# Yoruba Film Genral Preference and Secondary School Students' Achievement In Yoruba Cultural Concepts In Ibadan Metropolis

**By**

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**Abstract**

*This study investigated the relationship between students' preferences for Yoruba film genres (Traditional and Modern Yoruba films) and achievement in Yoruba cultural concepts. It adopted survey design of correlational type and 500 SS II students, randomly selected from 20 secondary schools in Ibadan metropolis, participated in the study. Questionnaire on Students' Preferences for Yoruba Film Genres (r=.87) and Yoruba Cultural Concepts Achievement Test (r=.84) were used for data collection. Data were analysed using inferential statistics Pearson's Product Moment Correlation and the Multiple Regression Analysis at .05 level of significance. Findings revealed that students' achievement in Yorùbá cultural concepts had positive moderate relationship with preferences for traditional Yorùbá film genre (r=.537) and positive low relationship with modern Yorùbá film genre (r=.109); the composite contribution of the independent variables ($F_{(2;\ 443)}$=102.988, p<0.05) to the dependent variable was significant; preference for traditional Yorùbá film genre (β=.609) had more relative contribution than preference for modern Yorùbá film genre (β=-.148). Therefore, pagents should be sensitised on the educational implications of watching certain traditional Yorùbá films.*

**Keywords:** Yoruba film genres, Traditional Yoruba films, Modern Yoruba films, Genral preference and Yoruba cultural concepts.

## Introduction

The concept of culture is generally related to the ways of life of a people. Hence, culture has been seen as any of or a combination of the aspects of representation, practices, articulation, power, identity, subjectivity, language and ideology of a people (Shweder and LeVine, 1984; Barker, 2000). Adler and Rodman (2006), who claim that getting a definition for culture is not easy and that the early scholarly works have revealed hundreds of definitions, also subscribe to the above notion about culture, as they note that culture comprises the language, values, beliefs, traditions and others, which people share and learn. In this sense, when we talk about the culture of a people, we are talking about everything that concerns the people's life and their interactions within themselves and with others. As such, the concept of Yorùbá

culture could be viewed as the conventionally accepted mode of behaviour, communication, social interaction and cohesion of the Yorùbá people. This is not, in any way, different from the view of many Yorùbá scholars, like Ògúnbọ̀wálé (1971), Johnson (1966), Dáramọ́lá and Jéjé (1975), Adéoyè (1979) and Adéoyè (2003), who have, painstakingly, researched into the various Yorùbá cultural practices.

Adéoyè (2003) has enumerated the content of the Yorùbá culture as the language of communication, eating style, foods, family organisation, marriage, willing, worship, arts and craft, entertainment, governance, warfare, discipline, games and so on. This position of his further emphasises that culture is the totality of a people's ways of life and living. These contents, and many more, do form the major cultural practices that Adéoyè (2003) and other Yorùbá scholars have researched into. However, it is observed that Ògúnbọ̀wálé's (1971) work does not include the various Yorùbá deities (òrìṣà), despite the title of his book - *ÀṣàÌbílẹ̀ Yorùbá.* One should be quick to ask if the worship of various deities is not part of the ''traditional Yorùbá culture'', which the title of his book suggests.

Akínṣọ́lá (2015) and Adeyinka and Akinsola (2017) have rightly observed that the Yorùbá cultural concepts/practices are numerous and herculean to count, for practices related to culture emerge as people relate with themselves in the society. His view is that social interaction births a culture and the culture, in turn, births another and so on. As such, various Yorùbá cultural practices could be seen as a result of social interaction and human relationship. For instance, social interaction can birth friendship and friendship marriage relationship. Marriage would, in turn, birth regency and the pregnant woman must be taken care of, hence, another culture. This is how one culture births another in the Yorùbá cultural milieu.

However, as numerous as the Yorùbá cultural concepts, the secondary school curriculum have favoured some. A few of the various Yorùbá cultural concepts that could be found in the said curriculum are: the source and spread of the Yorùbá people (Ìṣẹ̀dálẹ̀ àti ìtànkálẹ̀ ọmọ Yorùbá), Yorùbá traditional religion/belief system (Ẹ̀sìnàtìì gbàgbọ́ àwọn Yorùbá), Warfare and Peace (Ogun àti àlàáfíà), Traditional ceremonies (Ayẹyẹ ìbílẹ̀ Yorùbá -ìsọmọl órúkọ, Fífiọbajẹ/ìwúyè, ìgbéyàwó, ìsìnkú), Helping one another (Ìranra-ẹni-lọ́wọ́ - àáró, ọ̀wẹ̀, ẹbẹ̀sẹ́, àrokodóko, èésú, àjọ), Eradicating vicious act (Dídẹ̀ kunìwàìkà

síọmọlàkèjì), Economy and Business (Ètòọrọ ajé Òwòṣíṣe), Non-verbal communication (Àrokopípa), Home training (Ẹ̀kọ́-ilé), Yorùbá games (Àwọn eré ìdárayání ilẹ Yorùbá), Pregnancy and child's care (Àsà ìtọ́júaboyún, ọmọbíbíàtiìtọ́jú ọmọdé), Yorùbá foods (Àwọn oúnjẹilẹ wa), Willing and Inheritance (Ètò ogún pínpín àti jíjẹ́), Dressing and beauty make-up, Kinship and political organisation (Ètò ẹbí, ètò ìṣèlú àti ètò ìṣèjọba), and Virtuous behaviour (Ìwà ọmọlúàbí).

The achievement of students in Yorùbá has been said to be lower than the expected. The statistics of West African Senior School Certificate Examination (WASSCE) results of students in Yorùbá language in Nigeria from 2004 to 2006, for instance, show that students' overall performance is poor in Yorùbá language, as it was reported that only 26.26%, 27.71% and 23.52% of the candidates passed the subject at credit level in 2004, 2005 and 2006 respectively (WAEC, 2008). More recently, it was reported that a large percentage of the candidates did not attempt questions set on various Yorùbá cultural concepts in the WAEC May/June examinations of 2013, 2014 and 2015 and the few candidate, who attempted the questions, performed poorly (http://waeconline.org.ng/e-learning/Yorùbá).

However, recent known studies in Yoruba education mainly focused on the language aspect of the subject like numerals (Adeyinka, 2005), essay writing (Adeyinka, 2014; Adeyinka and Ilesanmi, 2014), orthography (Adetokun, 2018), vocabulary (Adetunji, 2018), reading comprehension (Popoola, 2018), while some others looked at Yoruba language as a whole (Odejobi, 2014; Adeyinka, 2016). A known study (Olabode, 2017) directed towards solving the problem of students' low achievement in Yoruba cultural concepts only found home and school environments as factors that could predict students' achievement in Yoruba cultural concepts. Though, these home and school environmental factors are important and must be considered, there are more to factors that could influence students' achievement in Yoruba cultural concepts. As such, this present study explored the students' preferences for Yoruba film genres as factors that could influence their achievement in Yoruba cultural concepts.

Yorùbá films emerged as a result of a search for technology which could capture both the audio and visual aspects of Yorùbá oral performance, in a bid to document Yorùbá oral literature and

culture. It thus suffices to assert that the etymological purpose for Yorùbá films was to document and hence preserve the culture and literature of the Yorùbá people. Adéjùmọ̀ (2009) has observed that the films produced by other theatre practitioners between 1976 and 1980 captured the oral poetic genres and culture of the Yorùbá people. In other words, the Yorùbá film that pioneered the industry and some in contemporary times do present 'eidetic images' and utilise aspects of culture (Adélékè, 2003).

Another important reason why any film called Yorùbá film must of a necessity portray Yorùbá culture and literature is because the film is acted via Yorùbá language. The essence of literature and by extension, culture is nothing but language, as a language is expected to be a tool for the preservation and transmission of a people's culture. Oyebanji (2012) and Kolawole (2016) have stressed this fact of culture and language being inseparable, because language is the communicative tool and the carrier of culture. Adéjùmọ̀ (2009) has pointed to Yorùbá film as one of the present attempts on the documentation of Yorùbá oral literature and culture. It thus follows that any film that would be qualified to be called Yorùbá film should not bastardised Yorùbá culture and literature but rather preserve it for easy transmission from this generation to the next.

In this sense, Adéjùmọ̀ (2009) has commended the efforts of Yorùbá film producers in the documentation of Yorùbá literature, as she notes that Yorùbá script writers, film makers and producers have employed various means of incorporating Yorùbá culture into their films; one of which is deploying oral narratives and poetry for the purpose of thematic development or message conveying. This, literary scholars and critics have worked on (Akínṣọ́lá 2015; Adeyinka and Akinsola (2017); Akínṣọ́lá and Ilésanmí (2018); Akínṣelọ́yín 2014; Ọlágòkè 2005; Ọmolọ́lá 2013).

Yoruba films have been classified by Alamu (2010) and Sesan (2013) using the thematic criterion into folkloric, epic, comic, tragic, historical, religious, love and romance, crime and horror films. Àlàmú (2010), himself, affirms that overlapping exits because the contents of one class occur in another but he quickly adds that the foregrounded theme(s) are considered in arriving at such classification. This, however, does not totally remove the overlapping. Using these categorisation for this study may be

effective because the overlapping may result into the overlapping of students' genral preference for Yoruba films.

For this reason, Yorùbá films, in this study, is broadly classified into two– *the traditional Yorùbá films* and *the modern Yorùbá films*. Yorùbá film that its locations of events, dressing and make-up of actors and actresses, language and concept use purely/dominantly reflect that of a typical primitive Yorùbá society is referred to as traditional Yorùbá film. The language use in such films is purely and only Yorùbá. Examples of such films are *Efunsetan Aniwura, Arelu, Basorun Gaa, Saworoide, Agogo Eewo, Koto Aye, Afonja, IgbaIwa*, and so on. Modern Yorùbá film, on the other hand, is a Yorùbá film that its locations of events, dressing and make-up of actors and actresses, language and concept use purely/dominantly reflect that of a typical modern Yorùbá city life. More importantly, the language use in such films is not necessarily purely Yorùbá. Just as in the modern Yorùbá settings, where the day-to-day communication features code-missing and code-switching, so also are such Yorùbá films. Examples are *Alani Pamolekun, Iru Esin, Asewo to re Mecca, Iya Mi Lekoo, Baba Nepa, Mr President, Oyenusi, Sunday Dagboru, Feresisemi, Woli Ben, Asepamo, Aso Igbeyin, Olosho* and so on. As seen in the works of the previous literary scholars (Akínṣọlá 2015; Adeyinka and Akinsola (2017); Akínṣọlá and Ilésanmí (2018); Akínṣelọ́yín 2014; Ọlágòkè 2005; Ọmolọlá 2013), festivals, songs, chants, beliefs of the Yorùbás and other literature and cultural concepts are being incorporated in Yorùbá films, though this may be scanty in modern genre and rich in traditional genre.

As important as the documented Yorùbá literature and culture in Yorùbá film is to the teaching, learning and imbibing of Yorùbá ways of life, and as numerous and readily available the films are in form of VCD, DVD and even on television channels like African Magic, Orisun, it is observed that most 21st Century adolescents and youths in elite homes do not watch Yorùbá films, because Adéọ̀ṣun (2008) and Ògúnṣíji (2012) have submitted that many parents derogatorily termed Yorùbá as a vernacular which is prohibited in many elite homes and in some schools. It should be noted that a home, that derogatorily terms Yorùbá as a vernacular and prohibits its use, will not permit the viewing of Yorùbá movies. To this end, Ọdẹ́jọbí's (2014) study found that majority (59%) of the respondents performed below average based on film watching, there was significant relationship between Yorùbá

movies genres students watched and their academic achievement in Yorùbá. Similarly, Fẹ̀yìntọ́lá and Audu's (2012) study revealed that television and watching films during learning at home which has become a daily occurrence distract students, especially senior secondary school students and this has contributed a significant negative effect on learning and academic achievement.

Other scholars (Xhemaili, 2013; Merita, 2013; Mirana and Miran, 2016; Zhang, 2013; Pastor and Fajardo 2017 and Kondo 2009) experimented film-based instructions on students' learning outcomes in second language context, sciences, History and so on. Whereas, there had been little or no research attention directed towards investigating the influence of Yoruba film genral preference on students' achievement in Yoruba cultural concepts. Hence, this present study investigated the relationship between students' preferences for Yoruba film genres (Traditional Yoruba films and Modern Yoruba films) and achievement in Yoruba cultural concepts in selected public senior secondary schools in Ibadan Metropolis.

**Statement of the Problem**

Feelers' observation and report by WAEC chief examiner, over the years, have revealed low students' achievement in Yoruba cultural concepts, and thereby having negative consequences on students' social/cultural relationships.However, recent known studies in Yoruba education mainly focused on the language aspect of the subject like numerals, essay writing, orthography, vocabulary, reading comprehension. Similarly, known studies directed towards solving the problem of students' low achievement in Yoruba cultural concepts only found home and school environments as factors that could predict students' achievement in Yoruba cultural concepts. Whereas, there had not been much focus on the influence of Yoruba film genral preference on students' achievement in Yoruba cultural concepts, hence, this present study investigated the relationship between students' preferences for Yoruba film genres (Traditional Yoruba films and Modern Yoruba films) and achievement in Yoruba cultural concepts in selected public senior secondary schools in Ibadan Metropolis.

**Research Questions**

1. What relationship exists between Yoruba film (Traditional and Modern) genral preference and students' achievement in Yoruba cultural concepts?

2. What is the composite contribution of preference for traditional and modern Yoruba film genres to students' achievement in Yoruba cultural concepts?
3. What is the relative contribution of preference for traditional and modern Yoruba film genres to students' achievement in Yoruba cultural concepts?

**Methodology**

The survey research design of correlation type was adopted for this study since it is related to the study of variables/traits that respondents already manifested and the researcher did not manipulate them. The population of this study comprised all the senior secondary school students in the five local government areas that are in Ibadan metropolis. From each of the five local government in Ibadan metropolis, the simple random sampling technique was used to select four (4) public senior secondary schools, totaling to 20 schools from which 25 SS II students were randomly selected per school, totaling 500.Two instruments were used for data collection, namely; Questionnaire on Students' Preferences for Yoruba Film Genres (r = 0.87) Yoruba Cultural Concepts Achievement Test (r = 0.84). The instruments (the achievement test first followed by the questionnaire) were administered with the help of four research assistants. The retrieving of the instrument and collation of data were done on the spot. As such, data collection lasted four weeks. Data collected were analysed using inferential statistics of Pearson's Product Moment Correlation to answer research question one and the Multiple Regression analysis to answer research question two and three. All results were interpreted at 0.05 level of significance.

**Results**

**Research Question One:** What relationship exists between Yoruba film (Traditional and Modern) genral preference and students' achievement in Yoruba cultural concepts?

**Table 1: Correlation Matrix between the Independent Variables (Traditional and Modern Yoruba Film Genral Preferences) and Students' Achievement in Yoruba Cultural Concepts**

| Variables | N | Mean | SD | 1 | 2 | 3 | Sig. |
|---|---|---|---|---|---|---|---|
| Achievement (1) | 500 | 16.634 | 5.394 | 1.000 | | | |
| Preference for Traditional Yorùbá Film Genre (2) | 500 | 31.397 | 6.720 | .537 | 1.000 | | .000 |
| Preference for Modern Yorùbá Film Genre (3) | 500 | 28.514 | 4.923 | .109 | .421 | 1.000 | .018 |

It is revealed in table 1 that there was positive significant relationship between independent variables (traditional and modern Yorùbá film Genral Preferences) and dependent variable (students' achievement in Yorùbá cultural concepts). Students' achievement in Yorùbá cultural concepts had positive moderate relationship with preference for traditional Yorùbá film genre (r= .537) and positive low relationship with preference for modern Yorùbá film genre (r=.109). This implies that the more students' preference for traditional and modern Yoruba films increased, the more their achievement in Yoruba cultural concepts increased.

**Research Question Two:** What is the composite contribution of preference for traditional and modern Yoruba film genres to students' achievement in Yoruba cultural concepts?

**Table 2: Summary of Regression Analysis of the Combined Independent Variables on the Achievement in Yorùbá Cultural Concepts**

| R =.563; R-Square= .317; R Square(Adjusted)= .314; Standard Error of Estimate= 4.47083 | | | | | | |
|---|---|---|---|---|---|---|
| **Analysis of Variance** | | | | | | |
| **Sources** | **Sum of Square (SS)** | **Df** | **Mean Square** | **F** | **Sig.** | **Remark** |
| Regression | 4117.100 | 2 | 2058.550 | 102.988 | .000 | Sig. |
| Residual | 8854.810 | 443 | 19.988 | | | |
| **Total** | **12971.919** | **445** | | | | |

Table 2 indicates that the two independent variables (preferences for traditional and modern Yoruba films) had significant composite contribution to students' achievement in Yorùbá cultural concepts ($F_{(2;\ 443)}$= 102.988; Adj. $R^2$ = .314; p<0.05).This implies that the two independent variables when pulled together significantly contributed to students' achievement in Yoruba cultural concepts. The result also shows the adjusted multiple regression square of 3.14, which means that 31.4% of the variance in students' achievement in Yoruba cultural concepts was accounted for by the joint contribution of the two independent variables and that the remaining variance of 68.6% could be due to other variables not included in this model.

**Research Question Three:** Which of the two genral (tradition and modern Yoruba films) preference has more relative contribution to students' achievement in Yoruba cultural concepts?

**Table 4: Summary of Relative Contribution of the Independent Variables to Achievement in Yorùbá Cultural Concepts**

| **Model** | **Unstandardized Coefficients** | | **Standardized Coefficients** | | |
|---|---|---|---|---|---|
| | **B** | **Std. Error** | **Beta** | **T** | **Sig.** |
| Constant | 6.528 | 1.334 | | 4.893 | .000 |
| Preference for Traditional Yorùbá Film Genre | .479 | .034 | .609 | 14.080 | .000 |
| Preference for Modern Yorùbá Film Genre | -.161 | .047 | -.148 | -3.410 | .001 |

Table 4 indicates the relative contribution of the two independent variables used in the study to the dependent variable, expressed as standardized coefficients beta weights. The result reveals that preference for traditional (β= .609)and modern (β= -.148) Yorùbá film genres contributed relatively to students' achievement in Yorùbá cultural concepts.

**Discussion of Findings**

**Relationship between the Independent Variables (Preferences for Traditional and Modern Yoruba Film Genres) and**

**Students' Achievement in Yoruba Cultural Concepts**

This study found that students' preferences for traditional Yoruba film genre had positive moderate relationship with their achievement in Yoruba cultural concepts while preference for modern Yoruba film genre had positive low relationship with students' achievement in Yoruba cultural concepts. This implies that Yoruba film genral preference positively influenced students' achievement in Yoruba Cultural concepts. The finding supported the work of Odejobi (2014) who found that the Yoruba film genre students normally watched influenced their achievement in Yoruba language. Despite the fact that Odejobi's work was on Yoruba language as a whole and this present study is on the culture aspect of Yoruba, the corroboration in the findings of the two studies shows that students' achievement in Yoruba could be managed by genres of Yoruba films students normally watch. However, the finding negated Feyintola and Audu's (2012) work who found that television and watching films during learning at home distract students and this has contributed a significant negative effect on learning and academic achievement. The reason for this negation in the findings of Feyintola and Audu (2012) and that of the present study is not far-fetched. Feyintola and Audu worked on television and film watching in genral and students' academic performance holistically, whereas the present study specifically investigated preferences for traditional and modern Yoruba film and achievement in Yoruba cultural concepts alone. Yoruba films normally showcase Yoruba cultural concepts that are taught in schools, hence, preference for watching Yoruba films should relate with students' achievement in Yoruba cultural concepts.

**The Composite Contribution of Preference for Traditional and Modern Yoruba Film Genres to Students' Achievement in Yoruba Cultural Concepts**

The study found that students' preferences for traditional Yoruba film genre and modern Yoruba film genre had significant composite contribution on students' achievement in Yoruba cultural concepts. This implies that the combination of students' preferences for both genres of Yoruba film had positive and notable influence on students' achievement in Yoruba cultural concepts.

**The Relative Contribution of Preference for Traditional and Modern Yoruba Film Genres to Students' Achievement in Yoruba Cultural Concepts**

Finding of this study revealed that students' preference for traditional Yoruba film genre had more relative contribution to students' achievement in Yoruba cultural concepts than preference for modern Yoruba film genre had. Reasons responsible for this are not far-fetched. Yoruba traditional film genre greatly portrays Yoruba culture and students' preference for watching them should predispose them to watching them and the cultural concepts they often see in the films. This would consequently add to their knowledge of Yoruba culture and thereby increase their understanding of the Yoruba cultural concepts they have been taught in class. By this, achievement in Yoruba cultural concepts would be optimally enhanced.

**Conclusion**

This study investigated the relationship between Yoruba film genral preference and students' achievement in Yoruba cultural concepts in selected senior secondary schools in Ibadan Metropolis. The analysis of the data collected and the discussion of the findings drawn from the analysis have been presented. Based on the findings of this study, it could be concluded that students' preference for Yoruba watching traditional and modern Yoruba film genres have educational implications. As entertaining the act of watching films is, students tend to learn a lots from films that portray their cultural heritage.

**Recommendations**

Based on the findings of this study, it was recommended that:

1. Parents should be sensitised on the educational benefits of watching traditional Yorùbá films, so that they would be willing to allow their children to watch them.
2. Schools should encourage showing Yorùbá films and stage plays to students, occasionally, especially during their end-of-the-session parties, cultural days and other activities.
3. Yorùbá film producers should produce more traditional and educative Yorùbá films and desist from producing films that adoltrait the culture of the Yorùbá, all in the name of entertaining audience. Modern films could be such that do not falter the practice of Yorùbá tradition in the society.

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