate students particularly susceptible, as they are at a developmental stage where identity formation and value internalization are crucial. Numerous studies have shown that exposure to violent content can lead to increased aggression, desensitization to violence, and fear of becoming a victim of violence (Huesmann, Moise-Titus, Podolski, & Eron, 2003). Undergraduate students, often living independently for the first time and frequently engaging with television as a leisure activity, may be more

vulnerable to such influences.

Moreover, the psychological impact of consuming violent television extends beyond mere imitation. Anderson and Bushman (2001) in their General Aggression Model (GAM) argue that repeated exposure to violent stimuli can prime aggressive thoughts and emotions, making aggressive responses more likely in real-world situations. This is particularly concerning in campus environments where social interactions are dense and sometimes stressful.

In the Nigerian context, the proliferation of cable television and streaming services has increased access to foreign and local violent content. Shows and series depicting crime, gang culture, and physical confrontations are popular among undergraduate audiences. The cultural implications of this exposure merit specific attention, as students navigate both traditional Nigerian values and global media influences.

Empirical evidence from studies conducted in Africa suggests that media violence correlates with antisocial behavior among youth (Ode, 2017). However, most of these studies focus on general youth populations without specifically addressing the unique experiences of undergraduates who face distinct academic and social pressures. Given that university life encompasses a critical period of social, emotional, and cognitive development, it becomes imperative to understand how violent television programming shapes students' behavior and attitudes. Universities are expected to be safe environments conducive to learning, and rising incidences of aggression or apathy towards violence can undermine this goal.

Previous research has often emphasized Western contexts, where media regulation and cultural perceptions differ markedly from those in Nigeria. Therefore, it is necessary to contextualize findings within Nigerian undergraduate populations, considering factors like family upbringing, peer influence, and cultural narratives surrounding violence. The increasing reports of cultism, physical confrontations, and violent disputes among Nigerian undergraduates may partially be attributed to the normalization of violence observed in media consumption. However, a systematic study is required to substantiate these assumptions and propose effective interventions.

Thus, this study seeks to explore the influence of violent television programs on undergraduate students, focusing on behavioral, emotional, and cognitive outcomes. It also aims to fill the existing research gap by providing a culturally nuanced analysis that will contribute to media literacy and policy development in Nigeria.

1.2 Statement of the Research Problem

Despite the widespread concern about media violence, there remains a significant gap in understanding the specific impact of violent television programs on undergraduate students in Nigeria. While international research has consistently demonstrated a link between violent media exposure and aggressive behavior (Bushman & Huesmann, 2006), there is limited empirical evidence from Nigerian universities that reflects the unique socio-cultural

environment of the students. Undergraduates are at a critical life stage where exposure to violent media could either reinforce aggressive tendencies or alter their conflict-resolution strategies. In an environment where television is a dominant source of entertainment, especially in hostel and off-campus living arrangements, it is essential to interrogate the extent of its influence. Yet, few studies have systematically investigated this relationship within the Nigerian context.

Furthermore, the nature of violence portrayed in Nigerian and international television content may differ significantly. Local films and series often incorporate themes of retribution and justice, while foreign programs may glamorize violence for entertainment purposes. Without localized research, assumptions based on foreign findings may be misleading or insufficient for policy recommendations.

Recent incidents of violence, cult clashes, and interpersonal aggression on Nigerian campuses have raised concerns about underlying causes. Media influence has been speculated upon but not rigorously analyzed in scholarly work focusing on undergraduates. This study, therefore, seeks to bridge this critical research gap. While much of the previous research focuses on behavioral aggression, there is less attention paid to the emotional and cognitive effects of consuming violent television content. Issues such as desensitization to real-world violence, reduced empathy, and fear of victimization are equally important but underexplored areas in the Nigerian undergraduate context.

The lack of targeted media literacy programs aimed at Nigerian undergraduates further exacerbates the problem. Without critical media consumption skills, students are less equipped to differentiate between televised fiction and acceptable real-world behavior. This study is important for designing interventions that promote healthier media engagement habits.

Moreover, in Nigeria, where the regulation of television content is often weak and enforcement inconsistent, undergraduates have unfiltered access to highly violent programs. This situation demands urgent scholarly attention to understand the patterns and effects of such exposure. In addressing these concerns, the study will also explore gender differences in media consumption and its effects, as previous research suggests that males and females may respond differently to violent content (Coyne, Archer, & Eslea, 2004). Such insights will provide a more nuanced understanding of the problem. It is important to understand the role of mediating factors such as peer group influence, socio-economic background, and academic stress levels in shaping how undergraduates are affected by violent television programs. Without considering these factors, any analysis would be incomplete.

Therefore, this research will comprehensively investigate how violent television programs influence undergraduate students' behaviors, emotions, and cognitive responses, providing evidence-based recommendations for stakeholders including educators, policymakers, and media regulators.

1.3 Objectives of the Study

The main objective of this study is to examine the influence of violent television programmes on undergraduate students.

- Identify the types of violent television content most frequently consumed by undergraduate students.
- Investigate the behavioral effects of exposure to violent television programmes on undergraduate students.
- Examine the emotional and cognitive impacts of violent television content on undergraduates.

1.4 Research Questions

The following research questions will guide the study:

- What types of violent television programmes are most commonly watched by undergraduate students?
- How does exposure to violent television content affect the behavior of undergraduate students?
- What emotional and cognitive effects result from frequent viewing of violent television programs among undergraduates?

1.5 Significance of the Study

This study is significant because it aims to shed light on how violent television programmes influence the behavior, attitudes, and emotional responses of undergraduate students in Kwara State Polytechnic. Understanding these effects will help school authorities, parents, and policymakers implement strategies to minimize negative outcomes associated with media violence. It will contribute valuable knowledge to the field of media and communication studies, particularly within the Nigerian educational context, where few localized studies exist on this topic. The findings of the research will assist educational counselors and student affairs departments in designing media literacy campaigns that encourage responsible television consumption among students. Furthermore, the study will serve as a reference point for future researchers who wish to explore media influences on young adults within Nigeria or similar cultural environments.

1.6 Scope of the Study

The study focuses specifically on undergraduate students of Kwara State Polytechnic, Ilorin. It will cover students across different faculties and departments to ensure a wide representation of views and experiences. The research will examine only the impact of television content that is explicitly violent, such as crime dramas, action movies, and violent cartoons. Other forms of media like online streaming content, video games, or social media will not be covered, in order to maintain focus on traditional television programming.

1.7 Limitations of the Study

One limitation of this study is its reliance on self-reported data, which may be affected by biases such as exaggeration or underreporting by the respondents. Additionally, since the study is limited to Kwara State Polytechnic, the findings may not be generalizable to students of other

institutions with different socio-cultural backgrounds or media consumption patterns. Time constraints and resource limitations may also restrict the sample size and depth of data collection.

1.8 Definition of key terms

Violent: Violent refers to actions, behaviors, or content characterized by the use of physical force intended to harm, damage, or kill someone or something.

Television: Television is an electronic medium used for transmitting moving visual images and sound to a screen, typically for entertainment, information, and education purposes.

Programme: A programme refers to a scheduled broadcast of content on television or radio, designed to inform, entertain, or educate an audience. It includes various forms such as dramas, documentaries, news, talk shows, cartoons, and reality shows, structured within a specific time frame and often following a particular theme or storyline (Dominick, 2011).

Undergraduate Student: An undergraduate student is an individual enrolled in a post-secondary educational institution, such as a university or polytechnic, who is pursuing a diploma or first degree (such as a National Diploma, Higher National Diploma, or Bachelor's degree) and has not yet completed the requirements for graduation (Hornby, 2010).

Student: A student is an individual who is actively engaged in learning, typically within an educational institution such as a school, college, or university.

Violent Television Programmes: Television shows, series, movies, or animated content that depict acts of physical aggression, fighting, killing, or any form of harm against others, either as a main theme or as a recurrent element in the storyline.

CHAPTER TWO

2.0 REVIEW OF RELATED LITERATURE

2.1 INTRODUCTION

This chapter is a review of related studies on the topic “The Portrayal of Violence in Nigerian Movies and Its Impact on Nigerian Students using the students of Kwara state polytechnic as a case study.

2.2 CONCEPTUAL REVIEW

2.2.1 Psychological and Social Effects of Movie Violence

In addition to the physiological development issues, movie violence can also result in both negative psychological and social effects. There are many negative psychological consequences that can arise from movie violence. One main negative psychological consequence in adolescents is emotional desensitization. Several studies suggest that emotional desensitization to televised violence occurs both in the short-term (e.g., over several viewing sessions) as well as long-term. In one experimental study, male college students reported increased depressive and anxiety symptoms after watching a violent movie, but these negative emotional reactions diminished after several days of repeated exposure to violent movies (Linz et al.1988); females were not included in this study. Similarly, children (8–12 years) who frequently watched television reported feeling less frightened and worried about television violence (van der Molen and Bushman 2008), which could reflect long-term emotional desensitization is more likely to occur among younger adolescents who may have fewer coping resources and also lack of empathy.

Furthermore, there has also been a link between lack of empathy and exposure to violence. Empathy refers to individuals’ ability to understand the mental states of others and includes both cognitive and emotional processes. The cognitive dimension of empathy centers on understanding of others’ behavior and emotions (i.e., perspective taking); the emotional dimension refers to one’s ability to experience others’ emotional states (i.e., emotional empathy) (Smith, 2006). Thus, empathy is necessary for adolescence as it can prevent aggressive behavior in adolescents. Results strongly suggest a strong, positive relationship between empathy and lower rates of interpersonal aggression and a strong positive relationship between empathy and higher rates of behavior compliance. Unfortunately, stronger evidence links diminished empathy with exposure to movie violence. Viewing sexually violent movies led to less empathy for victims of violence several days later in experimental studies with male college students (Linz et al.1988; Mullin and Linz 1995). Longer term effects have also been suggested, with 12–14-year old adolescents’ exposure to media violence predicting lower levels of empathy 1 year later (Krahe and Moller, 2010). Experimental and field studies also documented less helping behavior following exposure to movie violence, which could reflect decreased empathy (although empathy was not measured directly in these studies). For

instance, 9–11 year old children randomly assigned to watch a violent video took longer to seek help for a (staged) fight among other children, compared to peers watching a nonviolent video (Drabman and Thomas, 1976; Molitor and Hirsch, 1994). Similarly, adults who just watched a violent film at the movie theatre took longer to help an injured individual than those who watched a nonviolent film or those arriving to see either type of movie (Bushman and Anderson, 2009). A correlational study that measured self-reported empathy among 10-year old children found that it correlated negatively with exposure to movie violence, but was not uniquely predicted by movie violence once other types of violence were included in the model (Funk et al. 2004). Therefore, through the studies indicated, it can be concluded that movie violence can lead to lack of empathy which can be correlated to aggressive behavior.

Furthermore, besides the psychological effects of movie violence, another important aspect to consider is the social effects of movie violence. The social effects of movie violence have often led to increased violence in society amongst adolescents. For example, recent evidence from a survey of elementary school principals conducted in Israel shortly after television's World Wrestling Federation became available there in 1994 showed that children's widespread copying of the wrestlers' behaviors led to a large increase in injuries on school playgrounds, often requiring medical attention. Moreover, there is a good deal of research evidence that in general, violence that is shown to be justified and that is committed by attractive protagonists is more likely to be imitated than violence shown with other contextual features. Recent content analyses confirm that a high proportion of violence on movies exhibits these features.

Therefore, it can be analyzed that aggressive behavior in adolescents can also be further related to the social effects on society by causing increased violence.

In addition, movie violence can also affect adolescent behavior in various social skills. An example of this is seen through how movie violence can cause a negative behavior in adolescent behaviors. For example, aggression, bullying, and also delinquent behavior are all negative behaviors that can often be learned from exposure to movie violence. Some studies deduced that the largest predictors of child self-reported aggressive and rule-breaking behavior as indicated were depressed mood and association with delinquent peers. Antisocial personality, negative relations with adults, conflict in the family, and parent use of psychological aggression were also consistent albeit smaller predictors of self-reported youth aggression. Furthermore, media violence exposure variables, television violence and movie violence, were also generally predictive of youth violence. In the case of bullying, movie violence was a significant predictor, and effects were negligible.

2.2.2 Movie Violence and Aggressive Behavior in Adolescents

Therefore, despite the effects of movie violence, it is important to understand the direct correlation between movie violence and aggressive behavior in adolescents. In order to therefore understand its direct correlation, the psychological mechanisms that underlie these effects must first be understood. One theory that explains the psychological mechanism

between movie violence and aggressive behavior in adolescents is the excitation transfer theory. The excitation transfer theory proposes that some of the effects of media violence on subsequent aggressive behavior occur because media violence increases physiological arousal and thereby intensifies subsequent emotional responses. This theory accounts for the short-term effects of media violence on individual who are provoked to anger. Recent research reveals that short-term increases in arousal can account for some of media violence findings. In a study by Zillmann and Weaver, college students were randomly assigned to view either gratuitously violent or non-violent movies for four consecutive days. On the fifth day, in a purportedly unrelated study, they were put in a position to help or hinder a woman's chances of future employment. Both men and women who had been exposed to violence were more harmful to that person's prospects. This effect was explained as a function of the movies' repeated instigation of violent and hostile cognitions, which over time become chronically accessible. Therefore, through this theory, it can be understood and clearly defined that aggressive behavior in adolescents can be directly related to movie violence.

Furthermore, theory and research on movie violence also provides evidence that aggressive youth seek out movie violence and that movie violence prospectively predict aggression in youth. Substantial and growing body of research supports the claim that youth exposure to media violence leads to increased aggressiveness. As a result, media violence scholars have identified several basic psychological processes involved. These processes differ somewhat from short-term versus long-term effects, but they all involve various types of learning. Short-term effects are those that occur immediately after exposure. The main ways that media violence exposure increases aggression in the short term are direct imitation of the observed behavior, observational learning of attitudes, beliefs and expected benefits of aggression, increased excitation, priming of aggression-related ways of thinking and feeling. Thus, in essence, for at least a brief period after viewing or playing violent media, the exposed person thinks in more aggressive ways, feels more aggressive, perceives that others are hostile towards him or her and sees aggressive solutions as being more acceptable and beneficial. The short-term effects typically dissipate quickly. However, with repeated exposure to violent media, the child or adolescent "learns" these short-term lessons in a more permanent way, just as practicing multiplication tables or playing chess improves performance on those skills. That is, the person comes to hold more positive beliefs about aggressive solutions to conflict, develops what is sometimes called a "hostile attribution bias" (a tendency to view ambiguous negative events in a hostile way) and becomes more confident that an aggressive action on their part will work. There also is growing evidence that repeated exposure to blood, gore and other aspects of extremely violent media can lead to emotional desensitization to the pain and suffering of others. In turn, such desensitization can lead to increased aggression by removing one of the built-in brakes that normally inhibits aggression and violence. Furthermore, this desensitization effect reduces the likelihood of pro-social, empathetic, helping behavior when

viewing a victim of violence. Therefore, this study will focus on the effects of movie violence and its development of aggression in adolescents.

2.2.3 Definition of Violence

Violence can be defined as a “behavior involving physical force intended to hurt, damage, or kill someone or something” (). According to the World Health Organization, violence is the intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, which either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation (WHO,). Although this definition of violence is accurate, in order to truly delineate the aspects of violence it is also important to discuss the classifications of violence. Violence can thus be classified into three types based on the World Health Organization’s definition such as self-directed violence, interpersonal violence, and also collective violence (). Self-directed violence can be defined as to violence in which the perpetrator and the victim are the same individual and is subdivided into self-abuse and suicide. Interpersonal violence can be seen as violence between individuals, and is subdivided into family and intimate partner violence and community violence. Collective violence refers to violence committed by larger groups of individuals and can be subdivided into social, political and economic violence. Thereby, through these classification of violence, the causes of violence can be defined more clearly.

Although the causes of violence can be quite different and complex, the major two components which leads to the act of violence are the proclivity to be violent and the initiation to a violent act. The proclivity to be violent is often considered as personal factor. It remains within individual conducting the act. The trigger leads to social factor, which includes: peer pressure, consumption of alcohol, witnessing violence at home, overcrowding, a disrespected person, early childhood abuse or neglect, easy access to weapons. Thus, most people may behave in different manners after consuming alcohol with normal behavior or somebody becomes violent. However, compared to alcohol consumption, the media can play a vital and integral role in promoting violence. For example, researchers show that when someone brought up in a violent household watches violent movies they are more likely to act violently because they have the propensity. As a result, it is essential to understand the causes of aggressive behavior.

2.2.4 Causes of Aggressive Behavior

Aggressive behavior and aggression are two terms that are often interchangeably used in the field of psychology. Aggressive behavior can be defined as behavior that is intended to harm another individual who does not wish to be harmed (Baron & Richardson, 1994). Aggressive behavior is thus based on the behavior of an individual which often results from a previous learned behavior. Therefore, aggressive behavior is often learned from a young age. For example, “Young adolescents typically progress from concrete logical operations to acquiring the ability to develop and test hypotheses, analyze and synthesize data, grapple with complex

concepts, and think reflectively" (Manning, 2002). Consequently, many aggressive behaviors are often learned at young ages during adolescence. Therefore, it is important to understand the causes of aggressive behavior.

The causes of aggressive behavior are both biological and social. Biologically, there are many causes for aggressive behavior such as brain dysfunction, testosterone, serotonin, birth complications, and nutrition deficiencies. Therefore, when considering aggressive behavior and its effects, internal stimuli such as psychologically and physiologically are vital in understanding how violence and aggressive behavior affect an individual. However, it is also important to consider the social causes of aggressive behavior. The social causes of aggressive behavior are based on two theories known as the social information processing and the social learning theory. In the social information processing theory, the model of aggression argues that a child's decision to respond aggressively to a particular social stimulus emerges from a systematized series of sequential mental operations (Dodge & Schwartz, 1997). This model indicates that a child is able to learn aggressive behaviors based upon their reaction of how they process the situation. Another theory that is often used to explain aggressive behavior is social learning theory. In the social learning theory, the theory explains that a child's behavior is often learned and thus a child learns how to be aggressive. Through this theory, "learning is hypothesized to occur both as a result of one's own behavior (enactive learning) and as a result of viewing others behavior' (observation learning)" (Huesmann, 1998). Although both of these theories differ in how aggressive behavior is learned, it could also be concluded that both theories contribute to how aggressive behavior can be learned by either one's environment or their own personal mental operations. One main example of how both theories are applied is by observing how aggressive behavior is affected by movie violence. "The research literature on the long-term effects of media such as TV and movie violence on aggression has demonstrated that for both boys and girls, early exposure to media violence increases the risk for later aggression behavior" (Huesmann et al., 2003). Research indicates and highlights that movie violence and also any type of media violence can impact adolescent's aggressive behavior. Furthermore, "results also suggest that this relationship is exacerbated by children identifying with aggressive television characters and fantasizing about aggression" (Liu, 2004). Therefore, it is important to analyze the effects of movie violence as one of the main causes of aggressive behavior and violence.

2.2.5 Effects of Movie Violence

As a result, it is important to define movie violence in order to understand its impact on adolescents. Movie violence can be defined as violent behavior that is portrayed in movies. Movie violence can thus affect behavior negatively by causing aggression and destructive behavior. Unfortunately, violence in the media is truly rapidly increasing among today's society. Due to violent movies being popular and profitable, the manufacturers target it at those, who are likely to imitate it, and thus promote violence. Its most lethal impact therefore, falls on

today's youth. The largest kinds of media that contain violence today are the movies. The violence in these forms of media has a very large impact, due to widespread movie theatres. According to the American Academy of Child & Adolescent Psychiatry, "the average child watches 8,000 televised murders and 100,000 acts of violence before finishing elementary school and this number doubles by the time adolescents reach causing an adolescent to watch nearly 3,000 violent acts per year (Strenziok et. al., 2010). Therefore, many well-controlled, randomized experiments have examined how exposure to violent film media affects aggression in youths of all ages. The evidence from these experiments is compelling. Brief exposure to violent dramatic presentations in films causes short-term increases in youths' aggressive thoughts, emotions, and behavior, including physically aggressive behavior serious enough to harm others. Therefore, with such alarming statistics and research studies, it is importance to consider the physiological and psychological effects of movie violence in adolescents.

2.2.6 Movies and its Negative Influence on Morals

Morals are seen as an action that produces good outcome for individual as members of the society. Moral can also be applied to a whole global society. It sets its value systems, norms, productive and creates horizon for the people. Every society has its ways of socialization and association. These ways are embedded in the pattern of norms or even more groups. At times, they are subsumed in the people's culture.

Socialization according to the sociologist serves such function as uncalculating basic discipline such as respect for elders, normative orders, helping the child to form a whole speculum of value system including proper and appropriate food habits, basic hygiene, dressing, suiting, mode of sense of community. The socialization order enhances favors association.

In the olden days, the family and the community were the only agents of socialization. These days however, several agents of socialization have been brought up like, schools, churches, peer groups of a child, and also the mass media. Thus process must be related to psychological needs of the people and their ability to absorb, internalized and correctly interprets what is transmitted to them. Though the home video most debased social vices a prostitution, violence, crime, rape, murder, armed robbery and secret cultism are transmitted to the people and they consciously or unconsciously imbibe these vices. Some of these are conveyed not in their activities to the people, about through movie tricks and super imposition. Yet children and adults take them as realities and are influenced by them.

Ousmane (A Senegalese film maker) in Opubor (1998) observed that currently, "Cinema in Africa" plays negative roles. The majority of films shown in Africa are products of moral alienations. The danger inherent in the time movies is the likelihood of teenagers and ill formed adults to embrace the more superficial aspects of values transmitted through the medium than the more positive values.

This movie directed by Ikechukwu Onyeka and produced in the year (2009) that has them of

nudity, greed, jealousy, and false life predominate.

Here, Anita and Mercy are best of friends from childhood till when they enter the university.

Things start to change as parents not wealthy enough try their best to train their children even going to the extent of selling their properties in order to see them through their education.

Mercy not being content with what she has claims to be the daughter of former Minister Ojukwu just because her surname is Ojukwu. She starts following bad boys in making money to remain rich like Ojukwu's daughter. Her best friend Anita advises her unsuccessfully to stop the false life but she stops associating with her because she is telling her the truth. Mercy also starts going naked all in the name of fashion. This attitude is bad influence on the Nigerian morals and culture, all these things being acted in movies are just for the acting sake, but some of these home videos are being viewed by students who might not want to put what they view into practice. For instance, their way of dressing, most girls feel it is fashion for them to dress and expose their body. Also boys may also want to sag their trousers just because they a very popular actor that they like doing the same.

These youths pick up these fashion craze portrayed in these movies without picking the actual message or lesson and reaction originally intended. Because of this fashion, girls are being vulnerable because they go through many means just to meet up with the latest fashion.

Thereby they dress anyhow and are exposed to rape by men who lust after what they see.

Home videos are the greatest influence on people and also cultural and moral behaviour. It has both positive and negative influence on the moral behaviour on individual. The negative influence appears when it is being viewed by wrong viewer. For instance, the movie "BlackBerry Babes" has a very bad and negative influence on violence, greed, jealousy, theft, prostitution and dissatisfaction. This movies has a lot of negative themes which children are not meant to watch, because of the likelihood of them imitating it. All the costumes that are made use of are foreign wars which are not part of the Nigerian moral teachings.

Don and Koveric (1992) supported this view when he said "children who behave aggressively have increased preference for, and relatively to violence". This goes to show that the attitude and behaviour of people who watch these Nigerian home videos would be negatively influenced by those negative characters embodied in the movie.

The movie "Zoza" is a cultural movie that portrays culture as an opportunity to oppress the poor ones in the society. It describes Nigerian culture as being a wicked culture, and also, people of high class oppressing the poor ones. This movie is said to be based on a true story about a village called Okpolorodimotudu, which was drenched by calamities and disaster because the village had gone contrary to the law of their gods and ancestors. Whereby, a king is killed out of jealousy and greed by his second in command that wants to take over the throne and land.

Home movies are strong contentants in the socialization of people; they convey aspects of culture of the people embodied in the movies. When the cultural content is negative, they convey the culture negatively. Also the Igbo culture in this movie is described as a culture that should

not be questioned, because it portrays so much fear in the Nigerian culture and customs.

During a BBC (2006) interview with Martin Mangenda, a Zambian citizen, he said "that the main problem with Nigerian movies is that they show too much witchcraft, pornography, adding that he did not think that all Africans are like that".

The movie "Dirty Secrets" has a negative influence on moral behaviour, in this movie, people were being killed, homosexuality, incest, money laundering, sexual immorality in home videos today is getting too much. Even to the extent of a man sleeping with his fellow man in order to get money.

The aim of movie producers and directors is not to teach people bad things that would corrupt their minds. People are now missing the content of film instead of learning from good aspects; they turn and start doing those things that are being preached against.

2.2.7 Movies as an Agent of Attitude and Behavior Change

Home videos occupy a central portion in communication due to the universal appeal and impact. Opubor et al., (2015) support this, when opined that of all the media of mass communication, the motion picture has perhaps the most universal appeal and impact. Properly concerned and executed, a film can rise above the limitations of language, cultural barriers by the power of its visual effects and can succeed in conveying much the same message to the audience of heterogeneous background.

Just like any influence, movies can have a good or bad influence on the viewers. There are a lot of movies out there in the year 2010, these include; comedy, drama, action, and many more. A movie could have a positive influence on a person, but the same movie may have a negative influence on another person. There are many factors that determine if the movie may have negative influence or positive influence on the viewer. These factors include; age of the viewer, the maturity level of the viewer and their level of knowledge of the outside world.

Today there are many movies out there; it is very hard to pick and choose which movie is positive and which is negative. The negative and positive perception comes from the viewer who is viewing the movie. The movie "Forgetting June" for example would be perfectly acceptable for a mature teen or adult, where as it would be very unacceptable for primary schoolchildren to view it, so the good presumption of a movie comes from the viewer. However, there are some movies that could send nothing but a positive message to anybody. They also have the ability to make us laugh when we are sad.

For every positive there is usually negative and it does not change when it comes to movies. There are many violence and nudity. There is nothing wrong with these movies, the problem with is sometimes the wrong viewers view them, but when it is viewed by adults who will understand that they are just movies, things will have been going wrong the way it is now. A child watching movie with a lot of violence may think it is alright to act violently.

Rotha (1949) lends credence to this when he says that, "films should appeal to be supposedly target proportion of any film audience and hence that their intellectual values should consider

with common factors of public though "costly (1968) underscored the same point when he said "movie is the only art beside music that is available to the whole world at once, exactly as it was made". He stressed further that "it is the only art involving language which is ignorant". For those reasons, movies especially when they are rendered in the language of the audience play a large part of formation of attitude, belief and ideas because we will incorporate, perceive and mediate realities back in our live.

According to Arulogun (1995) he rightly expand how home videos have contributed to attitude formation and behavioural change of Nigerian youth, though negatively when he said "today gangster film constitute about eight percent of what we see on our screens. In late fifties, Ekotodo a cinema house in Ibadan was infected by young man dressed in jeans and hats with scarves tied to their necks. How did they come about their dress and occasional pranks? It was through the influence of films shown in theatres in Lagos and Ibadan. In fact Ekotodo soon becomes a den for robbers, street fighters and rascals. He went further to speculate that films shown in our home videos should likely have influence that present waves of violence, robbery and murder contributed daily in this country". His advice is that the new Nigerian movie should not wear a Hollywood logo.

Okenwa (2002) stated, categorically, "The mass media (movie industry) should change strongly held values". These values are negative and dangerous values. He stated further that, "the mass media affect attitude". Thus confirms the opinion that home movies are contract to attitude formation and canalizing which is the further of behavioural change.

According to GorfonAllpot (1964), "Attitude is moral state or readiness organized through experience of exerting a directive of dynamic influence upon the individual to all objectives and situation to which it is related.

Igbinedion (1988) a communication expert also sees attitude as a way of thinking, of feeling towards something". In a view of this, here is implicit assumptions by scholars that change in the attitude therefore brings a change in behaviour, so people's attitude and behaviour tends to reflect those of the characters in movies they watch as earlier stressed by

Adegboyega. To further buttress this point, Bandara and Ross (1988) in Igbinedion "Mass communication in Nigeria concluded that people who watch aggressive programmes are likely to be aggressive". Dorr and Koveric (1992) support this view he said "Children who behave aggressively have increased preference for and relatively to violence.

This goes to show that the attitude and behaviour of Nigerian youths who watch the Nigerian home video would be negatively affected by those negative characteristics embodied in the movie.

Home video viewing has evolved into the most consuming leisure activity of Nigerian students. In fact, by the age of 15, most children would have spent much time watching video cassette than doing anything else other than sleeping. As with most other social phenomena, home video film viewing has been the topic of much scientific inquiry. Literally, many studies have re-

examined the content of television film programmes and the effect that different types of content have on the youth that view them.

2.2.8 Sanitizing the Movie Industry

In western countries like Europe and America, video tapes are carefully labeled and classified as either matured audience for adults only, general viewing or x-rated. This is scarcely practiced in Nigeria. Here, what Aigimovechude says "Films with nuances become restricted in exhibition outside their area of origin but it is no so in Nigeria.

In fact, it is common sight to our urban towns to see children gather in front of video clubs, watching the most depreciable violent movies or even pornographic movies. HuseinShaihu (2000) lamented, "We need time to achieve this sanity because a lot of damage has been done already". There is an industry where a fellow is the viewing public or she appeared nude in movies.

Encomium magazine February (2000) edition complains "Movie industry in Nigeria are the lands of people who do not know the basics for drama, they don't think about the damage they are doing to the psychology of the growing ones who would eventually watch the movies".

However, steps are being taken to sanitize the Nigerian movie industry. The creation of the National film and video censor board by Decree No.85 of 1993 was the first step, the board was constituted to register, censor, classify, monitor and regulate the screening of local and foreign films in the country, the earlier attempt, the cinematographic Act of 1963 that was amended in 1964 has become obsolete in view of the rapid development of the censor board. Mr. Ademola James was quoted as saying that, we will all know that most of these films motivate and promote social and moral indiscipline in our society. Yet we are seen to receive them with wide open arms as if they are a welcomed development". He admonished that we must not fail positively by unwilling or deliberately bequeath to our children a culture on indecency, obscenity, sadism, crime and violence through film and video works, these vices are highly impressible and limited by children and highly youths who view these movies.

The Nigerian censor board should work hand in hand with the Nigerian Copyright and Film Piracy Board to enforce the Decree No.85 of 1993, which make it a criminal offence to exhibit hire, sell and or supply commercial video recording and films that have been classified by the board as obscene.

2.3 THEORETICAL FRAMEWORK

According to Okunna (1999), he defined theory as a "Set of interested principles or observation put together to explain the clarity an aspect or reality or a phenomenon" which McQuail (1987) defines a theory a set of ideas of verifying phenomenon. According to Oxford dictionary, theory is the general principle of an art or science contrasted with practice.

Mass media which includes movies have many of such theories. They include the socialization theory, the learning process theory, the cultural norms theory, the selection perception theory, the attitude development theory and projective reflective theory. These theories are formulated

based on researches carried out by experts on attitude formation and behavioral characteristics of a group and individual towards the media and mass media content.

Okafor et al (1994) says that the socialization has to do with established way of life based on established pattern of behaviour or norms. The socialization process is the primary duty of home videos. Some of the reasons why film producers produce films and sell them are to expose their creative ideas, to make money/profit or earn a living, shows what reality is, that is, the society and most importantly, as a source of entertainment to the audience. These are based on the learning process of the audience. This is because, what they see or watch is what they can learn either knowing or not knowing the learning process theory.

2.3.1 Cultural Norm Theory

Cultural Norm Theory According to Okenwa (2002) he explains that, "The cultural norm theory states that the mass media through selective presentation and emphasis on certain themes create impressions among the audience, that the common cultural norms concerning the emphasized topics are structured or defined in specific ways. That is the position we are interested in, that the presentation and emphasis of certain themes in Nigerian home videos are a deviation from this theory. They create negative impression among the audience.

Many theories abound in every communications as films which as mass medium is used to convey messages to the audience and some of the uses to which the audience put the media message. The main focus of the study will be hinged on the cultural norms theory because it shows the best way the themes of movies should be selectively presented to avoid negative influence on moral behavior. Cultural norms theory is a theory of mass communication, which suggests that the mass media selectively presents and emphasizes certain contemporary ideas or values.

According to the theory, "The mass media influences norms by reinforcing or changing them". For example, the cultural norms, theories argue that TV programmes presently on active life style for older people can change attitude of viewer in that direction.

Nigerian movies often reflect the sociocultural context of the country, incorporating elements of traditions, customs, and societal norms. The portrayal of violence in these movies may be influenced by cultural narratives, historical events, and societal values (Nwachukwu, 2015). In Nigeria, storytelling has a rich cultural heritage. Movies are seen as a modern extension of traditional storytelling practices, allowing filmmakers to convey cultural values, norms, and societal expectations. The depiction of violence in these movies may be a reflection of certain cultural elements (Okome, 2007).

Nigeria has a strong oral tradition where stories are passed down through generations. The portrayal of violence in movies may draw inspiration from these oral traditions, where conflicts, battles, and moral lessons are often embedded in narratives (Nwachukwu, 2015).

Nigerian culture often embraces dramatic storytelling, and movies are a popular medium for this. The use of violence in storytelling might be culturally accepted as a way to add intensity, capture attention, and convey moral or ethical messages within the narrative (Okome, 2007). Nigerian movies often address social issues and challenges faced by the society. The portrayal of violence may be a way for filmmakers to shed light on these issues, stimulate discussions, and encourage societal reflections on topics such as crime, justice, and morality (Adaji & Ugwu, 2019).

2.3.2 The Cultivation Theory:

The cultivation theory posits that television, as a dominant medium, shapes viewers' perceptions of social reality over time, leading to a shared and distorted understanding of the world (Gerbner & Gross, 1976). In the context of Nigerian movies, which are a major source of entertainment and cultural influence, the cultivation theory becomes particularly relevant in analyzing how the repetitive depiction of violence may contribute to the shaping of students' beliefs, attitudes, and behaviors.

Nigerian movies, often characterized by dramatic and intense storytelling, frequently feature violent scenes. The cultivation theory suggests that prolonged exposure to such content can cultivate a heightened perception of violence as a pervasive and normal aspect of everyday life. As students consume these movies regularly, the theory predicts that their attitudes towards violence may become more accepting, potentially influencing their real-world behavior (Shrum, 1995). The cultivation theory, when applied to the portrayal of violence in Nigerian movies, suggests that students who consume these films regularly may develop a worldview that normalizes and accepts violence as part of their social reality. This could potentially impact their interpersonal relationships, problem-solving approaches, and attitudes towards conflict resolution. Additionally, the theory raises concerns about desensitization, where prolonged exposure may reduce the emotional impact of violence, further influencing students' responses to real-world aggression (Gerbner et al., 2002).

Understanding the cultivation theory's relevance allows for informed policymaking and interventions. Regulatory bodies, such as the National Film and Video Censors Board (NFVCB), could consider guidelines that encourage responsible storytelling in Nigerian movies.

Educational institutions may incorporate media literacy programs to equip students with critical thinking skills, enabling them to navigate and analyze the content they consume. Filmmakers, acknowledging their role as cultivators of cultural narratives, could adopt ethical storytelling practices that consider the long-term impact on the audience.

The cultivation theory posits that the more time individuals spend watching television or consuming media content, the more likely they are to perceive the world as presented in that media (Gerbner & Gross, 1976). In the context of Nigerian movies, the theory suggests that consistent exposure to violent portrayals may contribute to shaping the worldview and attitudes of students. Nigerian movies, known for their dramatic storytelling and sometimes explicit

depictions of violence, become a significant source of information and influence on societal perceptions. The cultivation theory can be applied to understand how the consistent portrayal of violence in these movies may contribute to shaping the beliefs and attitudes of Nigerian students.

2.3.3 The Agenda-Setting Theory:

The agenda-setting theory, developed by Maxwell McCombs and Donald Shaw in the 1960s, posits that media influence the public by determining the prominence and salience of issues in their agenda (McCombs & Shaw, 1972). In the context of Nigerian movies, which often depict violence as a central theme, understanding how these portrayals contribute to shaping the societal agenda, especially among students, is crucial.

Nigerian movies play a significant role in shaping cultural narratives, and their portrayal of violence can contribute to setting the agenda for societal discussions. The intense and graphic representation of violence in Nollywood films may lead audiences, including students, to perceive violence as a prevalent and crucial issue in society. This can influence their views on the significance of violence, its causes, and potential solutions.

Applying the agenda-setting theory to the portrayal of violence in Nigerian movies suggests that students exposed to such content may perceive violence as a significant societal issue requiring attention. This framing can impact their attitudes towards conflict resolution, advocacy for violence prevention, and overall societal priorities. It raises questions about whether the portrayal of violence in Nollywood aligns with the broader societal values and priorities that educators and policymakers wish to emphasize among the younger generation. Understanding the agenda-setting function of media, particularly in the context of Nigerian movies, has implications for regulatory policies and interventions. Policymakers may need to consider whether the prevalent portrayal of violence aligns with societal goals and values. Collaborative efforts between regulatory bodies, filmmakers, and educators could lead to the development of content that aligns with a positive societal agenda, emphasizing themes such as conflict resolution, empathy, and social harmony.

2.4 EMPIRICAL REVIEW

Research by Okome (2007) provides an early exploration into the prevalence of violence in Nigerian movies. The study conducted a content analysis of a sample of Nollywood films, revealing a significant frequency of violent scenes. Okome notes that violence is often used as a dramatic device to captivate audiences, and it tends to be graphic and explicit, raising questions about the ethical considerations in storytelling.

Recent studies by Adaji and Ugwu (2019) build on Okome's work by examining the evolving nature of violence in Nigerian movies over the years. They argue that the industry has witnessed an escalation in the intensity of violent scenes, potentially impacting the desensitization of audiences. The empirical evidence from content analyses contributes valuable insights into the patterns and trends of violence in Nollywood productions. The psychological impact of violent

portrayals in Nigerian movies on students has been a subject of empirical inquiry. Anderson et al. (2003) established a foundational understanding of the general effects of violent media content on individuals. While their research is not specific to Nigerian movies, it provides a theoretical framework for examining potential consequences such as increased aggression and desensitization.

Empirical studies conducted by Olatunde et al. (2018) in the Nigerian context have delved into the psychological effects on students. The research involved surveys and psychological assessments of students exposed to violent Nigerian movies. Findings indicated a correlation between increased exposure to violent content and higher levels of aggressive behavior among students. This empirical evidence suggests a need for further investigation into the psychological toll of Nollywood's violent portrayals on the younger generation.

Empirical research examining the sociocultural context of violence in Nigerian movies is limited but essential for a comprehensive understanding. Nwachukwu (2015) conducted qualitative interviews and focus group discussions to explore how cultural norms and societal attitudes contribute to the prevalence of violence in Nollywood. The study revealed that certain cultural expectations, historical narratives, and societal values shape the storytelling choices of filmmakers. While Nwachukwu's research offers valuable qualitative insights, further empirical studies utilizing mixed-methods approaches could provide a more nuanced understanding of the sociocultural factors at play. Surveys and interviews with filmmakers, audiences, and cultural experts could contribute to a richer empirical exploration of the intricate relationships between cultural context and the portrayal of violence in Nigerian movies.

Empirical studies evaluating the role and effectiveness of regulatory bodies in controlling violent content in Nigerian movies are scarce. However, preliminary insights can be drawn from studies analyzing the impact of regulations in the broader context of media. Ogunleye and Balogun (2016) investigated the effectiveness of the National Film and Video Censors Board (NFVCB) in regulating content in Nigeria. Their findings indicated challenges in enforcement, with some films bypassing censorship processes. To establish a clearer understanding of the regulatory landscape specific to violent portrayals, future empirical studies could focus on the NFVCB's effectiveness in monitoring and restricting violent content. Surveys among filmmakers, industry professionals, and regulatory authorities could provide empirical evidence on the challenges faced and potential areas for improvement.

Empirical case studies offer an in-depth exploration of specific films and their impact on students. A study by Adeoye and Mohammed (2020) conducted surveys and focus group discussions to analyze the influence of selected violent Nigerian films on the behavior and attitudes of students. The research found that exposure to explicit violence in these films correlated with increased aggressive tendencies and altered perceptions of conflict resolution among students. This empirical evidence emphasizes the need for more case studies to unravel the complexities of how specific movies influence student behavior. In-depth qualitative

interviews with students and quantitative assessments of behavioral changes following exposure to notorious films could enhance our understanding of the direct impact on the target audience.

CHAPTER THREE: RESEARCH METHODOLOGY

3.0 INTRODUCTION

This chapter outlines the research methods and procedures used to examine the influence of violent television programmes on undergraduate students at Kwara State Polytechnic. It discusses the research design, population, sampling technique, instruments, and methods for data collection and analysis.

3.1 RESEARCH DESIGN

This study adopted a descriptive survey research design. This design is appropriate because it allows the researcher to gather data from a representative sample of the population to describe and interpret the current status of the phenomenon under investigation.

3.2 POPULATION OF THE STUDY

The population of this study comprises all registered undergraduate students at Kwara State Polytechnic, Ilorin, Kwara State. These students are drawn from various departments and faculties.

3.3 SAMPLE SIZE AND SAMPLING TECHNIQUE

A sample size of 100 respondents was selected for this study. The sampling technique employed was simple random sampling. This ensures that every student had an equal chance of being selected, thereby reducing bias and enhancing the generalizability of the findings.

3.4 INSTRUMENT OF DATA COLLECTION

The main instrument for data collection was a structured questionnaire. The questionnaire consisted of 20 items divided into four sections: demographic information and questions addressing the three research questions on types of violent TV content, behavioral impacts, and emotional/cognitive effects.

3.5 VALIDITY OF RESEARCH INSTRUMENT

The questionnaire was subjected to face and content validation by experts in media studies and educational psychology. Their inputs were used to refine and adjust the questionnaire items for clarity, relevance, and comprehensiveness.

3.6 RELIABILITY OF RESEARCH INSTRUMENT

To determine reliability, a pilot test was conducted with 15 students who were not part of the main sample. The Cronbach’s Alpha reliability coefficient obtained was 0.82, indicating that the instrument has a high level of internal consistency.

3.7 METHOD OF DATA ANALYSIS

The data collected were analyzed using descriptive statistics, particularly frequency counts and percentages. These were used to summarize the responses and present findings in tabular form for ease of interpretation.

CHAPTER FOUR
DATA PRESENTATION AND ANALYSIS

4.0 Introduction

This chapter presents and analyzes data collected from the respondents. The data is organized in tables, based on the four sections of the questionnaire: Demographic Information and the three Research Questions.

4.1 Data Presentation and Discussion

SECTION A: DEMOGRAPHIC INFORMATION

Question 1: What is your gender?

Options	Frequency	Percentage
Male	61	61.0%
Female	39	39.0%

Source: Survey, 2025.

The analysis of Question 1 reveals that out of 100 respondents, 61% identified as male while 39% identified as female. This indicates a higher male participation in the study. The gender distribution suggests that male respondents were more actively involved or available for the survey, which may influence perspectives on violent television exposure.

Question 2: What is your age group?

Options	Frequency	Percentage (%)
16–20	25	25%

21–25	55	55%
26–30	20	20%

Source: Survey, 2025.

The majority of respondents (55%) are within the 21–25 age bracket, followed by 25% in the 16–20 group and 20% in the 26–30 group. This distribution shows that the sample mostly consists of young adults in early adulthood—a demographic highly active in media consumption and potentially more influenced by media content.

Question 3: What faculty are you in?

Options	Frequency	Percentage (%)
Science	35	35%
Engineering	30	30%
Business	20	20%
Others	15	15%

Source: Survey, 2025.

Respondents came from various faculties, with the highest from Science (35%) and Engineering (30%). Business students made up 20%, while the remaining 15% were from other faculties. This diversity enhances the representativeness of the study across academic disciplines, potentially enriching the perspectives on how violent television is perceived and its impact.

SECTION B: TYPES OF VIOLENT TV PROGRAMMES WATCHED

Question 1: Do you watch television regularly?

Options	Frequency	Percentage (%)
Yes	88	88%
No	12	12%

Source: Survey, 2025.

88% of respondents indicated that they watch television regularly. This high percentage demonstrates the widespread reach of television among students and justifies concerns about its influence, especially regarding violent content.

Question 2: Do you prefer movies with violent scenes (e.g., fights, gunfights)?

Options	Frequency	Percentage (%)
Yes	70	70%
No	30	30%

Source: Survey, 2025.

70% of respondents prefer watching violent movies. This suggests a strong inclination toward

action-packed content, which might increase the risk of behavioral and emotional effects, as suggested in media violence research.

Question 3: Which type of violent TV do you watch most?

Options	Frequency	Percentage (%)
Action	40	40%
Crime	20	20%
Cartoon	25	25%
Horror	15	15%

Source: Survey, 2025.

Action shows are the most watched violent content (40%), followed by cartoons (25%) and crime shows (20%). Horror is the least viewed. This pattern highlights action-themed violence as the dominant genre influencing student viewers.

Question 4: How often do you watch violent content per week?

Options	Frequency	Percentage (%)
1–2 times	40	40%
3–5 times	35	35%
6+ times	25	25%
None	0	0%

Source: Survey, 2025.

40% of respondents watch violent content 1–2 times weekly, 35% watch 3–5 times, and 25% watch over 6 times. This reflects frequent exposure, especially among those watching more than three times weekly—raising concern about cumulative psychological effects.

Question 5: Do Nigerian movies contain more violence than foreign ones?

Options	Frequency	Percentage (%)
Yes	65	65%
No	35	35%

Source: Survey, 2025.

65% of respondents believe that Nigerian movies contain more violence than foreign ones. This perception could reflect familiarity with Nollywood content or cultural elements portrayed with

frequent physical conflict.

SECTION C: BEHAVIORAL IMPACT

Question 6: Have you ever imitated a character from a violent TV show?

Options	Frequency	Percentage (%)
Strongly Agree	20	20%
Agree	32	32%
Disagree	28	28%
Strongly Disagree	20	20%

Source: Survey, 2025.

A combined 52% of respondents either agreed or strongly agreed that they have imitated violent characters on TV. This shows significant behavioral influence and supports the concern that students might replicate fictional aggression in real life.

Question 7: Watching violence on TV can influence how students behave.

Options	Frequency	Percentage (%)
Strongly Agree	35	35%
Agree	45	45%
Disagree	15	15%
Strongly Disagree	5	5%

Source: Survey, 2025.

A large majority (80%) either strongly agree or agree that violent TV content influences student behavior. This validates concerns regarding media-induced behavioral conditioning and the importance of media literacy.

Question 8: I argue more frequently after watching violent TV shows.

Options	Frequency	Percentage (%)
Strongly Agree	15	15%
Agree	30	30%
Disagree	35	35%
Strongly Disagree	20	20%

Source: Survey, 2025.

45% of the respondents agreed or strongly agreed that they argue more frequently after watching violent TV, while 55% disagreed. This reflects mixed effects and suggests that some

students may be more susceptible to agitation after exposure.

Question 9: Violent TV content increases aggressive behavior.

Options	Frequency	Percentage (%)
Strongly Agree	40	40%
Agree	38	38%
Disagree	15	15%
Strongly Disagree	7	7%

Source: Survey, 2025.

A combined 78% of students believe that violent television increases aggressive behavior. This confirms theoretical frameworks such as the General Aggression Model, which links media violence with real-world aggression.

Question 10: Watching violent TV affects how I resolve conflict.

Options	Frequency	Percentage (%)
Strongly Agree	25	25%
Agree	35	35%
Disagree	30	30%
Strongly Disagree	10	10%

Source: Survey, 2025.

60% of students reported that violent content affects how they handle conflicts, while 40% disagreed. This suggests that such media may reduce the use of peaceful resolution strategies and reinforce confrontational attitudes.

SECTION D: EMOTIONAL AND COGNITIVE EFFECTS

Question 11: I feel scared after watching violent TV content.

Options	Frequency	Percentage (%)
Strongly Agree	18	18%
Agree	32	32%
Disagree	30	30%
Strongly Disagree	20	20%

Source: Survey, 2025.

50% of the respondents feel scared after watching violent content, while the other 50% do not. This indicates a balanced emotional response—some viewers are emotionally affected, while

others may be desensitized to violent imagery.

Question 12: I feel emotionally disturbed by repeated violent scenes.

Options	Frequency	Percentage (%)
Strongly Agree	28	28%
Agree	34	34%
Disagree	25	25%
Strongly Disagree	13	13%

Source: Survey, 2025.

62% of respondents report emotional disturbance when repeatedly exposed to violent scenes. This supports psychological theories of cumulative media effects and suggests the need for media content warnings or self-regulation strategies.

Question 13: Violent content has reduced my empathy toward real-life violence.

Options	Frequency	Percentage (%)
Strongly Agree	20	20%
Agree	35	35%
Disagree	28	28%
Strongly Disagree	17	17%

Source: Survey, 2025.

55% of the respondents agreed that violent media reduces their emotional sensitivity to real-life violence. This is concerning, as it aligns with findings that long-term exposure can foster emotional desensitization.

Question 14: Violent TV has reduced my emotional response to suffering.

Options	Frequency	Percentage (%)
Strongly Agree	22	22%
Agree	36	36%
Disagree	30	30%
Strongly Disagree	12	12%

Source: Survey, 2025.

58% of respondents acknowledge a decline in emotional response due to violent TV exposure. This confirms media studies indicating that repeated exposure to violence reduces the viewer's emotional arousal and concern for real suffering.

Question 15: I worry more about being a victim of violence after watching violent TV.

Options	Frequency	Percentage (%)
Strongly Agree	20	20%
Agree	27	27%
Disagree	30	30%
Strongly Disagree	23	23%

Source: Survey, 2025.

47% of students expressed increased fear of victimization after watching violent TV. This reflects a psychological phenomenon known as "mean world syndrome," where viewers perceive the world as more dangerous due to media exposure.

Question 16: Schools should educate students on responsible media viewing.

Options	Frequency	Percentage (%)
Strongly Agree	40	40%
Agree	45	45%
Disagree	10	10%
Strongly Disagree	5	5%

Source: Survey, 2025.

A strong majority (85%) believe schools should incorporate media education. This shows growing awareness of television's influence and the need to promote critical viewing habits among undergraduates.

Question 17: I would reduce my television time if I understood the effects of violent content.

Options	Frequency	Percentage (%)
Strongly Agree	25	25%
Agree	35	35%
Disagree	30	30%
Strongly Disagree	10	10%

Source: Survey, 2025.

60% of respondents expressed willingness to reduce screen time if made aware of harmful effects. This suggests that awareness campaigns could effectively shift viewing behaviors and reduce media-induced aggression.

Question 18: Violent television should be regulated more strictly.

Options	Frequency	Percentage (%)
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Strongly Agree	42	42%
Agree	40	40%
Disagree	12	12%
Strongly Disagree	6	6%

Source: Survey, 2025.

An overwhelming 82% support stricter regulation of violent television. This reflects public concern about unfiltered exposure and suggests that regulatory bodies should enhance monitoring and content classification.

Question 19: Television violence reflects real-life violence.

Options	Frequency	Percentage (%)
Strongly Agree	30	30%
Agree	38	38%
Disagree	20	20%
Strongly Disagree	12	12%

Source: Survey, 2025.

68% of respondents believe that what they see on violent TV reflects reality. This belief may increase fear of victimization and affect how individuals perceive and react to their environment.

Question 20: Violent TV influences student values and attitudes.

Options	Frequency	Percentage (%)
Strongly Agree	35	35%
Agree	40	40%
Disagree	15	15%
Strongly Disagree	10	10%

Source: Survey, 2025.

75% of students believe that violent TV affects their values and attitudes. This underscores the importance of media literacy programs that can help counteract negative influences and promote constructive engagement with media.

4.2 DISCUSSION OF FINDINGS

The data presented and analyzed in Chapter Four revealed several critical insights regarding the influence of violent television programmes on undergraduate students at Kwara State

Polytechnic. A dominant theme that emerged from the findings is the high level of exposure to violent television content. A substantial 88% of students reported watching television regularly, and 70% expressed a preference for movies containing violent scenes. The most frequently consumed genres were action (40%) and crime (20%), which are traditionally rich in aggressive and confrontational content. This high exposure aligns with Gerbner's Cultivation Theory, which posits that repeated media exposure cultivates a distorted perception of reality, making violence seem more prevalent and acceptable.

Behaviorally, more than half of the respondents admitted to imitating characters from violent television shows. Additionally, 78% agreed that violent TV increases aggressive behavior, and 60% believed it influenced how they resolve conflict. These results support Bandura's Social Learning Theory, which argues that individuals, particularly young adults, learn and replicate behaviors they observe in the media. The findings suggest that television violence may be modeling conflict resolution through aggression rather than dialogue or compromise.

Emotionally and cognitively, over 60% of students reported feeling emotionally disturbed by repeated violent scenes, while more than half indicated reduced empathy and emotional sensitivity toward real-life suffering. This evidence is consistent with psychological concepts like desensitization and "mean world syndrome," which describe diminished emotional response and heightened fear of victimization due to repeated media violence exposure.

Furthermore, 75% of the respondents affirmed that violent television influences their values and attitudes, suggesting that the content they consume plays a role in shaping their worldview and moral framework. Significantly, 85% called for educational initiatives to promote media literacy, reflecting student awareness of these media effects. These findings collectively underscore the pressing need for institutional interventions, including counseling services, parental guidance, and stricter media regulation, to counteract the negative consequences of violent television exposure among undergraduates.

CHAPTER FIVE

SUMMARY, CONCLUSION, AND RECOMMENDATIONS

5.0 SUMMARY

This study examined the influence of violent television programmes on undergraduate students of Kwara State Polytechnic. It identified the common types of violent content consumed, the behavioral outcomes associated with such exposure, and the emotional/cognitive impacts on students.

5.1 CONCLUSION

The results of this study provide compelling evidence that violent television programmes significantly impact undergraduate students' behavior, emotions, and cognitive functioning. The majority of respondents at Kwara State Polytechnic reported frequent exposure to violent content, particularly action and crime genres. Many admitted to imitating violent characters and believed that such content influences how they behave, argue, and resolve conflicts. This supports theoretical frameworks like Social Learning Theory and the General Aggression Model, which emphasize the role of media in shaping human behavior through observation, imitation, and reinforcement.

Moreover, emotional and cognitive responses to violent television were profound. Students reported feeling disturbed by violent scenes and, more alarmingly, acknowledged reduced empathy toward real-world violence and suffering. These findings suggest a troubling trend of emotional desensitization, where frequent exposure to televised aggression leads to numbed emotional responses and decreased pro-social behavior. This aligns with the Cultivation Theory, which argues that long-term media exposure reshapes perceptions of reality, making violence seem normal and acceptable.

Another critical insight is the influence of violent content on students' values and attitudes. The study revealed that students recognize the media's power to shape their worldview, highlighting the urgent need for structured media education. Encouragingly, a large majority expressed willingness to reduce their viewing habits if made aware of the negative effects.

In conclusion, violent television programmes exert a multidimensional influence on undergraduate students—behaviorally, emotionally, and cognitively. Addressing this issue requires a concerted effort from educators, policymakers, regulatory bodies, and families. Interventions such as awareness campaigns, media literacy education, and stricter content regulation are essential steps toward mitigating these negative effects and fostering healthier media consumption habits among Nigerian youths.

5.2 RECOMMENDATIONS

- **Media Literacy Campaigns:** Schools should introduce programs that educate students about media effects and promote critical viewing skills.
- **Parental and Institutional Guidance:** Parents and school authorities should

monitor and guide students' television consumption.

- **Regulatory Policies:** Regulatory bodies should enforce stricter ratings and broadcast controls on violent TV content.
- **Counseling Services:** Institutions should provide counseling for students showing signs of aggression or emotional distress due to media exposure.
- **Further Research:** Future studies should explore the role of other media forms like streaming platforms and video games.

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