



Secondary Students' Preference for (Non)Yorùbá Films: A Cognitive film Perspective

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Abstract—This study evaluated students' preferences for Yoruba and non-Yoruba films. It also explored factors that affect students' film preferences in relation to the teaching and learning of Yorùbá language and culture from the cognitivist's perspective. It adopted mixed methods research design of the sequential explanatory. Three Hundred (300) Senior Secondary Two (SS II) students were randomly selected from 10 public secondary schools in Ibadan North Local Government Area, in Nigeria. The self-designed Students' Questionnaire on Film Preferences ($r=.93$) was used for data collection. Also, seven (7) SS II students were selected for a Focused Group Discussion in each of the selected schools. Quantitative data were analysed using the t-test analysis ($p<0.05$), while the qualitative one was thematically analysed. Findings revealed that the secondary students' preference for Yorùbá and non-Yoruba films was significantly differed ($t(299) = -6.53$; $p<0.05$), in favour of the latter (mean =38.05). The results reported that home, socio-cultural and recreational factors could be responsible for students' film preferences. Based on the principles of Cognitive Film Theory, the study argues that students' film preference has attitudinal and pedagogical implications. Therefore, Yorùbá language teachers should regularly sensitise and encourage students to watch Yorùbá Films that can enhance their cognition of the Yorùbá cultural practices.

Keywords: Cognitivism, Film Preference, Non-Yorùbá Films, Yorùbá Films, Yorùbá Culture

To cite this article (APA): Akinsola, I. (2025). Secondary Students' Preference for (Non-)Yorùbá Films: A Cognitive film Perspective. *International Journal of Studies in Psychology*, 5(1), 21-27. <https://doi.org/10.38140/ijpspy.v5i1.1603>

I. INTRODUCTION

YORÙBÁ is the language of the Yorùbá people in West Africa, who, under migration and many other factors, are found all over the world. In Nigeria, the Yorùbá language is mainly spoken by a majority of the population in South Western states (Oyo, Osun, Ogun, Lagos, Ondo & Ekiti) and other states such as Kwara, Kogi, some parts of Benue, Niger, and Edo States. Statistics have it that among the three major Nigerian languages, Yorùbá is the most spoken after Hausa (Adeyinka & Akinsola, 2021; Akinsola, 2020a; Ethnologue, 2019). Therefore, Yorùbá is the mother tongue of many people in Nigeria and a language taught and learned at all levels of education in Nigeria. The Yorùbá language is taught to students across all levels of education in Nigeria partly to promote the Yorùbá culture among young minds and preserve the Yorùbá cultural heritage (Akinsola & Adeyinka, 2020; Adeyinka, 2016; Oyeladun, Akinsola & Adeyinka, 2023).

The promotion and preservation of the Yorùbá cultural heritage, especially in this 21 century, have become necessary because of the ever-increasing globalisation and Western influence in the form of arts, entertainment, and culture (Olaosebikan & Akinsola, 2023; Akinsola and Olaosebikan, 2021). It has been reported that many secondary school students in cosmopolitan Yorùbá societies now prefer the Western art and entertainment modes despite being Yorùbá and learning Yorùbá as a school subject (Orotoye, 2019). This has resulted in poor knowledge of their cultural heritage, making it difficult to sustain the Yoruba culture beyond the 21st century (Akinawonu, 2018).

In response to the above, educationists and researchers have examined various factors that could determine secondary students' learning outcomes in Yorùbá culture. Such studies have established home and school-related factors, psychosocial factors, and students'

attitudes as potent predictors of secondary students' learning outcomes in Yorùbá culture (Olabode, 2017; Ilesanmi, 2018; Adeyinka & Ilesanmi, 2019; Olayinka, 2019). Akinsola and Adeyinka (2020) examined the influence of watching traditional and modern Yorùbá films on achievement in Yorùbá cultural concepts among secondary school students in Ibadan metropolis and found that watching traditional Yorùbá films was more influential on students' cultural knowledge than watching modern Yorùbá films. Akinsola (2020a) found that multilingual undergraduates preferred English Nollywood above the regional ones produced in their indigenous languages. However, whether secondary school students in Ibadan prefer to watch Yorùbá films or non-Yorùbá films is still empirically unknown.

Yorùbá films emerged to document and preserve the culture and literature of the Yorùbá people (Adejumo, 2009). These films, from their inception between 1976 and 1980 till the present, showcase the oral poetic genres and culture of the Yorùbá people, presenting 'eidetic images and utilising aspects of culture (Adeleke, 2003; Akinsola, 2020b). Yorùbá film producers have employed various means to incorporate Yoruba culture into their films, such as deploying oral narratives and poetry for thematic development or message conveying (Akinsola & Lesaami, 2018). Therefore, literary scholars (Akinsola & Olatunji, 2022; Akinsola & Ilesanmi, 2018; Adeyinka & Akinsola, 2017; Omolola, 2013) have uncontroversially established that rich Yorùbá films are good portrays of the quality Yorùbá cultural heritage.

Scholars like Alamu (2010) have categorised Yorùbá films into genres. Their categorisation identified genres such as folkloric, comic, historical, religious, love, crime, and horror films. Folkloric films depict Yorùbá traditional life, worldviews, customs, lores, myths, and beliefs in magic. Comic films provoke pleasure and laughter, aiming to curb harmful human behaviours through comedy. Historical, religious, love, crime, and horror films have history, religion, love and romance, crime

and detectives, and supernatural and evil forces as major themes. Akinsola and Adeyinka (2020), based on the nature of their study, came up with two major genres of the Yorùbá films: traditional and modern. However, the concern of this paper is not to argue for or against a particular categorisation of Yorùbá films but to examine the difference in students' preference for Yorùbá films and non-Yorùbá films.

Therefore, Yorùbá films in this study are considered as any film, irrespective of its genre, with Yorùbá film producers and actors in Yorùbá language, about the Yorùbá culture/society and primarily for the Yorùbá people. This study identifies non-Yorùbá films as those not produced in Yorùbá language, by Yorùbá theatre practitioners, or for the Yorùbá audience. According to Akinsola (2020a), these films do not necessarily reflect the Yorùbá worldview, traditions, values, and customs. Examples include Nollywood English films, American/Hollywood films, Indian Bollywood films, and other foreign types. Other non-Yorùbá films include regional or ethnic-based films in Nigeria, such as Hausa/Fulani, Igbo, Igala, Igede, and foreign films like Ghanaian, Chinese, Austrian, and British (Akinsola, 2020a).

Previous studies (Akinsola & Adeyinka, 2020; Omoera, Edemode & Aihevba, 2017; Pastor and Fajardo, 2017; Mirana & Mirana, 2016; Haghverdi, 2015; Odejebi, 2014; Nsika- Abasi & Tom, 2013; Feyintola & Audu, 2012; Okeoma, 2012) have found that the kinds of films students watch, either when integrated into their learning situations in intervention studies or when they watch films at their leisure time, do influence their cultural knowledge, perspective, and hence, affect their academic achievement in school subjects. However, to the best knowledge of this present writer, none of the studies investigated the difference in students' preference for Yorùbá and Non-Yorùbá films with a bid to examine the implications this has for the teaching and learning of Yorùbá language through a theoretical window, hence the need for this present study.

II. THEORETICAL FRAMEWORK

Cognitive Film Theory

The cognitive film theory has its root in cognitivist's theory, a psychological theory propounded by a group of German theorists (Max Wertheimer, 1880-1983; Wolfgang Koehler, 1887-1967 and Kurt Koffka, 1887-1967) called the Gestalts. These theorists see the learning process as a total or holistic form. The cognitivist's theory does not support associating bits of experiences as postulated in the stimulus-response theories. Still, parts are rather configured or organised to make complete or meaningful experiences or impressions. The emphasis here is on experience, meaning, problem-solving, and insights development.

Andrew (1984) has affirmed that the foremost in the history of film theory is the Gestalts theory. The cognitive or Gestalt approach to film study came into being in the mid-1980s, with the emergence of film theorists and critics like David Bordwell, Janet Staiger, and Kristin Thompson (Plantinga, 2002). These scholars, during this time, wrote several books, articles, and essays that began to make a decisive difference in how scholars think about the study of film, for these books make a powerful case for the study of film form and spectator psychology based on the kinds of mental activities described by cognitive psychology (Plantinga, 2002). Perception is one important mental activity mostly related to film studies, as cognitive psychology explains. This, in terms of film spectatorship, will be discussed later, considering Andrew's (1984) explanation.

Bordwell, in his frantic effort to develop a new method for studying films, joined Noel Carroll, who had prior been busy discrediting the conventional theories, to drop a bomb shell on the psycho-semiotic film studies of Stephen Heath, Nacanian psychoanalysis, Althusserian's Marxism and Barthesian semiotics (Plantinga, 2002). According to Carroll (1988), those discredited theories for film study have impeded research and reduced film analysis to a mere repetition of fashionable slogans and unexamined assumptions. That is, the application of the said theories to film study, as Carroll observes, is an unprecedented and an unnecessary repetition of the same slogans and assumptions about

films: slogans and assumptions that have not been confirmed true empirically. For instance, Plantinga (2002) has critiqued that psychoanalysis seems ill-suited to account for normative behaviours such as perception, narrative comprehension, social cognition, and the experience of garden variety emotions such as fear and pity, concepts which cognitivism, as applied to film study, gives a well and accurate account of.

Bordwell and Carroll continued their assaults on the conventional theories with their collection of essays, the 1996 *Post-Theory: Reconstructing Film Studies*, which primarily critiques psycho-semiotic theories (Plantinga, 2002). Plantinga has observed that Bordwell and Carroll's polemics were necessary interventions in cognitive film theory. In this light, it would not be a mislay to relate the contemporary and the most current manifestation of the cognitive film theory to the polemical interventions of both Bordwell and Carroll, though, as observed by Plantinga, most cognitivists in the area of film study hope that this polemical intervention is behind them and that they can start to focus attention on the positive contributions the cognitive approach has to offer the study of films. The positive contributions, as mentioned by Plantinga, must demonstrate the cognitive approach to theoretical, aesthetic, psychological, and historical topics in films. To this present study, it is pertinent to stress that the psychological topics in films enjoy pre-eminence since certain psychological factors may be responsible for students' film preference, in addition to the fact that "preference" itself is psychological.

Cognitive film theory, conceptually, deals with the psychological effects of films on the spectators as well as the response of the spectators to the film world. Cognitive film theory argues that in responding to films, thinking and feeling are intimately related (Plantinga, 2002). As Plantinga explains, humans share some fundamental traits that have far-reaching effects on our attitudes, beliefs, and behaviours. Because some universal characteristics directly relate to the film-viewing experience, similarities exist in the spectators' state of mind when making sense of and responding to films. If spectators engage in the same mental activities when responding to films, the influence films will have on a set of spectators from the same socio-ethnic group will likely be the same.

Audience's film perception of their mental processes and socio-cultural environment forms the key thesis of the cognitive film theory. Perception, in the process of getting something out of films, is very important and is much related to how the filmic events influence certain psychologies of the spectators. Andrew (1984), when relating this theory of perceptual psychology (the cognitive film theory) to the power of cinema, submits that films can suggest, show, or foreground the work of image production, that is, the work of perception itself because they remain tied in a special way to the perception of reality. As Andrew says, films are real modes of perception. Thus, as an individual perceives objects in the environment and reacts culturally to them, so does the film audience perceive concepts in films and react culturally to them, for artistic works like film reflect and refract real life. Thus, cinema represents visual life itself, for it mimics the continual work of seeing through its work (technological, psychological, and sociological, respectively) (Andrew, 1984). Perception is not an exchange between solid stimuli emanating from solid objects and a coherent consciousness; instead, it is a process by which our body entertains shifting yet organised relations to that which is outside it (Andrew, 1984).

From the foregoing, it is obvious that the cognitive film theory explains the psychological power of films in the audience in line with the mental processes explained by the cognitivists, without neglecting the relationship between audience filmic perception and their socio-cultural environment. Since this is so about the cognitive film theory and the various Yorùbá films are supposed to reflect and refract the Yorùbá socio-cultural practices (in which Yoruba literature and culture is inclusive) it could be assumed that audiences who watch such Yorùbá films should be influenced psychologically by the films. Spectators think about what they watch in films, and this thought forms a mental set of

attitudes to what is watched in films – a process that drives them to prefer the film.

III. OBJECTIVES OF THE STUDY

This study examines the significant difference in secondary students' preference for Yorùbá and non-Yorùbá films. It further explored factors that affect their film preference and discussed its implications for teaching and learning Yorùbá language and culture in secondary schools.

IV. METHODS

Research approach and design

The study used the mixed methods research design of the sequential explanatory type (Creswell, 2010). The design allows for the combination of the principles of both quantitative and qualitative research approaches, with the quantitative approach being weightier than the qualitative approach (Creswell, 2010). This is because the study mainly aimed to assess secondary students' preference for Yorùbá and non-Yorùbá films and determine their significant differences. Therefore, quantitative study was conducted first, after which qualitative study was conducted to give more meaning to the quantitative, hence the sequentially of the design. The quantitative aspect of the design for this study involved the survey research design using a self-made questionnaire to measure students' preference for Yorùbá and non-Yorùbá films. The qualitative aspect involved focused group discussion with selected students.

Research sites

The study was conducted in Ibadan North Local Government Area (LGA), one of the five LGA in the Ibadan metropolis and one of the 11 LGA in Ibadan land. Ibadan North LGA was established by the Federal Military Government of Nigeria on 27th September 1991 as part of a broader administrative reorganisation aimed at improving governance and service delivery across the country. This LGA was specifically carved out of the now-defunct Ibadan Municipal Government, alongside several other local government areas, to better serve the community's needs and enhance local administration. Spanning an extensive area of approximately 420 square kilometers, Ibadan North LGA is characterised by a diverse landscape and a vibrant population of 440,400 as of 2022. The administrative headquarters of Ibadan North LGA is strategically located at Agodi, a central point that facilitates effective governance and coordination of local activities. This location serves as the political hub and a vital center for economic and social interactions within the community. Geographically, the LGA is bordered by Akinyele LGA to the North, Lagelu LGA to the East, and is flanked by Ido, Ibadan South-West, and Ibadan South-East LGAs to the West. This positioning allows for significant connectivity and interaction with neighboring LGAs, fostering community and collaboration. As a result, Ibadan North LGA plays a crucial role in the region's socio-economic development, contributing to the overall progress of Ibadan as a major urban center in Nigeria. Therefore, Ibadan North LGA, being a metropolis, is occupied/populated mostly by the Yorùbá educated elites, most of which have negative attitudes toward their indigenous language and culture (Akinsola, 2023a).

Population

Secondary school students in Ibadan North LGA constituted the population of this study. This population has access to digital gadgets like phones, computers, televisions, and internet facilities that all aid exposure to various media, including films (Akinsola, 2023a). Therefore, students that populate this area would have access to Yorùbá films and non-Yorùbá films, hence their selection as participants in this study.

In Ibadan North LGA, there are 42 government-owned secondary schools, out of which the simple random sampling technique was used to select 10 schools. Using this sampling technique allowed for equal chances of being selected for schools since all 42 schools have similar characteristics (Ary et al. 2010). From each of the 10 schools selected, 30

Senior Secondary II (SS 11) students taking Yorùbá were randomly selected to participate in the study. In total, 300 SS II students participated in the study. For the qualitative study, 7 SSII students taking Yorùbá were randomly selected for a focused group discussion session in each of the schools selected.

Data collection instruments

One self-designed questionnaire tagged *Students' Questionnaire on Film Preferences* was used for data collection. The questionnaire had two sections-named Section A and Section B, which elicited students' preference for Yorùbá films and non-Yorùbá films, respectively. Each section had 13 items composed of both positively and negatively worded items. All items were structured on the modified 4-point Likert Scale of Strongly Agree, Agree, Disagree, and Strongly Disagree. The positively worded items were calibrated as follows-Strongly Agree (4), Agree (3), Disagree (2), and Strongly Disagree (1), while the negatively worded items were calibrated in the reversed order. This makes the total obtainable score in each section 52 and the average 26 as the threshold. The face and content validity of the questionnaire was ascertained through expert peer review. Two experts in measurement and evaluation went through the items and gave their recommendations and suggestions, which were considered in writing the final items. The final items were trial tested on 20 SS II students taking Yorùbá in a school outside Ibadan North LGA, and the Crombag Alpha method was used to obtain a reliability coefficient of 0.87. This implies that the items were reliable in measuring students' film preferences

The data collection took place in the students' schools during their leisure time that was appointed to the researcher by the school authority. The researcher briefed the students on the purpose of the study and why their participation, though voluntary, was important. The questionnaire was administered to the students and retrieved on the spot. Therefore, there was no misplacement of any.

Data analyses

The data collected through the questionnaire were coded using the Statistical Package for the Social Science (SPSS) and analysed using the t-test analysis to determine the significant difference in SS II students' preference for Yorùbá films and non-Yorùbá films. This result was interpreted at a 0.05 level of significance. Following this quantitative data collection and analysis was the qualitative data collection to explain the "why" of students' film preferences from the students' perspectives. Each FGD session with students lasted 10 to 12 minutes. The FGD recordings were transcribed and then analysed thematically. The following sections present and discuss the findings from quantitative and qualitative analyses.

Ethical considerations

The study considered ethical procedures in social and behavioural sciences. The proposal for this study and the research instruments were approved by the research committee of the Department of Arts and Social Sciences Education, University of Ibadan, Nigeria, where the researcher is currently affiliated. Before data collection, written consent was obtained from the management authorities of the selected schools. The randomly selected students were also asked to sign a consent form informing them about the study's objectives, the nature of their involvement, the voluntariness of their participation, and the confidential measures put in place to safeguard their data. Students' participation was voluntary, and they were allowed to withdraw their involvement at any time without giving any reason. The data collected from the students was treated with high confidentiality. No part of the research instrument elicited students' personal information such as name, gender, age, name of school, and so on. Therefore, no students would be identified with a particular response. Also, the FGD data were only tape-recorded on the researcher's storage device, and the audio was deleted immediately after the data transcription. All the data collected were used only for this research, for which the students and their school management consented.

V. RESULTS

Significant difference in secondary students' preference for Yorùbá and non-Yorùbá films in Ibadan North Local Government Area

Table 1: Summary of the Pair T-test Analysis of the difference in secondary school students' preference for Yorùbá and non-Yorùbá films in Ibadan North Local Governments Area

Variables	M	N	SD	MD	t	df	p-value	Remarks
Preference for Yorùbá films	33.25	300	8.27	-4.80	-6.53	299	.000	Sign.
Preference for non-Yorùbá films	38.05	300	7.68					

Table 1 shows that students had a good preference for both Yorùbá films (Mean=33.25>threshold=26) and non-Yorùbá films (Mean=38.05>threshold=26). However, the result indicates that the level of students' preference for non-Yorùbá films was higher than that of the Yorùbá films. This implies that students preferred non-Yorùbá films to Yorùbá films. The table shows that the mean difference (-4.80) in students' preferences for Yorùbá and non-Yorùbá films was statistically significant ($t_{(299)} = -6.53; p=.000<.05$). This implies that the way students differed in their preference for Yorùbá films and non-Yorùbá films, in favour of the latter, was significant.

Factors influencing film preferences on the teaching and learning of Yorùbá language and culture in secondary school

The analysis of the focused group discussion conducted with the selected students yielded three major themes in exploring why students preferred the non-Yorùbá films over the Yorùbá films. These themes and their sub-themes are categorised in the figure below:

Home Factors

The home is a crucial factor in determining a child's behaviours, actions, and inactions because the home is the first and primary agent of socialisation. Therefore, the home conditions, as the selected students reported, influenced the kind of films they preferred to watch. From the responses of the students, parental influence is a key home factor responsible for students' preference for non-Yorùbá films over Yorùbá films, as shown in the FGD excerpts presented below:

"My dad must not see us watching Yoruba films because he does not like it. Even when using our phone or anything, my daddy would not see it. Like he will beat us and me, I do not like cane. Whenever we are watching DSTV, we must not put it in any station where they are speaking Yorùbá, like, ehmm...like African Magic or any Yorùbá film.." (Student II, FGD Session).

Another student said:

"We do not usually watch Yorùbá films in our house like won kii je ká wo ó, because of bad, bad things that they used to do, like juju, and they normally abuse and curse so much. They do not want us to copy that" (Student III, FGD Session).

The above excerpts allude to parents' influence on their children's media engagement. Even though the students claimed to have access to various types of films (Yorùbá and non-Yorùbá), parental influence constrained them from watching Yoruba films. While parental guardians are good and advisable, parents restricting their children from identifying with their cultural heritage is not so good. One of the ways the students are restricted from such necessary cultural identification is through the over-dominance of English, their home language of communication. A student who spoke on this during the FGD sessions said that:

"I cannot even speak Yoruba at home; my daddy, my mammy, and all of us talk to ourselves in English. And my friends when they come to our house, they must not speak Yorùbá. My daddy wants me to speak good English so that I can do well in school because when somebody does not speak English very well, he would not be good in school" (Student I, FGD Session)

It should be noted that students who are prohibited from speaking their mother tongue (Yorùbá did inclination to language) at home may not have any interest in watching Yorùbá films, hence their preference

for non- Yorùbá films over Yorùbá films. Other factors reported by students were socio-cultural and recreational, as presented in the ensuing sessions.

Socio-cultural Factors

These are factors related to the students' quest for socio-cultural competence and conformity with social/group norms. Students request for socio-cultural competence is defined as their exploration of other people's cultures, while their conformity to social/group norms is seen as peer influence in this finding. Some students reported that they prefer watching non- Yorùbá films because they like exploring other people's cultures to develop their socio-cultural competence since we live in a multicultural world. One of them said that: *"the reason why I like korean films is because of their culture that is very beautiful..."* Therefore, it could be extrapolated that when students think positively about a particular culture, they prefer and receive the art products (films inclusive) emanating from it. For some other students, the preference for non-Yorùbá films is to feel comfortable among their peers, especially when "talking about films" they have watched. Another student specifically said that:

"I do not want my friends to say that I am a local person because I have not watched any trending foreign films, like American films, Korean films, and so on" (Student VII, FGD Session).

Recreational Factors

Films are also watched for recreational purposes. Therefore, students reported that recreation is one of the reasons they preferred non- Yorùbá films. It is observed from the transcripts of students' FGD sessions that entertainment is central to students' preference for non-Yorùbá films because they considered them more interesting and fun-filled than the Yorùbá films. Many students believe foreign films are of higher quality in plot and production. Hence, they are more entertainment-inducing. One of them said that:

"I will watch some foreign films repeatedly because they have suspense and as in, they are very interesting for me. If i watch Yorùbá films, I always know the end from the beginning by myself" (Student IV, FGD Session).

The student in the above excerpt recognised one of the indices of inducing entertainment in film-suspense. From the excerpt, the student certainly watches both Yorùbá and non- Yorùbá films but prefers the latter to the former because of the way the plot is structured to induce entertainment. Therefore, preference for non-Yorùbá films does not always mean that students do not watch Yorùbá films. Film preference requires comparison, which is impossible without being exposed to the two films.

VI. DISCUSSION

The study found that students had a good preference for both Yorùbá films and non-Yorùbá films. However, students' preference for non-Yorùbá films was better than their preference for Yorùbá films, showing a significant difference between the two. This implies that students preferred non-Yorùbá to Yorùbá films. Students attributed this preference to home influence in terms of parental control and home language of communication. Since the home is the child's first school and agent of socialisation, their parents cannot control their film-watching attitude. Therefore, the finding corroborates Olabode (2017), who has argued that home is a significant predictor of students' learning outcomes in Yorùbá culture. When parents prohibit their children from watching the Yorùbá films and speaking the Yorùbá language, such children would not develop motivation to learn and practice the Yorùbá culture. This is in line with the findings of Akinsola and Adeyinka (2020), who stated that film-watching had a significant positive relationship with students' knowledge of Yorùbá culture.

As found in this study, socio-cultural factors like cultural exploration and peer influence are other reasons for students' film preferences. Films are audio-visual literature that could transport the audience to various socio-cultural contexts, exploring other men's cultural practices. Therefore, a preference for non-Yoruba films helps some students achieve this socio-cultural exploration. This shares both positive and

negative outcomes, as the exploration can increase students' socio-cultural competence and, at the same time, decrease their affection for their Indigenous culture. Peer influence could be a factor at both angles since students could choose films, they watch because of group norms and conformity. Ilesanmi (2018) and Adeyinka and Ilesanmi (2019) have positioned peer influence as a notable factor in predicting students' learning of Yoruba value system. Students are often influenced by their peers to watch certain films that are trending, whether they are Yorùbá or non-Yorùbá. Therefore, it suffices to say that students' desire to be in vogue with the trending films determines their preference for non-Yorùbá films.

The students also reported that recreation and entertainment contributed to their preference for non-Yorùbá films. In their opinion, non-Yorùbá films are more action-packed and fun-filled. This finding aligns with the submission of Akinsola (2020a), who stated that multilingual undergraduate students preferred English films because of their entertainment strength. As such, students choose to watch films that are interesting and fun-filled, whether the films are Yorùbá or non-Yorùbá. However, in the case of this present study, their preference is for non-Yorùbá films.

Implications from the Cognitivist's Perspective

Secondary students' preference for non-Yorùbá films over Yorùbá - films has implications for the teaching and learning of Yorùbá language and culture in secondary schools. Drawing insights from the cognitive film theory underpinning this study, the implications of students' film preferences are broadly categorised into attitudinal and pedagogical implications.

Attitudinal Implication: Attitude encompasses individuals' mindsets, likes and dislikes, feelings, and viewpoints towards an object. More technically, attitude is best conceptualised in its three components – affects (feelings), behaviours (doings), and cognition (knowing) – the ABC of attitude according to Allport (1935). These three components are interconnected. What is known is what can be felt and eventually done. The lower preference for Yoruba films compared to non-Yoruba films among students selected for this study is a possible explanation for why many of them have poor attitude towards the Yoruba language despite being their mother tongue (Olayinka, 2019; Adeyinka and Akinsola, 2021). Students who have less preference for Yoruba films are likely going to have little knowledge (cognition), negative feelings (affects), and poor practice (behaviours) of the Yoruba language and culture. In essence, the students' less preference for Yoruba films implies that they would have a negative attitude toward learning the Yoruba language and culture in schools. Just as the Cognitive Film Theory posits, the non-Yoruba films students watch often and prefer would have psychological effects on them so much that they respond more favourably to the language and culture in the films than their indigenous language and culture (Plantinga, 2002). Preference itself means a psychological likeness for an object; hence, it is one of the behavioural and affective indicators of attitude. Therefore, students' less preference for Yoruba films could mean less positive attitude toward Yoruba films and the Yoruba language and culture by implication (Akinsola and Adeyinka 2020). This does not mean well for the teaching and learning Yoruba language and culture since attitude remains a key psychological variable significant to students' learning (Olabode, 2017).

Pedagogical Implication: Films and other audio-visuals have been established in the literature as viable pedagogical tools (Akinsola, 2023b; Adeyinka and Akinsola, 2017; Pastor and Fajardo, 2017; Odejebi, 2014, among others). They can be integrated into the formal instructions/lessons or be considered as streams of informal learning. This study conceived the latter as a pedagogical implication of students' film preferences. Secondary school students consciously and subconsciously learn the language and culture dominated by their preferred films. Therefore, preference for non-Yoruba films over Yoruba films implies that students are learning other people's cultures than theirs. The implication is that teaching Yoruba language and culture in school cannot be reinforced as much by their filmic experience as

posited by the cognitive film theory (Andrew, 1984). In addition, Yoruba language teachers cannot so much utilise rich Yoruba films as data sources for teaching Yoruba language and culture. Hence, using Yoruba films as audio-visual aids may not attract students' enthusiasm during the Yoruba language and culture pedagogy. However, the students non-Yoruba film preference implies that they would be socio-culturally competent, especially when socio-cultural competence is seen as being able to fit into and understand another people's culture.

VII. CONCLUSION

The study has compared secondary students' preference for Yoruba films and non-Yoruba films and found that despite being Yoruba indigenes and learners of Yoruba as a first language, they preferred the non-Yoruba films more than the Yoruba films. Home and society are two key intertwined factors responsible for this, as emanating from the study's qualitative findings. It could therefore be argued that many homes and societies (especially in the metropolis) in Nigeria are still very much under the effect of the overdominance of the English language due to colonisation and westernisation. The implication of this is the gradual erosion of the Yoruba language and culture, not only in school but also in society. Although this study has only examined the phenomenon among school children, it has an overarching implication for society.

VIII. RECOMMENDATIONS

In line with this study's findings, it is recommended that certain Yoruba films rich in Yoruba history and culture should be prescribed as audio-visual texts in teaching Yoruba literature in Nigerian secondary schools. The world has gone digital, and digital materials should be included in students' learning materials. When this is done, students will feel academically mandated to watch such Yoruba films and be motivated to prefer them later. This measure will go a long way in improving students' knowledge of the Yoruba language and culture since it has been ascertained that films are effective self-learning tools.

In addition, parents should be sensitised on the significance of indigenous languages and cultures in the child's and nation's development so that they are encouraged to expose their children to them. Many parents need this sensitisation in the study area because the study found the child's home to be a notable factor that affects their film preference. When parents are sensitised about the values of indigenous languages and cultures, they will allow their children to learn them and watch films produced in the language.

Lastly, the Yoruba language and other major Nigerian languages should be made compulsory subjects in secondary schools and required to proceed with education beyond the secondary level. This could increase students' enthusiasm for sourcing viable extra materials (among which films are a part) to learn them.

IX. CONFLICTS OF INTEREST

There are no conflicts of interest.

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