

Movie and music preferences influencing students' cultural knowledge in the Yorùbá society

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Abstract

Purpose: This study examined how Yorùbá and Non-Yorùbá movie and music preferences correlated with secondary students' knowledge of Yorùbá cultural concepts in Ibadan, a metropolitan Yoruba society.

Research methodology: The study adopted a correlational survey research design. Randomly selected 350 SS II students in Ibadan filled the Students' Questionnaire on Movie Preferences ($r=.93$); Students' Questionnaire on Music Preferences ($r=.91$); and Yorùbá Cultural Concepts Knowledge Test ($r=.81$) self-designed for data collection. Data were analyzed using Pearson's Product Moment Correlation and Multiple Regression Analysis at $p<0.05$.

Results: Findings revealed that knowledge of Yorùbá cultural concepts had a positive correlation with students' preferences for Yorùbá movie ($r = .575$; $p<.05$) and music ($r = .564$; $p<.05$) but a negative correlation with students' preferences for non-Yorùbá movie ($r = -.551$; $p<.05$) and music ($r = -.485$; $p<.05$). The composite contribution of the independent variables was significant ($F_{(4, 345)} = 56.201$, $p<.05$). Preference for Yorùbá music ($\beta = .227$) had the highest relative contribution.

Conclusions: Preferences for Yorùbá movie and music are important in improving students' knowledge of Yorùbá cultural concepts.

Limitations: The study was limited to Yoruba and non-Yoruba movies and music, and Yoruba indigenes taking Yoruba as a subject in secondary schools in Ibadan, Nigeria. Future studies should focus on other media products and their influence on cultural knowledge in other Nigerian societies.

Contribution: This study established that indigenous music can increase students' cultural knowledge. This has practical implications for the use of music in indigenous languages and cultural teaching in secondary schools. Therefore, Secondary school students should be encouraged to regularly listen to traditional Yorùbá music and watch Yorùbá movies on all available media, while teachers also utilize them in teaching.

Keywords: *Students' cultural knowledge, Yorùbá movie, Non-Yorùbá movie, Yorùbá music, Non-Yorùbá music*

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1. Introduction

Culture captures the totality of people's ways of life, which is a result of their tradition. The Yorùbá culture thus captures the Yorùbá's mode of communication and interaction, culinary and eating style, kinship organization, politics and governance, socialization processes, arts and entertainment,

occupational crafts, warfare and security structure, discipline and justice, religious worships and festivals, and various social ceremonies such as naming, marriage, coronation, funeral, and so on (Adéoyè, 2003; A. Adeyinka & Akinsola, 2017). There are numerous Yorùbá cultural concepts/practices. Practices related to culture emerge as people relate to one another in society (A. Adeyinka & Akinsola, 2017; Olabode, 2017). However, the Yorùbá curriculum for secondary school mandates the teaching of most of these Yorùbá cultural concepts to students. A few such cultural concepts include greetings, traditional vocations, social and familial relationships, ceremonies, and various traditional festivals (NERDC, 2023).

The Yorùbá cultural practices are taught in Nigerian secondary schools so that students would imbibe and practice the Yorùbá values and norms, to the end that they become useful and meaningful members of their society (I. T. Akinsola & Olaosebikan, 2021; Olaosebikan & Akinsola, 2023). This is because the lesson offers indigenous education through a culturally responsive curriculum (Norberte 2024). As important as the Yorùbá culture is in fostering this indigenous education, peaceful coexistence and the practice of moral values in the society, the Chief Examiner of the West African Examination Council has reported low achievements of students in Yorùbá over the past five years (2018-2022). This is partly due to the candidates' low/poor knowledge of Yorùbá cultural concepts, among other weaknesses. For instance, it was reported in the 2018 May/June examination that most of the candidates who chose question 13, which required them to explain 'àáró' (rotational social service), did not show evidence of being exposed to this aspect of Yorùbá culture. Similarly, in 2019, most of the candidates who attempted question 12 that required them to explain 'ààlè' (constraints/proof of ownership on personal belongings) as a Yorùbá cultural concept could not. This trend is expected to continue until 2022.

The consistent students' weaknesses in the Yorùbá cultural concepts keep contributing to the overall students' low achievement in Yorùbá because questions on the Yorùbá culture (in both multiple choice and essay-type items) are allotted 40% of the total mark of students. This could be seen as one of the effects of westernization and/or globalization that are gradually eroding Yoruba cultural heritage. This effect is seen in the various vicious acts exhibited by both adolescents and youths in most Yorùbá urban societies, including Ibadan. Due to their little or no knowledge of the Yorùbá culture, many secondary school students have not been able to exhibit the values of *omolúàbí* that is highly embedded in the culture. This is why some engage in harmful practices that are not in line with their indigenous culture (Omoniyi, 2020). This problem, therefore, needs urgent attention to save the Yorùbá culture from total extinction. In this study, students' preferences for (Non)Yoruba movies and music were correlated with their knowledge of Yoruba cultural concepts. This is predicated on the conceptual nature of Yoruba movies and music, as well as the (Non)Yoruba movies and music.

Yoruba movies are products of Yoruba culture, and therefore, they should highly portray the Yoruba ways of life, history, traditions, and literature. They are extensions of theatrical practices (Ordu & Odukwu, 2022) in Yoruba. However, non-Yoruba movies are products of other cultures and therefore would expose the Yoruba audience to ways of life, history, traditions, and literature that are not indigenous to them. The same goes for Yoruba and non-Yoruba music. Therefore, it is hypothesized that the preferences of secondary students, who are Yoruba indigenes and are taking Yoruba as a subject, for (Non)Yoruba movies and music can influence their knowledge of Yoruba cultural concepts. Hence, this study examines the following research questions:

1. What relationships exist between the independent variables (Yorùbá movie, Non-Yorùbá movie, Yorùbá music, Non-Yorùbá music preferences) and Students' knowledge of Yorùbá Cultural Concepts?
2. What is the composite contribution of the independent variables (Yorùbá movie, Non-Yorùbá movie, Yorùbá music, Non-Yorùbá music preferences) to students' knowledge of Yorùbá Cultural Concepts?
3. What is the relative contribution of the independent variables (Yorùbá movie, Non-Yorùbá movie, Yorùbá music, Non-Yorùbá music preferences) to students' knowledge of Yorùbá Cultural Concepts?

2. Literature Review

Existing studies in Yorùbá education have largely focused on the language aspects of the subject like numerals (A. Adeyinka, 2005), essay writing (A. Adeyinka, 2005; A. Adeyinka & Ilesanmi, 2014), orthography (Makinde & Adetokun, 2018), vocabulary (Adetunji, 2018; Oyeladun, Akinsola, & Adeyinka, 2018), reading comprehension (Popoola, 2018), English-Yorùbá translation (A. Adeyinka & Adeoye, 2013; A. Adeyinka & Ilesanmi, 2016). Other studies have focused on the subject of Yorùbá as a whole (A. Adeyinka, 2016; A. Adeyinka & Ilesanmi, 2016; Odejobi, 2014). Few known studies in response to students' low knowledge of Yorùbá cultural concepts have only found home and school environments (Olabode, 2017) and some psychosocial factors (A. Adeyinka, 2016) as predictor variables. IT Akinsola and Adeyinka (2020), who studied the influence of Yorùbá film-watching on students' achievement in Yorùbá cultural concepts, only focused on two categories of Yorùbá movies – traditional and modern. Although their study provides a good background for this present study, it only accounted for Yorùbá movie-watching preference without comparing it with the students' preferences for other forms of movies on one hand, and Yorùbá music and non-Yorùbá music on the other hand. Therefore, conducting this study is imperative.

2.1 Movie Preference

Students' movie preference is considered in two categories – Yorùbá and non-Yorùbá movie preferences in this study. The emergence of Yorùbá movies was a response to the need to technologically document the audio and visual aspects of the Yorùbá culture and oral performances (Adeleke, 1995, 2003; IT Akinsola & Ilesanmi, 2018; I. T. Akinsola, 2020b). Adejumo (2009) points to Yorùbá movie as one of the present attempts on the documentation of Yorùbá oral literature and culture. It thus follows that any movie that would be qualified to be called Yorùbá movie should not bastardize Yorùbá culture and literature but rather preserve it for easy transmission from one generation to another.

Consequently, film and cultural scholars (A. Adeyinka & Akinsola, 2017; Ifeoluwa Akinsola & Adeyinka, 2018; IT Akinsola & Ilesanmi, 2018; I. T. Akinsola, 2020b; Omoṣolá, 2013) have unequivocally submitted that quality Yorùbá movies, as a type of Nollywood (I. T. Akinsola, 2020a), foreground the various Yorùbá cultural concepts. Non-Yorùbá movie, as such, captures all other types that are not produced in Yorùbá language, by Yorùbá theatre practitioners and for Yorùbá audience. Such movies would not necessarily mirror the Yorùbá worldview, traditions, values and customs as Yorùbá movies would. In this context, non-Yorùbá movies would include all other Nollywood movies, American/Hollywood movies, Indian/Bollywood movies, and other foreign types. Those kinds expose Yorùbá audience to foreign cultures and patterns of thought.

It is good to note that movies and other media have become popular entertainment modes that youths and adolescents receive (I. T. Akinsola, 2020b; Nadya, 2022; Okeoma, 2012). Since the content and concepts in Yorùbá and Non-Yorùbá movies differ, what an audience learns/receives in each of the two categories would also differ. For instance, diehard audience of Yorùbá movies inadvertently learn a lot more about the Yorùbá cultural perspectives than ardent audience of other kinds of movies (that is, Non-Yorùbá movies) who would have to learn and imbibe more foreign cultures and thought patterns. Thus, audience preference for any type of movie should influence their knowledge of the culture that is predominant in such movies. Secondary school students, who could also be the predominant movie audience, tend to have knowledge of the cultures displayed in their preferred category of movies (either Yorùbá or Non-Yorùbá).

Previous Studies (I. T. Akinsola, 2020b; Fehintola & Audu, 2012; Haghverdi, 2015; Ismaili, 2013; Kondo, 2009; Mirana & Mirana, 2016; Odejobi, 2014; Okeoma, 2012; OMOERA, EDEMODE, & Aihevba, 2017; Pastor & Fajardo, 2017; Perry, 2013; Tabatabaei & Gahroei, 2011; Udofia & Tom, 2013; Zhang, 2013) have found that the kinds of movie students watch, either when integrated into their learning situations in intervention studies or when watched at their leisure time, do influence their cultural knowledge, perspective, and hence, affect their academic achievement in school subjects. However, apart from the fact that most of these studies are experimental and conducted outside Nigeria,

none of these studies ever investigated the relationship between preferences for (Yorùbá and Non-Yorùbá) movies and students' knowledge of Yorùbá cultural concepts.

2.2 Music Preference

Music preference, as another variable of interest in this study, is conceptualized in two categories: Yorùbá and non-Yorùbá music preferences. Music is songs, and all that make songs up. In other words, music comprises songs and all its accompaniments like dance, clap, beats, and instruments (I. T. Akinsola & Olatunji, 2022). Although songs remain an essential component of music, there may be musical displays without songs. However, music, with or without songs, documents the history and culture of a person (I. T. Akinsola & Olatunji, 2022; Oludare, 2019). In simple terms, it is possible to communicate cultural values, beliefs, and philosophies through music. Music, therefore, is intrinsically linked with culture, since every culture has vital modes of singing and musical entertainment. In fact, Yüksel (2016) observes that even isolated tribal groups have a form of music because music plays important roles in man's life from birth through childhood. This explains why A. Adeyinka and Ajibola (2015) submit that music and songs cannot be ruled out in children literature, because making music is as much a basic life skill for children as walking or talking.

Music is part of the social structure, as it is used in social and cultural contexts (I. T. Akinsola & Olatunji, 2022). It is thus one of the means of socialization that exists in a culture. As such, every society and culture has its own forms of music that must portray the cultural beliefs, values, and philosophies guiding its social structure. Yorùbá, as a people and culture, has her form(s) of music, which is an important aspect of Yorùbá oral literature (A. Adeyinka & Ajibola, 2015). Similarly, Olátúnjí (1984) classifies Yorùbá music/songs as a type of Yorùbá oral poetry. Yorùbá songs have accurate rhythm and melody and could be accompanied with drum, dance and claps without being disorganized. Corroborating this, IT Akinsola and Ilesanmi (2018) explain that Yorùbá songs are not recited or chanted but sung, and they are most times accompanied with gongs and/or drums. However, these characteristics are not only peculiar to Yorùbá songs and therefore do not suffice in demarcating Yorùbá and Non-Yorùbá music.

Yorùbá music/songs are composed in and sung via the Yorùbá language. Since language and culture are Siamese twins (A. Adeyinka & Akinsola, 1957), it is imperative of Yorùbá music/song to portray the Yorùbá cultural values, mores, philosophies and ways of life. Other forms of music/songs, which are referred to as non-Yorùbá music in this study, are, thus, songs that are composed in and sung via other languages (English, Hausa, Igbo, French, Chinese, and so on). These non-Yorùbá music/songs do not necessarily portray the Yorùbá cultural beliefs and ways of life, and even when there is hybridity of Yorùbá culture and other cultures in a song, the Yorùbá cultural practices, beliefs, and ways of life are pushed to the background. This explains why one's preference for music/songs could influence one's cultural perspective. Blaz (2002) and Rhinehart (2011), to this end, posit that music makes one's cultural experience and perspective become more authentic, enjoyable and memorable. It achieves this by leaving deep and long-lasting traces in one's memory, as it relates to affective and unconscious factors (Mora, 2000). As such, students who have preference for listening to Yorùbá music/songs are likely to hold the Yorùbá cultural beliefs in high esteem and be grounded/versed in the Yorùbá cultural practices than students who have preference for the non-Yorùbá music/songs, since according to Khaghaninejad and Fahandesaadi (2016), music is recognized as a universal feature of human cognition.

However, previous studies have not empirically shown this likely relationship that could occur between students' preferences for Yorùbá and non-Yorùbá music and their knowledge of Yorùbá cultural concepts. Previous studies (Boer, 2009; Haghverdi, 2015; Haghverdi & Abdpur, 2013; Israel, 2013; Kuśnierek, 2016; Ludke, 2009; Parlakian & Lerner, 2010; Roncaglia-Denissen, Roor, Chen, & Sadakata, 2016; Yüksel, 2016; Zeromskaite, 2014) have only tested, perceived, and posited the effectiveness of using songs/music in second language situations. Studies have unequivocally found that music aids in language acquisition and increases cultural awareness and acculturation among second-language learners. There had been no or little empirical study on students' musical preference, as it relates to Yorùbá and non-Yorùbá music, and its correlation with knowledge of Yorùbá cultural concepts, hence, the need for this study became imperative.

2.3 Hypothesis and Significance of the Study

The purpose of this present study is to fill the gap laid bare from the foregoing review of literature by examining how related students' movie and music preferences are to their knowledge of Yoruba cultural concepts, as well as their joint and relative contributions. Since Yoruba movies and music are indigenous to most of the students in Ibadan metropolis, it is hypothesized that preference for Yoruba movies and music will correlate positively with and strongly contribute to students' cultural knowledge.

The study is significant because its outcome keeps secondary school students and Yorùbá teachers aware of more factors that have the same bearing with students' knowledge of Yorùbá culture, apart from the various student, teacher, school, environmental and psychosocial factors that previous studies have found responsible for students' knowledge of Yoruba cultural concepts. With the findings of this study, students could start to have more and strong preferences for the Yorùbá movies and music and have better understanding of the 'what' and 'why' of the Yoruba cultural practices in the society.

In addition, this study will be significant to sensitising parents regarding the need to always allow their children to watch Yorùbá movies and listen to Yorùbá music/songs over and above non-Yoruba ones. The current trend among elite parents, especially in metropolitan locations like Ìbàdàn, in which parents prohibit their children from speaking Yorùbá not to talk of enjoying Yorùbá movies and music, could be corrected with the outcome of this study. Similarly, this study is beneficiary to Yorùbá entertainment industry as a whole. Artistes, musicians, and broadcasters, through this study, would be more exposed to the influence their artistic works have on the young/in-school audience. With this, they would be able to showcase more of the undiluted Yorùbá culture, beliefs, oral traditions, and worldviews in their various works, to the end that audience/students learn more about their cultural heritage, while they attempt to get themselves entertained and recreated.

3. Methodology

This study adopted a correlational survey research design. This design was considered appropriate because the study aimed to interpret existing relationships between the independent and dependent variables, as well as compare the variables. The two categories of variables in this study were independent and dependent variables. Four independent variables investigated in this study were: Yorùbá movie preference, Non-Yorùbá movie preference, Yorùbá music preference and Non-Yorùbá music preference. The dependent variable investigated in this study was Students' Knowledge of Yorùbá Cultural Concepts.

The population of this study comprised all senior secondary school students in all the public secondary schools in Ìbàdàn, Òyó state. In Ìbàdàn, the simple random sampling technique was used to select ten (10) senior secondary schools. Thirty-five (35) SS II students taking Yorùbá in the 10 selected schools were randomly selected for this study. In total, 350 SS II students were the respondents of this study.

Three instruments were used for data collection in this study. They were:

Students' Questionnaire on Movie Preferences: This instrument was self-constructed to measure students' preferences for Yorùbá and Non-Yorùbá movies. The questionnaire comprised Sections A (Preference for Yorùbá movies) and B (Preference for non-Yorùbá movies), which consisted of 13 (seven positive and six negative) items each. The items were constructed on the modified 4-point Likert scale of *Strongly Agree* (4), *Agree* (3), *Disagree* (2), and *Strongly Disagree* (1) and were scored in that order for the positively worded items and in the reversed order for the negatively worded items. The instrument was face- and content-validated by two experts, whose corrections were utilized in drafting the final instrument. It was thereafter trial-tested on a number of 20 SS II students in a school outside Ìbàdàn and the Cronbach Alpha method of reliability was used to determine the reliability coefficient of .93.

Students' Questionnaire on Music Preferences: This instrument was self-constructed to measure students' preferences for Yorùbá and Non-Yorùbá music. It was, thus, divided into sections A and B. Sections A, consisted of 14 items (seven positive and seven negative), measured students' preference for Yorùbá music while section B, which consisted of 12 items (six positive and six negative) measured

students' preference for Non-Yorùbá music. The Items were constructed on the modified 4-point Likert scale of *Strongly Agree* (4), *Agree* (3), *Disagree* (2), and *Strongly Disagree* (1) and were scored in that order for the positive items and in the reversed order for the negative items. The instrument was face- and content-validated by two experts, and their reviews were utilized in drafting the final instrument. It was thereafter trial-tested on 20 SS II students in a school outside Ìbàdàn to determine its reliability coefficient. Cronbach Alpha reliability coefficient of .91 was gotten for the instrument.

Yorùbá Cultural Concepts Knowledge Test: This instrument was also self-designed to assess the level of students' knowledge of Yorùbá cultural concepts. Using the SS II Yorùbá curriculum and a Yorùbá textbook different from what the selected 10 schools were using, 30 multiple choice items on Yorùbá cultural concepts were generated. This instrument was face- and content-validated by a Yorùbá (language) educator and a scholar in the field of Yorùbá culture. Recommendations and corrections were used to prepare the final instrument. Thereafter, the test was trial-tested on a sample of 20 SS II students in a school outside the area of this study, and the Kuder Richardson 20 (KR-20) reliability coefficient of .81 was found.

For ethical considerations in the data collection procedure, permission was obtained from the heads/principals of the selected schools. The researcher obtained a letter of introduction from his department, Department of Arts and Social Sciences Education University of Ibadan, to the schools selected after the research proposal, procedure, instruments, and consent form were reviewed by the research committee of the department. Every participant included in this research gave written consent to participate after they were properly briefed about the nature of the research and their voluntary participation. They had the right to withdraw their consent and dropped out of the study at any time without giving any reason. They were assured of the confidentiality of the data collected, and the researcher ensured this during and after the study. Therefore, no personal information or identity of the participants was collected or reported in this study. This ethical procedure is in line with the research guidelines of the Department of Arts and Social Sciences Education at the University of Ibadan, Nigeria.

Data collected were coded and analyzed with the Statistical Package for Social Sciences (SPSS) Version 25. The inferential statistics of Pearson's Product Moment Correlation (PPMC) were used to answer research question one, and Multiple Regression Analysis was used to answer research questions two and three. All results were interpreted at a.05 level of significance, as presented and discussed in the ensuing sections.

4. Results and Discussions

Research Question One: What relationships exist between the independent variables (Yorùbá movie, Non-Yorùbá movie, Yorùbá music, and Non-Yorùbá music preferences) and students' knowledge of Yorùbá Cultural Concepts?

Table 1. Correlation Matrix of the Independent Variables and Students' Knowledge of Yorùbá cultural concepts

VARIABLES	Knowledge of Yorùbá cultural concepts	Yorùbá Movie Preference	Non-Yorùbá Movie Preference	Yorùbá Music Preference	Non-Yorùbá Music Preference
Knowledge of Yorùbá cultural concepts	1				
Yorùbá Movie Preference	.575* (.000)	1			

Non-Yorùbá Movie Preference	-.551* (.000)	-.700*	1		
Yorùbá Music Preference	.564* (.000)	.801*	-.635*	1	
Non-Yorùbá Music Preference	-.485* (.000)	-.628*	.738*	-.606*	1
Mean	13.27	32.44	34.59	33.42	32.32
Standard Deviation	6.16	9.48	9.17	10.67	9.17
Number	350	350	350	350	350

Table 1 shows that students' knowledge of Yorùbá cultural concepts had a significant positive relationship with Yorùbá movie preference ($r = .577$; $p=.000<0.05$) and Yorùbá music preference ($r = .564$; $p=.000<0.05$). However, students' knowledge of Yorùbá cultural concepts had a significant negative relationship with non-Yorùbá movie preference ($r = -.551$; $p=.000<0.05$) and non-Yorùbá music preference ($r = -.485$; $p=.000<0.05$). These patterns of relationship imply that students' preferences for Yorùbá movie and music were directly related to their knowledge of Yorùbá cultural concepts such that when students' preferences for Yorùbá movie and music increased/decreased, students' knowledge of Yorùbá cultural concepts also did. On the other hand, students' preferences for non-Yorùbá movie and music were inversely related to students' knowledge of Yorùbá cultural concepts, such that while students' preferences for non-Yorùbá movie and music increased/decreased, knowledge of Yorùbá cultural concepts did otherwise.

Research Question Two: What is the composite contribution of the independent variables (Yorùbá movie, Non-Yorùbá movie, Yorùbá music, and Non-Yorùbá music preferences) to students' knowledge of Yorùbá Cultural Concepts?

Table 2. Summary of Regression Analysis of the combined Independent Variables on Students' Knowledge of Yorùbá Cultural Concepts

R = .628; R Square = .395; R Square (Adjusted)= .388; Standard Error of Estimate= 4.82024						
Analysis of Variance						
Sources	Sum of Square (SS)	Df	Mean Square	F	P-value	Remark
Regression	5223.250	4	1305.812	56.201	.000 ^b	Sig.
Residual	8015.964	345	23.235			
Total	13239.214	349				

Table 2 indicates that when pulled together, the four independent variables significantly contributed to the prediction of students' knowledge of Yorùbá cultural concepts ($F_{(4, 345)} = 56.201$; Adj. $R^2 = .388$; $p=.000<0.05$). With an Adjusted R^2 of .388, the result shows that 38.8% of the variance in the students' knowledge of Yorùbá cultural concepts is accounted for by the combination of the four independent variables used in the study and that other variables and residuals not included in this model may have accounted for the remaining variance of 61.2%.

Research Question Three: What is the relative contribution of the independent variables (Yorùbá movie, Non-Yorùbá movie, Yorùbá music, Non-Yorùbá music preferences) to students' knowledge of Yorùbá Cultural Concepts?

Table 3. Summary of Relative Contribution of the Independent Variables to Students' Knowledge of Yorùbá Cultural Concepts

Model	Unstandardised Coefficients		Standardised Coefficients	T	Sig.
	B	Std. Error	Beta		
(Constant)	11.168	2.638		4.234	.000
Yorùbá Movie Preference	.129	.050	.199	2.581	.010
Non-Yorùbá Movie Preference	-.152	.047	-.227	-3.254	.001
Yorùbá Music Preference	.131	.042	.227	3.157	.002
Non-Yorùbá Music Preference	-.037	.043	-.055	-.854	.393

Table 3 indicates that the relative contributions of students' preferences for Yorùbá movie ($\beta = .199$; $p = .010 < 0.05$), non-Yorùbá movie ($\beta = -.227$; $p = .001 < 0.05$) and Yorùbá music ($\beta = .227$; $p = .002 < 0.05$) were significant while the relative contribution of students' preference for non-Yorùbá music ($\beta = -.055$; $p = .393 > 0.05$) was not significant. This implies that three of the four variables (Yorùbá movie, Non-Yorùbá movie, Yorùbá music preferences) had relative contribution to students' knowledge of the Yorùbá cultural concepts. The positive values of the contribution made by Yorùbá movie and Yorùbá music preferences indicate that students' knowledge of Yorùbá cultural concepts was actually determined by the positive reinforcement of the two variables. However, Yorùbá music preference ($\beta = .227$) had the highest contribution, implying that it is the variable that best predicted students' knowledge of the Yorùbá cultural concepts.

4.1 Discussion

The study found that students' preferences for both Yorùbá movie and music had significant positive relationship with their knowledge of Yorùbá cultural concepts. However, their preference for non-Yorùbá movie and music had significant negative relationship with their knowledge of Yorùbá cultural concepts. It has been ascertained that Yorùbá movies and music, especially the traditional genres, portray Yorùbá tradition and aspects of the Yorùbá culture. As such, it is possible that preferences for such movies and music over other forms could increase the audience knowledge of Yorùbá culture and vice versa. This is why students' preference for non-Yorùbá movies and music could have had a negative relationship with students' knowledge of Yorùbá cultural concepts.

These findings corroborate the work of (IT Akinsola & Adeyinka, 2020); IT Akinsola and Ilesanmi (2018) who also found that students' informal exposure to the watching of Yorùbá movies (both traditional and modern genres) at home had positive relationship with their achievement in Yorùbá oral literature and cultural concepts. Similarly, the findings support the work of Odejobi (2014), who revealed a significant relationship between the Yorùbá movie genres students watched and their achievement in Yorùbá language. Generally, Fehintola and Audu (2012) have reported that movie-watching variables such as time watched, time spent, number watched and reasons for watching had significant relationship with students' holistic school performance. Apart from school performance, OMOERA et al. (2017) and Okeoma (2012) established in their studies that students' exposure to Nollywood correlated significantly with their behavior and dressing style, both of which are cultural

manifestations. Consequently, students' knowledge of the Yorùbá cultural concepts would definitely be increased by students' exposure to Yorùbá movies and Yorùbá music, especially when these movies and music are culturally rich.

Although the studies conducted by Zhang (2013), Ismaili (2013), Tabatabaei and Gahroei (2011) and Kondo (2009) were experimental, their findings established the fact that movie-watching, either during a formal school lesson or informally at students' leisure times, can improve students' cultural knowledge and awareness. However, Pastor and Fajardo (2017), Mirana and Mirana (2016), and Perry (2013), who also conducted intervention studies, found no significant relationship between film-based instruction and students' attitudes toward chemistry and science, and their achievement in biology. The divergence in the results of these studies and that of the present study is not only accounted for by their methodological differences but also by the learning outcomes examined. While this present study, together with other studies like that of Zhang (2013), Ismaili (2013), Tabatabaei and Gahroei (2011) and Kondo (2009), IT Akinsola and Adeyinka (2020), Fehintola and Audu (2012), Odejobi (2014), studies language and culture-related concepts in the cognitive domain, the studies conducted by Pastor and Fajardo (2017), Mirana and Mirana (2016) and Perry (2013) were science related and were largely based on the affective domain.

The findings of previous studies (Boer, 2009; Gomez-Dominguez, Fonseca-Mora, & Machancoses, 2019; Haghverdi & Abdpur, 2013; Israel, 2013; Ludke, 2009; PALINKAŠEVIĆ & STOLIĆ, 2017; Parlakian & Lerner, 2010; Roncaglia-Denissen et al., 2016; Yüksel, 2016) on the influence of music on students' language achievement and cultural awareness support the findings of the present study. However, most of the studies were conducted in the realm of second language teaching and learning, except for the study of Ludke (2009), who included the culture of the target language, and the study of Boer (2009), whose findings demonstrated that people use music across culture for expressing values, for social bonding, and as a prosocial resource. Following Boer's argument, students' preference for a particular form of music should influence their knowledge of the cultures and traditions dominant in music. Therefore, students' preference for Yorùbá music could not but have a positive relationship with their knowledge of Yorùbá cultural concepts, since aspects of Yorùbá culture are foregrounded in music.

This study has also found that preferences for Yorùbá movie, non-Yorùbá movie, Yorùbá music, and non-Yorùbá music had a significant joint contribution to students' knowledge of Yorùbá cultural concepts. This implies that all variables jointly predicted students' knowledge of Yorùbá cultural concepts. This could be seen as a result of the preferences of students for the Yorùbá movies and music, which must have dominated their preferences for the non-Yorùbá ones. It could then be extrapolated that if students have preferences for Yorùbá movies and music, their knowledge of Yorùbá culture could be versed and thereby have improved knowledge of Yorùbá cultural concepts. This could be substantiated by the result of many previous studies already cited from the foregoing. For instance, Akinsola and Adeyinka (2020) and Fehintola and Audu (2012) reported a significant joint contribution of their independent variables to students' learning outcomes. In fact, Haghverdi and Abdpur's (2013) findings demonstrated the joint effectiveness of movie and song interventions on students' language achievement in listening, reading, vocabulary, and grammar. This helps corroborate the finding of the present study that preferences for movies and music jointly predicted students' knowledge of Yorùbá cultural concepts.

However, preference for Yorùbá music had the highest individual contribution, because music has been established as a cultural product that helps to reinforce repetition, which in turn aids cognition (I. T. Akinsola & Olatunji, 2022). Consequently, when students listen to culturally rich Yorùbá music consistently, some important cultural facts are registered in their cognition, and they (sub)consciously apply them when the need arises.

5. Conclusion

Preferences for Yorùbá movie and music are important in improving students' knowledge of Yorùbá cultural concepts. This has been proven by the study because the variables had a positive relationship

with students' knowledge. Students' knowledge of Yorùbá cultural concepts could therefore be improved by controlling what students see (in movies and on television) and listen to (in songs). Yorùbá movies and music cannot but influence students' knowledge of Yorùbá cultural concepts because of their portrayal of the Yorùbá ways of life and oral tradition. The non-Yorùbá ones were found to be negatively related to students' knowledge of Yorùbá cultural concepts because of their portrayal of foreign culture and, many times, the hybrid of the Yorùbá and western cultures which in turn relegate the Yorùbá indigenous ways of life. All of these further establish the link between media and society, audience and media, as well as audience and society.

However, the study was limited to Yoruba and non-Yoruba movies and music, ruling out other sub-genres of movies and music. For instance, the study did not consider whether a Yoruba movie is comical, political, historical, romantic, or other sub-genres. Similarly, the sub-genres of music, such as popular music and religious music, were not considered. This limitation implies that the findings of the study are only due to the language of the movie and music rendition/presentation – Yoruba and Non-Yoruba. In addition, the study only focused on Yoruba indigenes, taking Yoruba as a subject in secondary schools in Ibadan, Nigeria. Therefore, the findings may not be generalizable beyond the Yoruba society. Future studies can focus on the categorization of movies and music based on criteria other than the language of rendition/presentation. Other studies can also further examine other media products and their influence on students' cultural knowledge, especially in other cultural contexts and societies in Nigeria and beyond.

Based on the findings of this study, the following recommendations are made:

1. Secondary school students taking Yorùbá should be encouraged by their teachers to watch Yorùbá movies and television programmes and listen to traditional Yorùbá music and programmes on the radio regularly. This would avail them of the opportunity to be exposed to aspects of Yorùbá culture and traditions that are gradually going into extinction.
2. Parents and guardians should be sensitized to the needs and benefits of exposing their wards to traditional Yorùbá ways of life, belief systems, and traditions through the instrumentality of movies and music.
3. The production of more traditional and highly educative Yorùbá movies and music should be sponsored by the government and other interested non-governmental organizations.

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