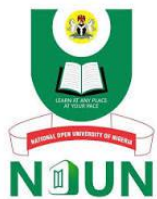


**COURSE
GUIDE**

**FMC 325
ISSUES IN NIGERIAN FILMS AND CINEMA**

Course Team Dr. Lateef Adekunle Adedokun (HOD) –NOUN
Dr. Dennis Oche Abutu (Course Coordinator)- NOUN



NATIONAL OPEN UNIVERSITY OF NIGERIA

© 2022 by NOUN Press
National Open University of Nigeria
Headquarters
University Village
Plot 91, Cadastral Zone
Nnamdi Azikiwe Expressway
Jabi, Abuja

Lagos Office
14/16 Ahmadu Bello Way
Victoria Island, Lagos

e-mail: centralinfo@nou.edu.ng

URL: www.nou.edu.ng

All rights reserved. No part of this book may be reproduced, in any form or by any means, without permission in writing from the publisher.

Printed 2022

ISBN: 978-978-058-550-1

CONTENTS	PAGE
Introduction.....	
iv	
What you will Learn in this Course.....	iv
Course Aims.....	iv
Course Objectives.....	v
Working through this Course.....	v
Course Materials.....	v
Study Units.....	vi
Textbooks and References.....	vi
The Assignment File.....	vii
Tutor-Marked Assignment.....	vii
Final Examination and Grading.....	vii
Course Marking Scheme.....	viii
Course Overview.....	viii
How to Get the Most of this Course.....	ix
Facilitation/Tutors and Tutorials.....	x
Conclusion.....	x
Summary.....	xi

INTRODUCTION

FMC 325: Issues in Nigerian Films and Cinema is a **three-unit** course that is expected to expose students to critical analysis of significant events, issues and personalities that have featured and characterized the Nigerian films industry from the political, social and economic points of view. It is an overview of the dynamics of the film industry in Nigeria and the situational roles of the actors and actresses, directors and producers, and how global influences have impacted on them. The course will also expose students to issues that characterise the industry ranging from copyright, pornography, religions, violence and children, cultural infiltration, public love and hatred for the actors and actresses, economic, legal, educational perspectives and influences, etc.

WHAT YOU WILL LEARN IN THIS COURSE

This course guide is designed to show you what you will be doing in this course and to prepare you adequately for the task ahead. It is necessary that you read the course guide carefully and be familiar with its contents. This will enable you to get your work properly done and get the best out of the course.

Issues in Nigerian Films and Cinema furnishes prospective film professional with the knowledge of the history and evolution of film and cinema in Nigeria. It gives a critical slant to significant matters that tug at the heart of the film sector in Nigeria, including key personalities (key actors and directors), events (phases of the growth of the Nigerian film and cinema), schools of thoughts of Nigerian film and how they have helped to shape the industry and made it a global phenomenon. Furthermore, it provides insights on the ambassadorial role of Nigerian film. It also considers issues such as religion, gender, copyright, children and violence, cultural infiltration, among others in relation to the Nigerian film sector, and how they have impacted the society.

COURSE OBJECTIVES

To achieve the foregoing, FMC 325 also has specific objectives. The unit objectives are at the beginning of each unit. I advise that you read them before you start working through the unit. You can also refer to them during your study of the unit to check your progress.

Below are the broader objectives for the course as a whole. By meeting these objectives, you should consider yourself as having met the aims of the course. On successful completion of the course, you should be able to do the following:

understand the early and late global influences on the growth of film/cinema in Nigeria understand the significant issues that informed the different phases of film in Nigeria appreciate the contribution of Nigerian film (Nollywood) to the Nigerian economy know the different schools of thought of film in Nigeria appreciate the ambassadorial role of Nigerian film and cinema know some key personalities and institutions in Nigerian film and cinema appreciate the challenges confronting Nigerian film and cinema.

COURSE AIMS

The aims of this course are to help you understand the early and late global influences on the growth of Nigerian film/cinema and how they have informed the development of schools of thoughts as well as key personalities and institutions in the evolutionary process of the phenomenon. As well, issues such as violence, pornography, copyright and how they impinge or promote the Nigerian film and cinema would be considered as learning points for a budding practiced film professionals in Nigeria. This broad aim will be achieved by:

1. Introducing you to the early global beginnings of Nigerian film/cinema
2. Introducing you to the different phases of the evolutionary trend of Nigerian film/cinema.
3. Acquainting you with key issues and personalities in Nigerian film and cinema.

WORKING THROUGH THIS COURSE

To complete the course, you are required to read the study units and other related materials. You will also need to undertake useful exercises for which you need key books, among other materials listed in this guide.

At the end of each unit, you will be required to submit assignments for assessment while at the end of the course, you will write a final examination.

COURSE MATERIALS

The major materials you will need for this course are:

1. Study units
2. Assignment file
3. A copy of the National Film Policy (2000) in Nigeria

4. Relevant text books, including those listed under each unit
5. Relevant films, including those listed under each unit
6. You also need to watch some iconic Nigerian films, and regularly watch/monitor Nollywood film channels/websites for the latest creative works and the brains or creatives behind them.

STUDY UNITS

There are **20 18** 17 units of five modules in this course. They are listed below.

Module 1 History and Evolution of Global Film/Cinema in Nigeria

- | | |
|--------|---|
| Unit 1 | The early and late influences on the growth of film/cinema in Nigeria |
| Unit 2 | Socio-Cultural/Economic Phases of the Nigerian Film/Cinema |
| Unit 3 | The Emergence of Video-Film Phenomenon in Nigeria |
| Unit 4 | Schools of Thoughts of Nigerian Film/Cinema |

Module 2 Economic Perspectives on Film/Cinema in Nigeria

- | | |
|--------|--|
| Unit 1 | The Contribution of Film/Cinema to the Nigeria Economy |
| Unit 2 | The Multiplier Effect of Film Festivals in Nigeria |

Module 3 Socio-Cultural Perspectives on Nigerian Film/Cinema

- | | |
|--------|---|
| Unit 1 | Nigerian Film/Cinema and Violence |
| Unit 2 | Nigerian Film/Cinema and the Issue of Gender |
| Unit 3 | Nigerian Film/Cinema and its Ambassadorial Role |
| Unit 4 | Nigerian Film/Cinema and Religions |

Module 4 Key Personalities and Institutions in Film/Cinema in Nigeria

- | | |
|--------|--|
| Unit 1 | Nigerian Film/Cinema Actors, Directors and Producers |
| Unit 2 | Nigerian Film/Cinema Institutions |
| Unit 3 | Some Iconic Nigerian Films |

Module 5 Challenges in Nigerian Film/Cinema Industry

- | | |
|--------|---|
| Unit 1 | Piracy and Bootlegging Issues in the Nigerian Film/Cinema |
|--------|---|

Unit 2	Nigerian Film/Cinema and the Issue of Copyright
Unit 3	Pornography, Sexual Harassment and Unwholesome Films
Unit 4	Issues of Capacity Building and Archiving of Films

TEXTBOOKS AND REFERENCES

A number of books, films and other materials have been recommended for a good understanding of this course. You will see them at the end of each unit. Indeed, they were the books and films the course developer consulted while the course text was being prepared. You are advised to obtain them and other relevant ones for further reading.

THE ASSIGNMENT FILE

Two kinds of assessment are involved in this course: tutor-marked assignments and a written examination. Although the answers to the Self-Assessment Exercises (SAEs) are not meant to be submitted, yet they are as important as the tutor-marked questions. The SAEs give you an opportunity to assess yourself and know to what extent you understand each topic. But the tutor-marked assignments are to be answered and submitted for marking. The work you will submit to your tutor for assessment will count for 30% of your total score.

TUTOR-MARKED ASSIGNMENT (TMA)

You will be required to submit a specified number of TMAs. Each unit in this course has a TMA. You should attempt all the questions, and you will be assessed on all of them but the best four performances will be used for your 30% TMA score.

After you have completed each assignment, send it together with a tutor-marked assignment form, to your tutor. Please ensure that each assignment reaches your tutor before the deadline for submission.

If you have a genuine reason for not completing your work on time, contact your tutor to see if he or she can give you an extension. Normally, extensions may not be granted after the deadline. As students training to be top flight film professionals you should be guided by the saying that “punctuality is the soul of business” and try to meet every deadline given in terms of assignment submission.

FINAL EXAMINATION AND GRADING

The final examination for FMC 325: Issues in Nigerian Films and Cinema will be a test of three hours that will carry a score of 70%. The examination will be set from all the topics covered, and will reflect the

kind of self-assessment exercises and tutor-marked questions you encountered. You should revise the entire course and review all your self-assessment exercises and tutor-marked assignments before the examination.

COURSE MARKING SCHEME

This table shows the actual course marking scheme.

Assessment	Marks
Assignments	Four assignments, best three marks of the five counts for 30% of course marks.
Final Examination	70% of overall course marks.
Total	100% of course marks.

COURSE OVERVIEW

The units, the number of weeks it would take you to complete them and the assignments that follows them are outlined in the table below.

Module 1 History and Evolution of Global Film/Cinema in Nigeria

Unit 1 The early and late global influences on the growth of film/cinema in Nigeria

Week 1 Assignment 1

Unit 2 Socio-Cultural/Economic Phases of the Nigerian Film/Cinema

Week 2 Assignment 1

Unit 3 The Emergence of Video-Film Phenomenon in Nigeria

Week 3 Assignment 1

Unit 4 Schools of Thoughts of Nigerian Film/Cinema

Week 4 Assignment 1

Module 2 Economic Perspectives on Film/Cinema in Nigeria

Unit 1 The Contribution of Film/Cinema to the Nigeria Economy

Week 5 Assignment 1

Unit 1 Continued

Week 6 Assignment 1

Unit 2 The Multiplier Effect of Film Festivals in Nigeria

Week 7 Assignment 1

Module 3 Socio-Cultural Perspectives on Nigerian Film/Cinema

Unit 1 Nigerian Film/Cinema and Violence

Week 8 Assignment 1

Unit 2 Nigerian Film/Cinema and the Issue of Gender

Week 9 Assignment 1

Unit 3 Nigerian Film/Cinema and its Ambassadorial Role

Week 10 Assignment 1

Unit 4 Nigerian Film/Cinema and Religions

Week 11 Assignment 1

Module 4 Key Personalities and Institutions in Film/Cinema in Nigeria

Unit 1 Nigerian Film/Cinema Actors, Directors and Producers

Week 12 Assignment 1

Unit 2 Nigerian Film/Cinema Institutions

Week 13 Assignment 1

Unit 3 Some Iconic Nigerian Films

Week 14 Assignment 1

Module 5 Challenges in Nigerian Film/Cinema Industry

Unit 1 Piracy and Bootlegging Issues in the Nigerian Film/Cinema

Week 15 Assignment 1

Unit 2 Nigerian Film/Cinema and the Issue of Copyright

Week 16 Assignment 1

Unit 3 Pornography, Sexual Harassment and Unwholesome Films

Week 17 Assignment 1

Unit 4 Issues of Capacity Building and Archiving of Films

Week 18 Assignment 1

Revision Week 19 and 20

Examination Week 21

HOW TO GET THE MOST OF THIS COURSE

You need material and non-material things for this course. The material things you need include but are not limited to the following:

- i. A standard dictionary, such as the Oxford Advanced Learners.
- ii. A copy of the National Policy on Film (2000) in Nigeria.
- iii. Subscription to Nigerian film channels such as Africa Magic, Nollywood TV, Iroko TV, etc.
- iv. All the recommended text books on film in Nigeria.

The non-material things you need for the course include but are not limited to the following:

- (A) At least four continuous, uninterrupted hours of study weekly.
- (B) Self-discipline and commitment to excellence.
- (C) Integrity.

FACILITATORS/TUTOR AND TUTORIALS

Fifteen hours of tutorials are provided in support of this course. You will be informed of the dates, times and location of the tutorials, together with the name and phone number of your tutor, as soon as you are

allocated a tutorial group. Your tutor will grade and comment on your assignment, and will monitor your progress. Don't forget to send your tutor-marked assignments well ahead of the deadline. They will be graded and returned to you as soon as possible. Do not hesitate to contact your tutor by phone or email if you need help.

You should contact your tutor if:

- (a) you do not understand any part of the assigned readings
- (b) you have difficulty with the self-assessment exercises
- (c) you have a question or a problem with an assignment, with your tutor's comment or with the grading of an assignment.

Try your best to attend the tutorials. This is the only way to have face-to-face contact with your tutor and ask questions. You can raise any problem you encountered in the course of your study. To gain optimum benefit from the course tutorials, prepare a question list before attending the tutorials. Also, it will be in your best interest to participate actively in the tutorials.

CONCLUSION

This is a particularly interesting course that opens your eyes to many things about Nigerian film and cinema, particularly its early beginnings and the issues that propelled it to where it is today. Also, it gives you critical insights into key personalities and institutions in the Nigerian film/cinema industry. Furthermore, it highlights some issues such as religions, violence, and gender in relation to Nigerian film/cinema.

SUMMARY

This course guide gives you an overview of what to expect in the course of this study. The course equips you with a working knowledge of the early and late influences on the growth of film/cinema in Nigeria and how certain socio-economic and socio-cultural factors have impacted on the Nigerian film industry overtime.

We wish you success with the course and hope that you will find it both interesting and useful.