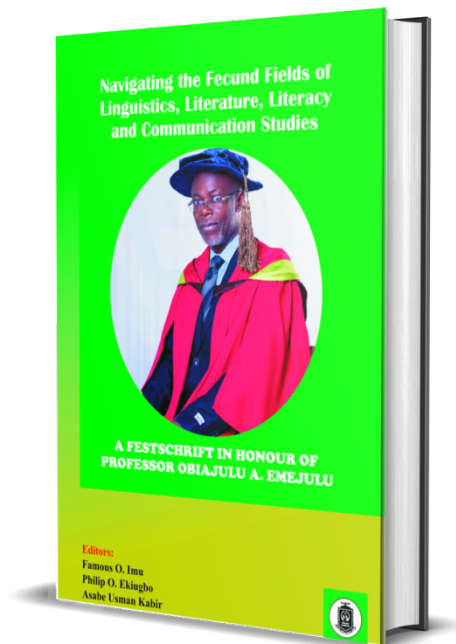


Navigating the Fecund Fields of Linguistics, Literature, Literacy and Communication Studies: A Festschrift in Honour of Professor Obiajulu A. Emejulu



Editors:

Famous O. Imu, Philip O. Ekiugbo and Asabe Usman Kabir

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Chapter Four

Yoruba Film and the Teaching of Yoruba Culture in a Second Language Class

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Abstract: Since the culture of film came to Nigeria during the colonial era, it has remained one of the greatest means of representing, documenting and teaching the Nigerian culture, language and tradition. Film interacts with educational, economic, social and religious activities directly or indirectly. The study suggests that audio-visual teaching methodology remains highly productive in stimulating learning. Hence there have been some scholarly evaluations on the place of film in education. Some scholars have explored film as a resource for teaching organizational behaviour and management theories and concepts, while others evaluate the use of film in improving teaching skills. Among the various structural and operational methods being adopted in the classroom, film literature stands out, most especially in second-language teaching. Aside from being a great resource for teaching, the film also enhances learning the language, culture and tradition of a particular set of people. This essay investigates the relevance of Nollywood-Yoruba film in the classroom with an emphasis on the linguistics, philosophical and cultural adequacy of film literature through the artistry of Tunde Kelani, Niji Akanni and Kunle Afolayan. It then explores the possibility of film enhancing first and second-language teaching and learning procedures specifically. Through a purposively selected artistry of the three filmmakers, the essay draws attention to the advantages of using film narratives as one of the best instructional materials in the classroom. The submission of the essay is that second language instructors should adopt film as a teaching tool; hence, it should be incorporated into the second language curriculum.

Keywords: Nollywood, Language Teaching, Yoruba Film, Tunde Kelani, Kunle Afolayan

INTRODUCTION

The world is not only in the media era but technology has also taken over to the extent that almost every human activity has been technologized. Since education is one of

the most crucial tools for socio-economic development, it becomes highly important for educators to move towards technologizing the educational sector. Thus, a good number of educators endeavour to upgrade their teaching methodologies and techniques to incorporate technological advancement into the educational system. From the primary through the tertiary institution, technologically inclined teaching strategies are therefore being incorporated into curriculum design. One of the smooth strategies adopted by most educators is the integration of media (audio, visual, audio-visual) into their teaching methods. Some incorporate carefully selected feature films into their curriculum and also adopt distinctive teaching methodologies peculiar to film literature. The positive outcome of these strategies makes film significant to education.

Film, as one of the widely available technologies, becomes readily available and accessible classroom instructional material. Smith (1973) observes that before 1980, instructors got films mainly through audio-visual centres, educational film sources, film distributors, and private organizations. Therefore, it was rather difficult to easily incorporate film into the curriculum during this era. Gradually, the process of acquiring film became smoother and this encouraged the usage when necessary and educators started encouraging each other to adopt the method of teaching. Champoux (2007) affirms that

Wegner (1977) was a pioneer in using this medium. His 1977 pamphlet described various film types and how to use them in the classroom. Many others have reported successfully using films in teaching a broad range of disciplines or topics, such as political science, American Studies, French, group dynamics, science, and anthropology (Bloom, 1995; Dubeck, 1990; Foreman & Thatchenkery, 1996; Funderburk, 1978; Johnson & Iacobucci, 1995; Kranzdorf, 1980; Michaud, 1997; O'Meara, 1976; Ruby, 1976; Sanchez, 1976).

With the above attempts on the adoption of film as an instructional material in the classroom, it is evident that film applies to almost every field of study. Film scenes can provide an actual representation of theoretical concepts discussed in class on virtually any subject. This visual representation can stimulate learning and broaden the understanding of learners on diverse topics. Evaluation of the literature

on film by different scholars indicates that there are distinctive attributes that are embedded in film literature, which permit its relevance to diverse areas of education, most especially language teaching/language learning.

Another important feature peculiar to this discussion is linguistics, which has several branches that discuss the totality of language. Applied linguistics as one of the branches of linguistics, looks into language practices, language learning/teaching, and language use; hence its importance while discussing language teaching. From Wilkins' submission, "...whenever knowledge about language is used to solve a basic language-related problem, we may say that applied linguistics is being practised" (Wilkins 1994:162). It is for this reason that a basic interaction with applied linguistics becomes imperative as second language teaching cannot be discussed smoothly without interacting overtly or covertly with applied linguistics because how people acquire language is a major area of study in applied linguistics. The application of the language of film in teaching Yoruba as a second language falls conveniently under applied linguistics.

Nollywood – Yoruba film

In Nigeria, the history of film dates back to the colonial era, when the development of the form was inextricably linked to the colonial project: it "was integrally linked to administrative, military, religious, or educational objective" (Andrade-Watkins, 1995: 134). During the colonial period, the colonialists deployed cinema to reinforce hegemony and military might in West African colonies. Not only was the colonial period a disruption of African modernity and scientific innovation, but it also greatly undermined cultural praxis and tradition in Nigeria. In their bids to superimpose British ideas and customs, the colonialists disregarded traditional and cultural practices in Nigeria. To this point, many indigenous writers began to write novels, plays and poetry to reclaim their cultural identities immediately after independence. The emergence of the creative writing of some Indigenous writers, therefore, turned the black identity and experience into something to explore, analyse and at the same time enjoy (Ekwuazi 1987, Haynes 1997).

When early Nigerian filmmakers, such as Hubert Ogunde, began to make films, cinema was still largely conceived as a tool for mass education and cultural propagation. Indeed, later filmmakers, especially of the Yorùbá stock, found this tradition useful because it resonated with their traditional idea about art, which is that art cannot exist simply as art: art must instruct, educate as well as entertain (Larkin,

2008 and Haynes, 2010). This is because since the formal end of colonialism, Nigerian filmmakers, especially Yorùbá filmmakers, have stuck to the idea of producing culturally relevant and socially answerable films that can easily be adopted as instructional materials in classrooms. A general profile of Nigerian films, therefore, describes films that often reflect and refract the nature of Nigerian society. They focus attention on educating the society about various political, social and cultural formations of their society.

Àlàmu (2010:24), explains that the Yorùbá film industry emerged in the 1970's, as an offshoot of the Yorùbá Travelling Theatre. Literary scholars such as Adédèjì (1972), Clarke (1978), and Ògúndèjì (1988) have also observed that the Yorùbá dramatic movement from where the film industry takes its root was pioneered by the late Hubert Ògúndé through his performance of “The Garden of Eden and the Throne of God” on Monday 12 June 1944. Hence, the Yorùbá travelling theatre practitioners in motion picture production according to Adésànyà (1997) “was perhaps the most auspicious single factor in the evolution of an indigenous cinema in Nigeria.” Thus, having established a rich tradition of touring plays, the travelling theatre made a debut with Ògúndé's *Aiyé* in (1979) and *Jáiyésinmi* in (1980) and introduced a regional dimension to the Nigerian film. Also, Adédèjì and Ekwuazi (1998) note that: whether in optical or reversal format the bulk of the films are from Yorùbá travelling theatre companies turned film production companies. In fact, these companies, together, accounted for over 60 per cent of the films that featured at the first National Film Festival (1992). Among such films were box office hits like *Mosèbòlátán*, *Taxi Driver* etc. but, ironically, not one of these films rated even an honourable mention.

Adédèjì and Ekwuazi (1998) comment that: The Yorùbá Theatre has made an indelible impression on the whole country. As a travelling theatre, it has taken the theatre to the people and entertained vast and diverse audiences throughout the country. Not earning any subsidies from the government or financial support from any foundations, the artists have progressively managed to survive in a very big way. They draw their income not only from their stage shows but also from television shows, from waxing their music and plays on discs, by printing their plays as photo plays and as literature. From here, they take their performance to the television when WNTV was established as the first African television station in 1959. There was a serious need for local content in television programming and the Yorùbá travelling theatre filled the vacuum by creating local materials and adapting most of their successful plays on stage to the new medium.

The attention and prestige often associated with this new medium began to deprive the stage of its best practitioners: Moses Oláiyá (Bàbá Sàlá), Kólá Ògúnmalá, Dúró Ládiípò, Oyin Adéjóbí, Ìṣòlá Ọ̀gúnṣòlá etc; who sought solace in the more glamorous audio-visual medium. Having a better alternative, the theatre artists then decried the difficulties, travelling risks and economic uncertainties surrounding the movement of a large group of cast and crew from one community to another. So, the combined force of television and film brought travelling theatre to its knees begging for survival and relevance within the new technology-driven world economy.

Àlámú (2010:24) says “The production of *Àjàní Ògún* by Olá Balógun (1976), marked the beginning of the Yorùbá film industry in Nigeria and also marked the death of the Alarinjo's theatre and the Ògúndé dramatic tradition. The first Yorùbá home video film is '*Èkùn*' which was produced by Muyideen Àládé Arómiré. The Yorùbá home video films today, dominate Nollywood. We now have Yorùbá channels on many satellite television like DSTV, MITV, GOTV, HITV, StarTimes, etc. So many local television stations have different channels for Yorùbá home video. This essay thus, seeks to evaluate the use of these Yoruba films in a constructivist class spiced with cooperative learning techniques to positively influence learning. Emphasis will be on the adoption of Yoruba films in teaching Yoruba as a second/foreign language.

Film in the Classroom

From different scholarly perspectives, the Nigerian film is a *Nigerian* creative incursion into the world of film/cinema culture. Films many times elicit emotions, especially the audio-visual scene that emerges from time to time in the film. This can lead to powerful cognitive and emotional influence on students (Berk, 2009) and enhance learning outcomes (Andrew, Franklin, Keith, & Henry, 2009) of abstract concepts. When students watch films, the visual representation of the filmic world has a way of creating emotions that normally have a strong cognitive influence on the learner. In an experiment conducted in the classroom, the film was found to enhance what has been learnt in a text (Andrew et al., 2009). As a Yoruba language instructor and a film scholar, I have come to realize from my years of teaching experience that the adoption of Yoruba films as instructional material in Yoruba language teaching is of great relevance to learning.

In most higher institutions, there are several departments in humanities specifically that teach film studies directly or indirectly; Theatre Arts, Linguistics and African languages, English, Institute of African Studies, Education and others. As a

degree awarding department, the level, methodology and style of teaching film or utilizing film as an instructional material by this department differs from the style adopted by non-degree awarding programmes like the second language acquisition programme at the Yoruba Language Centre of the University of Ibadan for instance. For the Yoruba language degree programme at the Department of Linguistics and African Languages, of the University of Ibadan, the learners are mainly first-language speakers, therefore their level of proficiency in the Yoruba language is higher than that of the non-native speaker or second-language learners as in the case of the Yoruba Language Centre learners.

To evaluate film or utilize film for first language speakers or at degree awarding level, the teacher's focus is either practical (as evident in the theatre arts department) or theoretical (as evident in most other departments in the humanities). To teach the practical aspects of film, the course might focus on acting, editing, directing, costuming, dance, or screenwriting. For the theoretical aspect of film, the focus is always on film analysis/criticism. The course mainly focuses on the plot, narrative techniques, setting, language use, character and characterization and other attributes considered while analysing every other work of art (literature). Mainly, what the students in practical film class are trained to do is the making of the film while for the theoretical class, the students are expected to work on the final draft of a film narrative by critiquing the acting, directing, editing, costume and even the accuracy/authenticity of the script/narrative.

There are several techniques and approaches to teaching Yoruba as a first and second language. First language can make use of the lecture or the Chalk and Talk Method, the Discussion method, the Demonstration method, the discovery method, the project/assignment method, the field trip, the individualized instructional method or the laboratory method. All these general teaching approaches have a way of playing out in teaching Yoruba as a first language. Depending on the level of the student, there is every probability that a language student will experience all these methods at a certain stage of learning, especially when such a student gets to the post-graduate level. For second language teaching, the approaches are quite different from that of first language teaching because of the peculiarity of language teaching and acquisition. Some of the approaches mainly adopted in second language teaching include the grammar-translation approach, the direct approach, the reading approach, the audiolingual method, the goal-based approach and several other approaches. Mainly, the adoption of any of these approaches and methods is dependent on the learner's focus and the level of proficiency of the student. There are

several activities incorporated into the approaches; stories, games, folktale/folklore, riddles, tongue twisters, and songs. Most of these activities are evident in Yoruba film and this makes it pertinent to second language learning.

Film in Second Language Classroom

Language as a medium of communicating thoughts and feelings through the utilization of signs and symbols cannot be disconnected from the culture and the tradition of the speakers. There are diverse languages spoken all over the world and all these languages have their peculiarities and uniqueness, including diverse cultural practices connected to them. The Nigerian languages are not exempted as learning any of the indigenous Nigerian languages requires learning the culture and tradition along the linguistics. The Yoruba language for instance is taught as both a first language and second language in some Nigerian institutions and I have been privileged to teach the Yoruba language as a first and second language. This essay, therefore, dwells on my years of experience as a second language instructor and a film scholar. I can boldly say that film narrative has greatly helped my teaching of Yoruba linguistics, literature, culture and tradition in my first and second language classes.

According to the World-Readiness Standards for Learning Languages, there are five goal areas; communication, culture, connection, comparisons, and communities. This implies that there are students, whose interest is to communicate effectively in more than one language in order to function in a variety of situations and for multiple purposes. There are other sets of students who wish to interact with cultural competence and understanding. There are those with the goal of connecting with other disciplines to acquire information and diverse perspectives in order to use the language to function in academic and career-related situations. The goal of some learners is to develop insight into the nature of language and culture in order to interact with cultural competence. Lastly, communicating and interacting with cultural competence in order to participate in multilingual communities at home and around the world is the goal of some learners. (www.actfl.org/publications/all/national-standard-foreign-language-education).

Yoruba Film in Yoruba Second Language Classroom

As a Yoruba language instructor, I often adopt one of the most dominant teaching methodologies in African language teaching today, which is the goal-based approach. This is because this particular teaching methodology is known to enhance previous

initiatives and contains principles and features applicable to African languages and it also fits in perfectly into the target and focus of most of my foreign/second language students. The approach systematically integrates the student's goal and academic/research interest. The emphasis is on working with students towards using the language not only to perform basic functions but also to discuss topics of interest (Scheicher and Moshi 2000). It is individualized learning-centred, with a fundamental feature that language learning must be personalised in order to meet the personal goal of the learner.

The goal-based approach enables the incorporation of diverse activities like indoor classes, outdoor classes, round-table discussions, culture classes, cooking classes and seminar classes. These students also visit historical sites in the Yoruba cities. A trip to Abẹ́okúta, where the students visit the ancient Olumọ-rock and Ìtoku (the adirẹ market), Ìdànrẹ town, where they climb the Ìdànrẹ hills and listen to different historical antecedents peculiar to the hills and the town, Ọ̀ṣun-Ọ̀ṣogbo groove, where they get to converse with the tour guilds on the historical antecedent of the groove and the spiritual activities peculiar to the Ọ̀ṣun goddess and river. The student also gets to visit different historical palaces and the kings; Ọ̀nì of Ilé Ifẹ̀, Olúbàdàn of Ibadan, Olúfón of Ifón, and Ọ̀ràngún of Òkè Ìlá. During these visits, the student gets to converse with the kings and also ask questions about different things peculiar to the king, his throne or the town. To achieve the above-outlined activities for the students, the instructor gets to prepare them culturally and linguistically. The culture class plays a vital role in preparing the student for outside interactions with native speakers. The culture class allows them to use the Yoruba film to build the vocabulary of the student and at the same time expose them to what the actual Yoruba world looks like through a filmic representation.

Adopting Film to Teach Culture in a Second Language Class

The Yorùbá language and culture of southwestern Nigeria is one of the most prominent of the cultures and languages of the world. As a broad universal perception, experience and an all-embracing and heterogeneous notion crucial to human existence, culture evolves around several concepts. As one of the World-Readiness Standards for Learning Language, the incorporation of culture into language teaching becomes inevitable. The five goals evolve around interactions with the community, either through communication or research. Each of these goals has something to do with culture; hence the relevance of incorporating cultural

values and activities deliberately and comprehensively into the second language teaching. From Miller's (2016:56) observation, "Nollywood movies reflect Nigerian values". Therefore, the film literature serves as a medium of educating both citizens and foreigners on the Nigerian socio-cultural, political and economic experiences. The aim of the culture class therefore is to introduce the student to some of these cultural values through film representation. In Yorùbá films, representation occurs in the domain of religion, tradition, politics and culture. This is because Yorùbá films are either based on actual historical or fictional events. Through this channel, the student gets familiar with the Yoruba cultural system and also gets to improve their language proficiency level.

Preference is always given to Tunde Kelani, Niji Akanni and Kunle Afolayan films in my classes, because of their artistic authenticity, cultural relevance and language competence. Kelani Akanni and Afolayan films in particular represent both the tangible culture; traditional clothing, buildings, artefacts, and intangible culture; ceremonies, festivals, performing arts, proverbs, folklores, forms of songs, poetry and several others. These important cultural activities are therefore incorporated into the class through the purposively selected films of the filmmakers to enhance learning. The point being stressed here is that these selected Yorùbá filmmakers are exposed to the cultural and social activities of their environment, they recount and portray their various experiences through their art - the films. They represent how germane education is to the Yoruba society, even since the ancient time. Since these students are in Nigeria to solely learn the language, culture and tradition of the Yoruba people, it is therefore apparent to take them through some of the basic principles peculiar to education in a Yoruba setting. One of the most important cultural values the culture class is designed to incorporate into the foreign students is the Yoruba concept of *Ọmọlúàbí*. This concept is one of the Yoruba values that the selected Yoruba filmmakers love to emphasise while discussing Yorubanness, through which they represent compliance, respect, unity, and cooperation as features of *ọmọlúàbí*. Ìṣòlá (2010:118) explains the philosophy of *ọmọlúàbí* as

The concept of one who is a good person. It combines all those humane qualities of honesty, transparency, fairness, accountability, faithfulness, love, sincerity, kindness, thoughtfulness, sympathy and above all, integrity. It sets the acceptable standards of right and wrong. It is the standard all Yorùbá parents struggle to attain when bringing up their children, but it is a

difficult standard to attain. For when you say someone is an ọmọlúàbí, you have said it all.

Like in the Yoruba traditional setting where the children get exposed to different social values through their family, kin and community as a whole, in preparation for adulthood, this films also expose the foreign student in particular to different cultural, social and religious ethics, which will guide them through the process of learning and acculturation. Dasylyva (2017) explains further that Yorùbá traditional education can also be stipulated to be "cultural transmission," with the aim to preserve the traditional heritage. This implies that the traditional Yorùbá education was designed to enable children to value the traditional moral principles and ethics through different taboos, proverbs, riddles, and folklore. All these are applicable to second language teaching as the students are able to identify several cultural means that make learning the language smooth.

There are several topics that are culture-inclined in my second language classes; ìkínni (greetings), Oge síṣe (fashion), Oúnjẹ Yorùbá (Yoruba food), orin Yorùbá (Yoruba songs) and several other things peculiar to the Yoruba lifestyle. In my years of experience as a second language instructor, using film to teach these topics has really helped both myself and my students. I realized through my years of teaching experience that adopting film to teach my language learners the concept of ìkínni (greetings) normally leads to a powerful cognitive and emotional influence on students and enhances learning outcomes. It enables my students to observe and use age-appropriate Yorùbá verbal and nonverbal greetings in communication. The student gets to see the different ways of greeting the kings, chiefs, parents and elders in a Yoruba setting in selected films for the class. Since at some point, they would be visiting kings, it is rather important for them to have an idea of what the royal greeting of “kabíèsí” is and the proper mode of greeting the royal fathers. *Şaworoidẹ*, *Agogo Èèwọ̀ Arugbá*, *Àràmọ̀tù* and *October 1* make this teaching very easy as all the students should know about greetings in Yoruba settings are properly represented in the filmic world through the subordinate of the kings, the youths and children of the filmic communities.

To teach the concept of fashion in my Yoruba language class also, there are several physical instructional materials that I usually introduce to my students as I come to class with a box filled with different unisex Yoruba wears; ìró, bùbá, gèlè and ìpèlè for female, bùbá, şòkòtò, agbádá and fílà for the male. I usually adopt different scenes from Yoruba films; *Şaworoidẹ*, and *Agogo Èèwọ̀* in particular to aid

my teaching of fashion for my students to see how Yoruba people dress and for them to also be able to identify the class of people in the society through their various dressing. This also enables them to know the type of cloth they wish to buy whenever we are in the outdoor class at the Gbagi cloth market, Itoku cloth market or the Òjè Aṣọ Oke market. Through different filmic scenes, the student can identify the class of clothes likewise their cultural and financial implications.

The Yorùbá people have numerous stories, songs, poems, and lullabies that are meant to be performed for the delight of children and also to imbibe certain values in them. A proper and effective mode of education is ensured in Yorùbá society through the use of oral literature during childhood. Kèlání recognizes the crucial importance of oral literature in the early intellectual development of the child and identifies oral literature as good material for children. This explains his indebtedness to Yorùbá children's oral literary materials in *Şaworoidẹ* and *Agogo Èèwọ* for instance. Kèlání borrows traditional Yorùbá literary materials for the construction of characters and situations in most of his films. Through these films, I get to conveniently teach my students different taboos, proverbs, riddles, and folklore, not only for their cultural goals but also for communication, connection and comparison.

Folktales in Yorùbá society have traditionally performed many roles which include educating on different moral, didactic and cultural values. I consciously inculcate these moral lessons in my students through the use of folktales presented in Kelani films. Folktales in Yorùbá custom are in two types; riddle and the story form. The story form is usually accompanied by songs. As evident in *Şaworoidẹ*, Iyun entertains her grandchildren with folksong while assisting her with cooking in the kitchen;

<i>Lilé:</i>	<i>olúnréte</i>
<i>Ègbè:</i>	<i>Àjanréte jà</i>
<i>Lilé:</i>	<i>ilẹ̀pẹ̀lú Ọlórún</i>
<i>Ègbè:</i>	<i>Àjanréte jà</i>
<i>Lilé:</i>	<i>ná bá peku ẹmọ́ kan</i>
<i>Ègbè:</i>	<i>Àjanréte jà</i>
<i>Lilé:</i>	<i>ilẹ̀l'óun làgbà</i>
<i>Ègbè:</i>	<i>Àjanréte jà</i>
<i>Lilé:</i>	<i>Ọloun l'oun lẹgbón</i>
<i>Ègbè:</i>	<i>Àjanréte jà</i>
<i>Lilé:</i>	<i>nilẹ̀ bá méku ẹmọ́ lọ</i>

<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>lọlọun bá bínú lọ sọrun</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>lòjò bá kọ ni ò rọ mọ'</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>işú pẹyin kò ta</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>àgbàdo pàpẹ kò gbó</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>lòmọdé gún'mú ọmú gbẹ</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>ẹ sá mọ'fòye s'òrin</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>ẹ mọ'ọ'f'etí s'òrin oo</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>orín dorin olówe</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>ẹyin kóra yín jọ</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>pẹ ẹ fẹ'fi Jogbo ẹ</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>ẹ wá ń fàrí apà kan</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>ẹ wá ń sara rindin</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>ẹyin ò rántí àwa mọ'</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>ẹ mọ'ọ wò wọn níran</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>a ó ma wò wọn níran ò</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lilé:</i>	<i>Olúnréte ooooo</i>
<i>Ègbè:</i>	<i>Àjanrétejà</i>
<i>Lead:</i>	<i>Olúnréte</i>
<i>Response:</i>	<i>Àjanrétejà</i>
<i>Lead:</i>	<i>Land and the God Almighty</i>

Response: Àjanréte jà
 Lead: killed a bush rat
 Response: Àjanréte jà
 Lead: The earth claimed he was the elder
 Response: Àjanréte jà
 Lead: God was also claiming seniority
 Response: Àjanréte jà
 Lead: So, when the land took the bush rat away
 Response: Àjanréte jà
 Lead: God also went to heaven in annoyance
 Response: Àjanréte jà
 Lead: And it was no longer raining
 Response: Àjanréte jà
 Lead: Yam could not reproduce itself fully
 Response: Àjanréte jà
 Lead: The newly formed maize-cob could not develop fully
 Response: Àjanréte jà
 Lead: Young girls' newly formed breasts could not develop fully
 Response: Àjanréte jà
 Lead: Take note of my song
 Response: Àjanréte jà
 Lead: Take note of this song, it is now a proverbial song
 Response: Àjanréte jà
 Lead: You form your various parties
 Response: Àjanréte jà
 Lead: promising to reform Jogbo
 Response: Àjanréte jà
 Lead: But your parties embezzle funds
 Response: Àjanréte jà
 Lead: and you became partial
 Response: Àjanréte jà
 Lead: You indulge yourselves
 Response: Àjanréte jà
 Lead: and forget we the masses
 Response: Àjanréte jà
 Lead: Let us be watchful and vigilant...

Response: Àjanréte jà
 Lead: We will be watchful and vigilant...
 Response: Àjanréte jà
 Lead: olúnréte ooooo
 Response: Àjanréte jà



Iyun, entertaining her grandchildren with folksong

Similar to the folktale are tongue-twisters. The filmmaker uses this just the way it is used as the Yorùbá oral traditional material designed to teach language competence. In my view, tongue twisters are "untranslatable" because they are generally meant to give practice in the pronunciation of difficult consonant and vowel combinations. Although my students have fun while tongue-twisting, they at the same time perfect their pronunciation through that process. Kèlání documents an example of Yorùbá tongue-twister in *Agogo Èèwọ̀* through Iyun's grandchildren;

òpòbọ gbòbọ bọgbé
 Òfirù ọbọ bọbọ lenu
 Bó ò bá tètè gbòbọ bọgbé
 ọbọ ó gbé ọ bọgbé

One who killed the monkey and hid it in the forest
 Who also hid the monkey's tail in its mouth
 If you fail to swiftly hide the monkey in the forest

The monkey will in turn hide you in the forest.

The consonants (/kp/, /gb/, /b/, & /t/) and vowels (/e/, /d/, & /o/) are so arranged to make pronunciation difficult and hazardous for children. The tongue-twister is one of the ways through which a Yorùbá child's linguistic development is attended to in the society. In the example cited above, for instance, particular attention is paid to some of the difficult Yorùbá phonemes. But in doing that, the aesthetic significance of the rhythm in the lullaby overrides its meaning. Yorùbá tongue twisters are thus highly relevant to my second language teaching.

Aside from adopting film techniques to aid the language proficiency of the students, there are some sets of students whose goal is to understand not only the language but every other cultural activity of the Yoruba people. Some wish to compare and contrast the cultural similarities and differences of the Americans and Nigerians (Yoruba). There was instance my student, who was studying Law at one of the American universities required for film that represents the Yoruba traditional judiciary system for her to have an idea of what it looks like and if there is any similarity. I purposively selected *Başòrun Gáà*, *Efúnṣetan Aníwúrà*, *Arugbá*, and *Ti Olúwa Nilẹ̀*, for her to see the hierarchical structure of the Yoruba traditional society and also see the depiction of checks and balances.

Another set of students with distinctive peculiarity are the heritage students. As Nigerians born abroad, some of them have distinct goals of discovering their original heritage; the Yoruba language, culture and tradition. There are instances where some of these heritage students pick up interest in the Yoruba religion, especially the concept of Ifa, Olodumare, Oríṣà, Orí and several other religious concepts, which are well represented in Kelani, Akanni and Afolayan films. I have used Şaworoidẹ severally to achieve this goal.



Babaláwo consulting Ifá for Oníjogbo in Şaworoidẹ.

Through the above scene from *Şaworoidę*, the student can have a clear representation of the procedure of Ifa consultation and several other things essential to the Yoruba religious system, especially its connection to the political structure. Also, the students with areas of research connected to African studies will definitely find some of these Yoruba films helpful to both their primary and secondary goals. For those students interested in the political system of the Yoruba nation, *Şaworoidę*, *Agogo Eẹ̀wò*, *Arugbá*, *Efúnşetán Aniwúra*, *Başòrun Gáà* and some other films foreground this concept, which can facilitate their quest to understand the Yoruba socio-political structure.



Some of the Ọ̀yómẹ̀sì in Başòrun Gáà



Látòósà and his chiefs in Efúnşetán Aníwúra

There are also films to educate those who are interested in knowing the place of women in the political structure of the Yoruba people. *Efúnṣetán Aníwúrà* and *Àràmótù* have helped a bunch of my foreign students with African Feminism as their area of academic speciality. These films have exposed them to the place of women and the challenges of women in the traditional state.



Ìyálóde and the women of Àgésí in Àràmótù

It then explores the possibility of film enhancing first and second-language teaching and learning procedures specifically. Through purposively selected film scenes from the artistry of the two selected filmmakers, the essay draws attention to the advantages of using film narratives as one of the best instructional materials in the classroom.

Conclusion

The review of film literature as observed in this essay suggests that there are unique features of the film that make it an outstanding teaching mechanism. Film narrative serves as a pedagogical apparatus for transmitting cultural realities. Film scenes offer a visual representation of abstract hypotheses and concepts taught in second-language classes. These distinctive features of film, include its ability to enable students to comprehend and assimilate things better through visual aid which only the cinema is privileged to communicate. The potentiality of film to serve several purposes in teaching makes it essential to language teaching and learning. To use film narrative in language teaching, instructors must have a good understanding of film

representation, and the goals of the learners, and must be knowledgeable on the best teaching approach to accommodate film narrative as a teaching tool. Since only the learners understand perfectly the goal for enrolling, it is important for instructors to find out these goals so as to be able to incorporate the goals into the curriculum, to see how best film narrative can be adopted and also to know things that are likely to impede their learning – hence the adoption of appropriate teaching approach in classes. Through the exploration of the possibility of film enhancing language teaching and learning procedures, it should be noted that this essay has not been able to cover every core area of film's importance to language teaching. Rather emphasises the fact that through a purposive selection of the artistry of distinct filmmakers, film narratives can be widely adopted as instructional materials in the classroom, especially for language teaching.

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